



General Certificate of Education

English Language and Literature 5721 *Specification A*

NA2M Poetic Study (Modern Texts)

Mark Scheme

2006 examination – June series

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.

DISTRIBUTION OF ASSESSMENT OBJECTIVES AND WEIGHTINGS

The table below is a reminder of which Assessment Objectives will be tested by the questions and the marks available for them.

Unit 2

Assessment Objective	AO1	AO2i	AO3i
	25 x 2	25 x 2	25 x 2

Marking Procedure

1. Use the marking grid to establish which band the candidate's work falls into for each of the assessment objectives. Written comments should be in line with the marking grid boundary descriptors.
2. Assessment of each AO is equal. There will, however, be some overlapping of skills displayed across the different AOs.
3. Award 25 marks for each AO. Multiply each by 2 to arrive at a total mark out of 150. Ring mark out of 150 and transfer to front of script.

Note to examiners on question-specific mark schemes

Please note that the ideas and points given in each of the question-specific mark schemes are not exhaustive and are only printed to give an idea of some of the points you might see when marking scripts. Do not treat them as a checklist. Use them as a referral point with the opportunity to add to them as you continue to mark.

Marking notations for English Language and Literature

Use the guidelines in the Assistant Examiner’s Handbook as the basis of your marking, but supplement with these specific notations used across all units of the new specification.

Points that are correct:

✓ (tick)	to indicate a positive point (but not rhythmical ticks)
straight underline/vertical line at side	to indicate a good passage
expl	candidate explains
pr	candidate makes personal response

Errors:

BE	basic error
Mistakes	ringed or marked with S
Squiggly underline	for poor/wrong idea
X (cross)	to indicate a point is wrong

Marginal annotation:

voc	for a vocabulary point made
gr	for a grammatical point made
style	for a stylistic point made
coh	for a cohesive point made
aud	for a point made about audience
purp	for a point made about purpose
con	context understood, commented upon
pnm	point not made (if idea is not explained)

Unit-specific notations for Unit 2:

eg	for example given
eg?	for lack of example given
imag	for a point made about imagery
ph	for a point made about phonology
N	for narrative (instead of analysis)
struc	for a point made about structure
rhet	for a point made about rhetorical style
ch	for a point made about character

These points in no way supersede other marginal comments made by examiners. You should seek to make meaningful but economic comments in the margins and, particularly, at the end of the essay to show how your marks have been arrived at.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721

	Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy. (Knowledge and Terminology) AO1 (25 marks x 2)	Distinction, description and interpretation of variation in meaning and form in literary and non-literary texts. (Interpretation) AO2i (25 marks x 2)	Responding to and analysing texts using literary and linguistic approaches and concepts; use of frameworks. (Frameworks) AO3i (25 x 2marks)
Band 5 21 - 25	Confident linguistic/literary knowledge Wholly accurate use of appropriate terminology ----- Conceptualised understanding Technical terms enhance textual response	Sustained intelligent interpretation Sense of overview ----- Illuminating readings of text	Use of frameworks enhances and illuminates textual analysis ----- Overview shown through framework
Band 4 16 – 20	Coherent understanding of distinctive features and patterns Well-sustained argument ----- Range of literary/linguistic terms used 16 - 17 Some explanatory commentary	Coherent reading with good textual evidence Textual grasp very evident ----- Close reading Careful illustration of points using quotation with understanding	Coherent analysis through framework Sustained focus ----- Frameworks highlight reading Describes significant features and patterns
Band 3 11 – 15	14 - 15 Clear and accurate Sense of patterns emerging Distinguishes between details ----- 11 - 13 Comments on at least 2 correctly identified features of language required by the question	Responds with some confidence Some appreciation of style, structure and form Thoughtful response ----- Some recognition of implied meaning Illustrated points are made Engagement with task	Uses a suitable framework Significant features noted Thoughtful selection of material with relevant commentary ----- Framework used List-like but sound Sound focus
Band 2 6 – 10	8 - 10 Simple linguistic points made ----- 6 - 7 Recognises surface features only	Basic and generalised Narrative approach Simplistic comments ----- Broad response to surface features	Simplistic but ordered Limited analysis Attempts to use frameworks ----- Frequent lack of focus

4 - 5	No literary/linguistic insights	Very skimpy reading	No frameworks used
Band 1	-----	-----	-----
0 – 5	Misreadings	No apparent understanding	Complete lack of focus
1 - 3			No organisation

Unit: **NA2M**

1 How does Thomas present his thoughts and feelings in ‘I see the boys of summer’?

Assessment Objectives tested on this question: 1, 2i, and 3i (25 marks for each).

Some possible content/stylistic points candidates may refer to:

- the emotions of adolescence
- the patterns of life repeating
- the imagery of natural stages of the harvest
- the mixing of word classes
- the use of personification
- the contrast of heat and cold
- the use of alliteration and repetition
- the use of incomplete and amalgamated sentences

Examiner notes

Unit: **NA2M**

2 Examine the ways in which Thomas expresses strong emotions in **two** or **three** poems.

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the use of dynamic verbs
- the use of repetition
- the use of powerful imagery
- the use of ‘first person’
- the use of alliteration
- the use of parallelism and antithesis
- the use of archaic syntax
- the stately rhythms of long vowel sounds

Examiner notes

Unit: **NA2M**

3 How does Geoff Hattersley present his ideas in ‘Minus Three Point Six’?

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the nightmare atmosphere
- the familiar setting made unfamiliar
- the sense of anxiety/confusion
- the appropriateness of knowledge
- the poem’s superficially ordered structure
- the incomplete final sentence
- the use of parallelism
- the increasing panic reflected in sentence structure

Examiner notes

Unit: **NA2M**

4 Explore the ways in which any **one** of the poets in this selection writes about relationships. You should write about **two** or **three** poems.

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the romantic atmosphere attached to the past
- the sense of disappointment
- the use of first person accounts
- the use of features of dialogue
- the development of close local detail
- the use of irony
- the use of alliteration
- the use of repetition

Examiner notes

Unit: **NA2M**

5 How does Collins present his thoughts and feelings in ‘The History Teacher’?

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the pattern of euphemisms
- the behaviour contrast of children and teacher
- the playing with well-known historical events
- the perversion of truth for worthy motives
- the return to a ‘punch-line’ after the contrast
- the use of sequencing for examples
- the use of understatement
- the deliberate blandness of the verbs

Examiner notes

Unit: **NA2M**

6 Examine the ways in which Collins presents ideas about the process of writing in **two** or **three** poems.

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the giving of metaphors to the process of writing
- the landscape descriptions that imply the world of imagination
- the literary awareness in the poems of types of writing
- the setting of the writing desk foregrounding poems
- the use of surreal imagery to describe the process
- the close description of surroundings
- the casual tone of the language
- the deliberate blurring of literal and metaphorical meaning

Examiner notes

Unit: **NA2M**

7 How does Larkin present his thoughts and feelings in ‘Mr Bleaney’?

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the pattern of straight-forward description followed by analytical coda
- the use of informal colloquialism
- the use of local references
- the ‘ghost’ of Mr Bleaney present in the action
- the use of enjambment to support a conversational style
- the onomatopoeic verbs
- the use of dialogue
- the consistent rhyme scheme

Examiner notes

Unit: **NA2M**

8 Explore the ways in which Larkin writes about love in **two** or **three** poems.

Assessment Objectives tested on this question: 1, 2i, and 3i (25 x 2 marks for each)

Some possible content/stylistic points candidates may refer to:

- the difficulty of forming relationships
- the elusive nature of love
- the idealised versus the practical
- the perversion of love in advertising
- the use of informal colloquialism to protect against emotion
- the traditions of marriage
- the verb choice
- the wistful tone

Examiner notes