



General Certificate of Education

English Language and Literature

5721

Specification A

NA2P Poetic Study (Pre-1900 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
18 - 20 Band 4 16 – 20 16 - 17	Coherent understanding of distinctive features and patterns Well-sustained argument ----- Range of literary/linguistic terms used 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
14 - 15 Band 3 11 – 15 11 - 13	Clear and accurate Sense of patterns emerging Distinguishes between details ----- 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
8 - 10 Band 2 6 – 10 6 - 7	Simple linguistic points made ----- 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: **NA2P**

- 1 Explore Chaucer's presentation of the Old Man in 'The Pardoner's Tale'. Begin with a detailed commentary on the section from line 434 ('This olde man gan looke in his visage') to line 452 ('For which ful pale and welked is my face').

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

Some possible content/stylistic points candidates may refer to:

- a literal or metaphorical character?
- both the revellers and the old man seek Death
- there is an ironic contrast between their motives
- he manages to 'chaunge youthe for myn age' in some respects
- the strong image of the Old Man asking to be let into the earth
- the high number of monosyllabic words suggest his plodding slowness
- he directs the revellers to their own deaths
- the use of syndetic listing
- the use of alliteration

Examiner notes

Unit: **NA2P**

2 “ ‘The Pardoner’s Tale’ is more of a sermon than a story.” Explore this view with reference to *The Pardoner’s Prologue and Tale*.

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 central section of the tale is a digression on sin
- the ‘story’ takes up a relatively small part of the tale
- the use of apostrophe
- the use of illustrative exempla
- the sense of moral threat
- the use of religious oaths to reinforce the argument
- the use of parallelism
- the use of antithesis
- the use of repetition and alliteration

Examiner notes

Unit: **NA2P**

3 How does Marvell present his thoughts and feelings in ‘Bermudas’?

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:

- a hymn of thanksgiving
- a sense of wonder and discovery
- the escape from hardship
- the description of paradise
- the rhythm of rowing
- the use of alliteration
- the imagery of wealth
- the sensuous detail

Examiner notes

Unit: **NA2P**

4 Examine the ways in which Marvell presents his ideas about love. 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 theme of pursuit/rejection
- the protective fear of transience
- the use of conceits
- the natural imagery
- the satirical tone
- the use of dialogue to express contrasting attitudes
- the use of alliteration/repetition
- the use of allusive imagery

Examiner notes

Unit: **NA2P**

5 How does Dickinson present her ideas in ‘A Bird, came down the Walk’ (page 46)?

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 a narrative account of movement
- the use of rapid movement
- the use of alliteration/sibilance
- the contrast of short/long vowel sounds
- the verb choice
- the cinematic point of view
- the intimate relationship with the bird
- the slowing of pace at the end of the poem

Examiner notes

Unit: **NA2P**

6 Explore the ways in which Dickinson expresses her enthusiasm for life 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 rich imagery
- the constant philosophical investigation
- the use of sound patterns
- the use of exclamation
- the sense of awe
- the picturing of death from a lively point of view
- the use of energetic verb choice
- the use of alliteration

Examiner notes

Unit: **NA2P**

7 How does Coleridge present his ideas in ‘Kubla Khan’?

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 a ‘stately’ rhythm
- the developed world of the imagination
- the mixed rhyme patterns which reflect a dream quality
- the use of a dream-like narrative
- the use of mythological imagery
- the ‘oral’ quality of the language
- the use of adjectives

Examiner notes

Unit: **NA2P**

8 Explore the ways in which Coleridge creates suspense 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 imaginings in solitude
- the question/answer device
- the ‘oral’ ballad style
- the use of synecdoche
- the use of repetition
- the use of archaic syntax/language
- the changes of pace
- the use of dramatic dialogue

Examiner notes