AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

English Language and Literature 5721
Specification A

NA2P   Poetic Study

Mark Scheme

2007 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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

June 2007   **NA2P**

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.

<u>Points that are correct:</u>

√ (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

<u>Errors:</u>

BE:	basic error
mistakes:	ringed or marked with S
squiggly underline:	for poor/wrong idea
x (cross):	to indicate a point is wrong

<u>Marginal annotation:</u>

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)

<u>Unit-specific notations for Unit 2:</u>

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 (usually 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: NA2M/P

		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 framework(s).** *(Frameworks)* **AO3i (25 x 2 marks)**
Band 5 (21 – 25)	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 framework(s) enhances and illuminates textual analysis Overview shown through framework
Band 4 (16 – 20)	18 – 20	Coherent understanding of distinctive features and patterns Well-sustained argument	Coherent reading with good textual evidence Textual grasp very evident	Coherent analysis through framework(s) Sustained focus
	16 – 17	Range of lit./ling. terms used Some exploratory commentary	Close reading Careful illustration of points using quotation with understanding	Framework(s) highlight reading Describes significant features and patterns

Band 3 (11 – 15)	**14 – 15**	Clear and accurate Sense of patterns emerging Distinguishes between details	Responds with some confidence Some appreciation of style, structure and form Thoughtful response	Uses a suitable framework(s) Significant features noted Thoughtful selection of material with relevant commentary
	11 – 13	Comments on at least two correctly identified features of language required by the question	Some recognition of implied meaning Illustrated points are made Engagement with task	Framework(s) used List-like but sound Sound focus
Band 2 (6 – 10)	**8 – 10**	Simple linguistic points made	Basic and generalised Narrative approach Simplistic comments	Simplistic but ordered Limited analysis Attempts to use framework(s)
	6 – 7	Recognises surface features only	Broad response to surface features	Frequent lack of focus
Band 1 (1 – 5)	**4 – 5**	No lit./ling. insights	Very skimpy reading	No framework(s) used
	1 – 3	Misreadings	No apparent understanding	Complete lack of focus No organisation

Unit: **NA2P**   Series: **June 2007**

1. Explore the ways in which Chaucer exposes the Pardoner as a crook in *The Pardoner's Prologue and Tale*.
    Begin your answer with a close examination of the section from line 655 ('I rede that oure Hoost heere shal biginne') to line 682 ('Anon they kiste, and riden forth hir weye') **and then** go on to consider other parts of *The Pardoner's Prologue and Tale*.

    Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

*   the Pardoner's misjudgement of the situation
*   the Host's condemnation of him
*   the contrast of the Knight's conciliatory behaviour
*   the use of direct speech
*   the silencing and humiliation of the Pardoner
*   the contrast of tone in the passage
*   the use of coarse language
*   the contrast of religious and vulgar lexis.

Examiner notes

Unit: **NA2P**   Series: **June 2007**

2. How does the way in which the Pardoner tells his tale reveal the attitudes and values of his characters?

    Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

*   the stylised speech of the Old Man
*   the contrast of the three riotours' behaviour
*   the Old Man's despair and resignation
*   they are ciphers for the Pardoner's moral preaching
*   the atmosphere of impending violence
*   the use of oral narrative strategies
*   the dismissive ending to the tale
*   the use of rhetorical devices.

Examiner notes

Unit: **NA2P**   Series: **June 2007**

3.   How does Marvell present his thoughts and feelings in 'The Coronet'?

Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

• the developed conceit of the crown
• the contrast of husbandry and ambition
• the imagery of the serpent
• the complexity of the pronouns
• the effect on argument of the single stanza
• the use of alliteration
• the use of pun
• the use of rhetorical devices.

Examiner notes

Unit: **NA2P**   Series: **June 2007**

4. Examine the ways in which Marvell makes use of the countryside to present his ideas.
    You should write about **two** or **three** poems.

    Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

*   the persistent use of natural imagery
*   the male/female parallels in nature
*   the contrast of cultivation with wildness
*   the attitudes of country people
*   the pastoral style
*   the religious emphasis on creation
*   the use of alliteration/repetition
*   the symbolism of human endeavour.

Examiner notes

Unit: **NA2P**   Series: **June 2007**

5. How does Dickinson present her thoughts and feelings in 'I started Early – Took my Dog –'
    (520)?

    Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for
    each)**

Some possible content/stylistic points candidates may refer to:

*   the simple domestic opening
*   the surreal experience of the sea
*   the use of alliteration/sound patterning
*   the use of contrastive imagery
*   the delicacy of small details
*   the use of personification
*   the use of religious allusion
*   the symbolic pattern.

Examiner notes

Unit: **NA2P**   Series: **June 2007**

6. Explore the ways in which Dickinson presents her ideas about fame and success. You should write about **two** or **three** poems.

    Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

*   the sense of complicity with the reader against larger events
*   the learning experiences of failure
*   the sense of isolation from decision making
*   the delight in small details
*   the sense of religious awe
*   the use of personification
*   the use of dynamic verbs
*   the use of alliteration.

Examiner notes

Unit: **NA2P**   Series: **June 2007**

7.   How does Coleridge present his ideas in 'Frost at Midnight'?

     Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

* the sensitivity to stillness and reflection
* the ideas about the creative process
* the desire to provide a natural education for his son
* the fire as inspiration for the thought processes of the poem
* the use of apostrophe/exclamation
* the close natural detail
* the use of personification
* the contrast of night/day imagery.

Examiner notes

Unit: **NA2M**   Series: **June 2007**

8. Examine the ways in which Coleridge presents his thoughts and feelings about beauty.
    You should write about **two** or **three** poems.

    Assessment Objectives tested on this question: **AO1, AO2i, AO3i (25 x 2 marks for each)**

Some possible content/stylistic points candidates may refer to:

- the emphasis on natural imagery
- the sense of reflective solitude
- the tone of awe
- the use of apostrophe
- the use of repetition/alliteration
- the pantheistic sentiment
- the enthusiastic rush of detail
- the contrast of archaic with contemporary lexis.

Examiner notes