



## **General Certificate of Education**

# **English Language and Literature 5721**

## *Specification A*

**NA2P Poetic Study (Pre-1900 Texts)**

# **Mark Scheme**

*2008 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](http://www.aqa.org.uk)

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**June 2008****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	AO1i 25 x 2	AO2i 25 x 2	AO3i 25 x 2
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**Marking Procedure**

1. Use 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 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 (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**

		<b>Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy</b>  <i>(Knowledge and Terminology)</i> <b>AO1 (25 marks x 2)</b>	<b>Distinction, description and interpretation of variation in meaning and form in literary and non-literary texts</b>  <i>(Interpretation)</i> <b>AO2i (25 marks x 2)</b>	<b>Responding to and analysing texts using literary and linguistic approaches and concepts; use of framework(s).</b>  <i>(Frameworks)</i> <b>AO3i (25 x 2 marks)</b>
<b>Band 5 (21 – 25)</b>	<b>21 – 25</b>	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
<b>Band 4 (16 – 20)</b>	<b>18 – 20</b>	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
	<b>16 – 17</b>	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

<b>Band 3 (11 – 15)</b>	<b>14 – 15</b>	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
	<b>11 – 13</b>	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
<b>Band 2 (6 – 10)</b>	<b>8 – 10</b>	Simple linguistic points made	Basic and generalised  Narrative approach  Simplistic comments	Simplistic but ordered  Limited analysis  Attempts to use framework(s)
	<b>6 – 7</b>	Recognises surface features only	Broad response to surface features	Frequent lack of focus
<b>Band 1 (1 – 5)</b>	<b>4 – 5</b>	No lit./ling. insights	Very skimpy reading	No framework(s) used
	<b>1 – 3</b>	Misreadings	No apparent understanding	Complete lack of focus  No organisation

Unit: **NA2P**

Series: **June 2008**

1. Explore the ways in which Chaucer presents the idea of death in *The Pardoner's Prologue and Tale*. **Begin** your answer with a close examination of the section from line 375 ('Thise riotoures thre of whiche I telle') to line 396 ('For to be war of swich an adversarie.') 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 combination of literal and metaphorical 'death'
- the element of violence
- the sense of premonition
- the contrast of Old Man/riotoures' attitudes
- the use of direct speech
- the theme of superstition
- the boy's innocent version of events
- the narrative style.

Examiner notes

Unit: **NA2P**

Series: **June 2008**

2. How does Chaucer present the theme of sin in *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 hypocrisy of the Pardoner's sermon
- the rhetorical strategy of the Pardoner
- the function of the tale within the sermon
- the range of imagery – religious, cooking, etc
- the dismissive ending to the tale
- the use of oral narrative strategies
- the use of alliteration
- the use of listing.

Examiner notes



Unit: **NA2P**

Series: **June 2008**

3. How does Marvell present his thoughts and feelings in 'The Picture of Little T.C. in a Prospect of Flowers'?

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 natural setting for the child
- her childish delight with the flowers
- the response of different senses
- the anticipation of her mature power
- the final conceit of the poem
- the use of alliteration
- the use of personification
- the use of rhetorical devices.

Examiner notes

Unit: **NA2P**

Series: **June 2008**

4. Examine the ways in which Marvell makes use of small details 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 detailed knowledge of garden flowers
- the intensity of microscopic detail
- the parallels made between the natural and human worlds
- the delight expressed about small details
- the use of synecdoche
- the sense of religious awe
- the use of alliteration/repetition
- the use of rhetorical devices.

Examiner notes

Unit: **NA2P**

Series: **June 2008**

5. How does Dickinson present her thoughts and feelings in 'My Life had stood – a Loaded Gun –' (754)?

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 a life in preparation for service
- the importance of choice in human nature
- the use of alliteration/sound patterning
- the idea of being absorbed into nature
- the unusual imagery
- the use of half-rhymes
- the religious theme
- the use of repetition.

Examiner notes

Unit: **NA2P**

Series: **June 2008**

6. Explore the ways in which Dickinson uses the animal kingdom in her poetry. 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 wonder at the delicacy of nature
- the exact description of animals
- the carefully observant point of view
- the delight in small details
- the sense of humility
- the use of personification
- the use of dynamic verbs
- the use of alliteration.

Examiner notes

Unit: **NA2P**

Series: **June 2008**

7. How does Coleridge create a sense of character in 'Christabel'?

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 creation of suspense
- the use of direct speech
- the device of question/answer
- the use of oral narrative techniques
- the use of apostrophe/exclamation
- the hypnotic rhythms
- the use of repetition
- the use of gothic imagery.

Examiner notes

Unit: **NA2P**

Series: **June 2008**

8. Examine the ways in which Coleridge creates dramatic tension in his poetry. 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 narrative build
- the ballad form
- the tone of awe
- the use of apostrophe/exclamation
- the use of repetition/alliteration
- the poet's watching eye
- the enthusiastic rush of detail
- the contrast of archaic with contemporary lexis.

Examiner notes