



**General Certificate of Education**

**English Language and Literature  
5721**

*Specification A*

**NA2M Poetic Study (Modern Texts)**

**Mark Scheme**

*2008 examination - January 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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**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	AO2i	AO3i
	25 x 2	25 x 2	25 x 2

**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: **NA2M**

Series: **January 2008**

**1.** How does Thomas present his thoughts and feelings in 'Lament'?

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

Some possible content / stylistic points candidates may refer to:

- The lyrical (folk song) style
- The comic gusto
- The use of natural imagery
- The reminiscent tone
- The use of repetition
- The phonetic contrasts
- The use of unusual adjectives
- The system of rhyme

Examiner notes

Unit: **NA2M**

Series: **January 2008**

- 2.** Explore the ways in which Thomas makes use of particular places to present his ideas.  
You should write about **two** or **three** poems.

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

Some possible content / stylistic points candidates may refer to:

- The vivid close detail
- The descriptive building of landscape
- The recreation of past emotions through place
- The power of seasons
- The use of alliteration and repetition
- The use of unexpected metaphor
- The intensity of feeling
- The use of personification

Examiner notes



Unit: **NA2M**

Series: **January 2008**

**3.** How does Selima Hill present her ideas in 'Monkeys' or 'The Bed'?

NB This poem, the final one in the selection, is called 'Monkeys' in early editions of The New Poetry and 'The Bed' in more recent editions. It is **the same** poem.

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

Some possible content / stylistic points candidates may refer to:

- The importance of place to memory
- The significance of this event in the poet's life
- The exotic imagery
- The direct address to the reader
- The animal symbolism
- The use of alliteration
- The listing pattern
- The focus on personal experience

Examiner notes

Unit: **NA2M**

Series: **January 2008**

**4.** How are feelings of uncertainty presented in any **two** or **three** poems in this selection?

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

Some possible content / stylistic points candidates may refer to:

- The surreal, deliberately hazy imagery
- The atmosphere of paranoia
- The tendency to create mood rather than event
- The use of other narrative voices
- The sense of fractured relationships
- The unusual and unpredictable line breaks
- The use of jarring phonological effects
- The use of repetition

Examiner notes

Unit: **NA2M**

Series: **January 2008**

**5.** How does Collins present his ideas in 'Winter Syntax'?

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

Some possible content / stylistic points candidates may refer to:

- The extended metaphor about writing
- The developed personification
- The ambiguous use of 'you'
- The cinematic imagery
- The contrast of heat and cold
- The confusion of darkness
- The multiple clauses
- The use of repetition

Examiner notes

Unit: **NA2M**

Series: **January 2008**

- 6.** Explore the ways in which Collins conveys his love of life. You should write about **two** or **three** poems.

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

Some possible content / stylistic points candidates may refer to:

- The love of daily routines
- The importance of social experience
- The fondness for observing relationships
- The everyday experience of human affection
- The conversational style of engagement with the reader
- The use of repetition
- The casual tone of the language
- The use of irony

Examiner notes

Unit: **NA2M**

Series: **January 2008**

**7.** How does Larkin present his thoughts and feelings in 'Dockery and Son'?

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

Some possible content / stylistic points candidates may refer to:

- The contrast between youth and age
- The contrast between married and bachelor life
- The fear of death
- The contrast between detail from daily life and a more serious philosophy
- The use of phonological effects
- The use of direct speech
- The hesitant uncertainty
- The contrast between conversational style and formal structure

Examiner notes

Unit: **NA2M**

Series: **January 2008**

**8.** Explore the ways in which Larkin expresses feelings of disappointment in any **two** or **three** poems.

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

Some possible content / stylistic points candidates may refer to:

- The detached, sometimes envious, observations
- The contrast between expectation and reality
- The sense of loneliness
- The fear of change
- The use of compound nouns
- The use of colloquial language to express anger
- The use of alliteration
- The imagery of distaste

Examiner notes