



General Certificate of Education

English Language and Literature 5721 *Specification A*

NA2P Poetic Study (Pre-1900 Texts)

Mark Scheme

2006 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.

NA2P – Poetic Study (Pre-1900 Texts)

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 (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 2 marks)
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 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	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
Band 2 6 – 10	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
Band 1 0 – 5	No literary/linguistic insights ----- Misreadings	Very skimpy reading ----- No apparent understanding	No frameworks used ----- Complete lack of focus No organisation

Unit: **NA2P**

Series: **January 2006**

- 1 How does Chaucer present the Pardoner's story-telling style throughout *The Pardoner's Prologue and Tale*? Begin with a close examination of the section from line 593 ('What nedeth it to sermone of it moore?') to line 608 ('And eek the false empoisonere also').

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

Some possible content/stylistic points candidates may refer to:

- the deliberate postponing of the 'story' to increase anticipation
- the brevity of the narrative
- the use of realistic speech
- the use of oral repetition devices
- the changes of pace
- the use of religious/mythological allusion
- the use of imperatives
- the use of syndetic listing.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

2 How does Chaucer present the Pardoner's relationship with the pilgrims?

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 Pardoner attempts to create complicity by explaining his methods
- the Pardoner uses religious solemnity
- the difference between the 'reader' and 'pilgrims' as audience
- the Pardoner plays the role of 'shepherd' to his 'sheep'
- the irony of his attempt to see forgiveness
- his tone of erudite superiority
- the use of direct address to his audience
- the use of rhetorical devices.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

3 Explore how Marvell presents his thoughts and feelings in 'Eyes and Tears'.

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 paradoxical view of sight and tears
- all experience involves tears/sadness
- the use of elaborate developed conceit
- the use of religious allusion
- the change to imperatives in final section
- the use of rhymes as echoes
- the gradual resolving of the conceit
- the use of repetition and alliteration.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

4 How does Marvell present his ideas about youth? 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 innocence
- the theme of youthful enthusiasm
- the imagery of natural blooming
- the sense of wonder
- the vulnerability of youth
- the simplicity of the imagery
- the use of apostrophe/exclamation
- the child-like rhythm/rhyme.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

5 How does Dickinson present her thoughts and feelings in ‘I taste a liquor never brewed’?

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 conceit of ‘alcoholic’ dependence
- the use of natural imagery
- the sense of religious awe
- the idea of devotion to God
- the use of alliteration
- the use of capitalisation/hyphenation
- the use of personification
- the choice of verbs.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

6 How does Dickinson present her ideas about religion 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 sense of awe
- the use of hymn-like rhythm
- the use of archaic language
- the sense of a ghostly world in parallel
- the awareness of death
- the use of religious imagery
- the social observation of ritual
- the use of a persona as ‘observer’.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

7 How does Coleridge present his ideas in 'This Lime-Tree Bower my Prison'?

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 mood shift from resentment to pleasure
- the sense that imagination is as powerful as experience
- the affection shown in the close details of nature
- the use of enjambment to show a rush of feeling
- the use of exclamation/apostrophe
- the use of personification
- the wide range of verbal description
- the awe shown through archaic pronouns.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

8 Examine the ways in which Coleridge writes about fear and anxiety in **two** or **three** of his 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 fears about conflict
- the anticipation of narrative outcome
- the use of broken rhythms to show anxiety
- the frustration of imaginings
- the use of repetition/alliteration
- the use of supernatural symbols
- the question/answer style
- the use of verbs of anxiety.

Examiner notes

Unit: **NA2P**

Series: **January 2006**

Re-sit a) How does Rossetti present her thoughts and feelings in ‘The Convent Threshold’?

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 dramatic foreboding of the opening
- the contrast of ‘sky-ward’ and ‘earthward’ attitudes
- the theme of sin and repentance
- the despairing repetition
- the use of dramatic verbs
- the echo of emotion created by the rhyme scheme
- the use of exclamation and question
- the use of repetition and alliteration

Examiner notes

Unit: **NA2P**

Series: **January 2006**

Re-sit b) How does Rossetti use conversation in her poetry? 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 use of question and answer
- the use of rhetorical questions
- the patterning of replies
- the use of repetition
- the use of archaic language/syntax
- the contrast of narrative with sudden interjection of speech
- the use of first person narrative.

Examiner notes