AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

English Language and Literature 5721

Specification A

NA2P Poetic Study (Pre-1900 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.

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

		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				
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: **January 2008**

1. Explore Chaucer's presentation of the way in which the Pardoner puts on a performance in *The Pardoner's Prologue and Tale.* **Begin** your answer with a close examination of the section from line 105 ('I stonde lyk a clerk in my pulpet') to line 133 ('By signes, and by othere circumstances.') and then go on to consider other parts of *The Pardoner's Prologue and Tale.*

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 Pardoner's condescension towards his audience
- His arrogance
- His awareness of his body actions
- His knowledge of how to 'work' a crowd
- His use of rhetorical contrasts
- The use of alliteration
- The narrative strategy
- The use of allusion

Examiner notes

Unit: **NA2P**   Series: **January 2008**

2. How does Chaucer present ideas about justice in *The Pardoner's Prologue and Tale*?

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 final exposure of Pardoner as fraud
- The rough justice of the tale of the riotours
- The misuse of Christian morality
- The ironies of the Pardoner's character / preaching
- The illustrative diversions
- The use of oral narrative strategies
- The dismissive ending to the tale
- The use of rhetorical devices

Examiner notes

Unit: **NA2P**   Series: **January 2008**

3. How does Marvell present his thoughts and feelings in 'Clorinda and Damon'?

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 pastoral context
- The comic reversal of seduction
- The contrastive arguments for virtue and for 'love'
- The conversational patterning
- The innocence of the sentiments
- The use of personification
- The use of adjacency pairs
- The use of rhetorical devices

Examiner notes

Unit: **NA2P**   Series: **January 2008**

4. Examine the ways in which Marvell expresses enthusiasm for 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 persistent use of natural imagery
- The male / female parallels in nature
- The delight in complex argument
- The enthusiasms of country people
- The pastoral style
- The religious emphasis on creation
- The use of alliteration / repetition
- The energy of lexical choice

Examiner notes

Unit: **NA2P**   Series: **January 2008**

5. How does Dickinson present her thoughts and feelings in 'I felt a Funeral, in my Brain' (280)?

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 experience of event as observer
- The use of repetition
- The use of alliteration / sound patterning
- The unusual thought process
- The building up of small details
- The jarring final rhyme
- The hypnotic rhythm
- The use of caesura

Examiner notes

Unit: **NA2P**   Series: **January 2008**

6. Explore the ways in which Dickinson creates a sense of detachment in her poetry. 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 playing down of personal emotion
- The observation of events from a distance
- The sense of isolation from decision making
- The delight in small details
- The sense of religious awe
- The use of personification
- The stillness of careful watching
- The use of alliteration

Examiner notes

Unit: **NA2P**   Series: **January 2008**

7. How does Coleridge present his thoughts and feelings in 'The Pains of Sleep'?

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 power of imagination
- The terrors of nightmare
- The emphasis on feelings rather than close detail
- The contrast between his simple desires and terrors
- The use of exclamation
- The use of abstract nouns
- The use of personification
- The contrast of ease and disturbance in the rhythms

Examiner notes

Unit: **NA2P**   Series: **January 2008**

8. Examine the ways in which Coleridge presents his ideas about relationships. 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 affection for his son
- The delight in company
- The eagerness to share his enthusiasm for nature
- 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