GCE 2005
January Series

AQA

Mark Scheme

English Language and Literature A

NA2P

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.

January 2005   **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	AO2i	AO3i
Questions 1 – 6 and Re-sits	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 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 a mark out of 25 for each AO, then multiply each by 2 to arrive at a total mark out of 150. Ring mark out of 150 and transfer to the front of the 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
pnm	point not made (if idea is not explained)

<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

<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 (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 2marks)
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
18 - 20 **Band 4** **16 – 20** 16 - 17	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
14 - 15 **Band 3** **11 – 15** 11 - 13	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
8 - 10 **Band 2** **6 – 10** 6 - 7	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
4 - 5 **Band 1** **0 – 5** 1 - 3	No literary/linguistic insights ------------------------------------ Misreadings	Very skimpy reading ------------------------------------ No apparent understanding	No frameworks used ------------------------------------ Complete lack of focus No organisation

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Unit: **NA2P**

1   Remind yourself of the section from line 212 ('O glotonye, ful of cursednesse!') to line 237 ('Shal God destroyen bothe,' as Paulus seith.'). Examine Chaucer's presentation of the Pardoner's preaching style **here** and **elsewhere** in *The Pardoner's Tale*.

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

Some possible content/stylistic points candidates may refer to:

- The repeated exclamation against 'glotonye'
- The logical examples of biblical 'sin' which suggest authority
- The rapid switching from exempla to moral commentary
- The evocation of audience disgust for moral purposes
- The use of apostrophe/repetition/exclamation mark
- The use of exempla in the form of short stories to maintain interest
- The control of the tale's climax which leaves the audience wanting more
- The use of syndetic listing to create pace
- The use of the styles of the oral tradition

Examiners Notes

Unit: **NA2P**

2   Explore the ways in which Chaucer presents hypocrisy in *The Pardoner's 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 tells a tale of avarice, condemns it, yet is clearly avaricious
- The Pardoner describes his manipulation of the poor in comic terms yet attempts to extort goods from his audience in the same way
- The Pardoner condemns 'jalous rage' yet is raging at the end
- The three young men plan to share gold yet murder each other
- The use of alliteration/repetition/rhyme
- The use of a condescending tone
- The use of irony
- The use of charm-like rhyming couplets to tell his story

Examiners Notes

Unit: **NA2P**

3   Examine how Marvell presents his concerns in 'On A Drop of Dew'.

       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 poem is a conceit and the dew drop is a symbol of human soul
- The dew drop is self-contained and separate from 'flesh' of nature around it
- The dew drop is a mirror image of heaven
- The dew drop is absorbed back to heaven by 'th'almighty sun'
- The use of personification
- The use of the imagery of water and light
- The use of phonetic qualities like the liquid 'l'
- The use of the imperative to draw attention to close detail

Examiners Notes

Unit: **NA2P**

4   Explore how Marvell presents the theme of innocence in **two** or **three** of his 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 theme of childish innocence
- The theme of sexual innocence
- The theme of pastoral innocence
- The contrast of innocence with ambition
- The use of flower imagery
- The use of the subjunctive to set up an argument
- The use of personification of abstract nouns
- The deliberately awkward sentence structure

Examiners Notes

Unit: **NA2P**

5   Explore how Rossetti presents her thoughts and feelings in 'The Thread of Life'.

       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 use of a mood of isolation
- the use of nostalgia
- The use of contrast of regret with nature
- The idea of devotion to God
- The echo of sea in the use of repetition/alliteration
- The use of the imagery of possibility
- The use of onomatopoeia
- The use of archaic grammar

Examiners Notes

Unit: **NA2P**

6   How does Rossetti explore the importance of dreaming in 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 use of a surreal dream world full of imagery
- The use of emotional power
- The use of prophetic power
- The use of a mood of hypnotic observation
- The use of horrific images
- The use of the rhetorical device of a question/answer pattern
- The use of contrasted lexical fields
- The use of onomatopoeia in describing sleep

Examiners Notes

Unit: **NA2P**

Re-sit a)   Remind yourself of the section from line 690 ('This Nicholas was risen for to pisse,') to line 707 ('Help! water! water! help, for Goddes herte!') Examine how Chaucer influences our sympathy for his characters **here** and **elsewhere** in *The Miller's 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 fact that we are pleased to see the vulgar Nicholas get what he deserves
- The amused anticipation of Absalon's revenge
- Our ambiguous feelings for John in the following passage – an old jealous fool or a devoted husband?
- The fact that our sympathies reveal our own characters – all four main characters have strengths and flaws
- Nicholas's ironic cry for help
- Absalon's use of the imperative with feigned politeness
- The echo of lexis when Alison and Nicholas cry 'out' and 'harrow'
- The central antithesis of John and Alison

Examiners Notes

Unit: **NA2P**

Re-sit b)   Explore the claim that, in both language and content, *The Miller's Tale* has nothing to offer a modern audience.

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 preoccupations of the characters (superstition, religious influence) are alien to us
- The emotional life of the characters (desire, lust, jealousy) is very modern
- The marriage issues are outdated
- A good joke – the contrast of vulgar behaviour with noble sentiments – is unchanged throughout the ages
- The constant use of religious apostrophe
- The imagery of cuckoldry which predicts the outcome
- The use of comic contrast
- The rapid conclusion of events without any unravelling is in the style of a joke

Examiners Notes