

GCE 2005  
*January Series*



# Mark Scheme

## English Language and Literature A

NA3P

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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.

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*Dr Michael Cresswell Director General*

**January 2005****NA3P****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 3**

Assessment Objective	AO2i	AO3i	AO4	AO5
Questions 1 - 3	25	25	25	25
Question 4	25	25		25 (x2)

**Questions 1 - 3****Marking Procedure**

1. Assess each AO equally; use the grid to ascertain the relevant band, sub-band and then mark.
2. Additional points and ideas will be added to the question specific mark schemes at the co-ordination meeting.
3. Award 25 marks for each AO, record at the end of the script and add together to arrive at a mark out of 100. Ring mark out of 100 and transfer to front of script.

**Note to examiners re: 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
pnm:	point not made (if idea is not explained)

#### **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
phono/ style:	for a phonological/stylistic point
coh:	for a cohesive/structural point made
aud:	for a point made about audience
purp:	for a point made about purpose
con:	context understood, commented upon

#### **Unit-specific notations for Unit 3:**

att:	attitudes and values commented upon
fos:	feature of speech noted, commented upon

These notations in no way supersede the marginal comments made by examiners, and you should seek to make meaningful but economic comments to show how your marks have been arrived at.

**GENERIC MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721:**  
**UNIT 3 SECTION A**

		<b>Distinction, description and interpretation of variation in meaning and form in literary texts:</b>  <i>(Interpretation)</i> <b>AO2i (25marks)</b>	<b>Responding to and analysing texts using literary and linguistic approaches and concepts; use of frameworks:</b>  <i>(Frameworks)</i> <b>AO3i (25 marks)</b>
<b>Band 5</b> <b>21 – 25</b>	21-25	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach.	Use of frameworks enhances and illuminates textual interpretation. Has a possible overview of the text through the framework(s). Engages closely with the meaning of the text; patterns analysed.
<b>Band 4</b> <b>16 - 20</b>	18-20	Secure and coherent reading underpinned by good textual evidence; textual grasp very evident. Close focus on printed passage with a range of examples discussed.	Coherent analysis through the framework(s); some analytical probing of features and, possibly, patterns. Secure and coherent analysis. Focuses on details in given passage.
	16-17	Close reading becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points.	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of stylistic/linguistic features.
<b>Band 3</b> <b>11 - 15</b>	14-15	Responds with growing confidence; appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others.	Uses a suitable framework(s); significant features noted. Evidence of some range. Sense of patterns may emerge in places but likely to be underdeveloped.
	11-13	Some recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broad comments may feature.	Identification through framework(s) shows some of writer's choices within the text. List-like but sound ideas. Broad comments on effects and stylistic points.
<b>Band 2</b> <b>6 - 10</b>	8-10	Basic and generalised; responds to surface features in a broad fashion. May take a narrative approach with odd simplistic comments. Lacks details or engagement.	Simplistic but ordered. Attempts to use frameworks but likely to be limited; identifies some points; limited analysis occurs.
	6-7	A little understanding; sometimes responds to surface features/odd textual references but main focus is on textual narrative.	Scattergun approach to analysis; little apparent planning. Little apparent planning with probably no use of framework(s).
<b>Band 1</b> <b>0 – 5</b>	4-5	Skimpy reading; no analysis.	No apparent direction.
	1-3	Frequent misreading; no apparent understanding.	No frameworks used; complete lack of organisation.

**GENERIC MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721:**  
**UNIT 3**

		<b>Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning:</b> <i>(Text and Context)</i> <b>AO4 (25 marks)</b>	<b>Identifying and considering the ways values and attitudes are conveyed in speech and writing:</b>  <i>(Attitudes and Values)</i> <b>AO5 (25 marks)</b>
<b>Band 5</b> <b>21 - 25</b>	21-25	Illuminating reading of context (and meaning). Assimilates and contextualises references with originality. Total overview that may offer observations on wider contexts.	Responds confidently making explicit reference to attitudes and values and how/why occur. Skilfully handled interpretation with original and thoughtful insights developed.
<b>Band 4</b> <b>16 - 20</b>	18-20	Skilful and secure analysis and commentary, where a clear sense of context/variation/contextual influences underpins reading. Close focus on text.	Explicitly interprets/comments on how the writer's choice of form/structure/language relates to attitudes and values. Significant number of examples given.
	16-17	Clear interplay between text and context/sense of contextual variation; comments clearly on a variety of points/areas. Analysis may be imbalanced in its contextual comment.	Comments on how use of lexical patterns and structure link to values and/or attitude. Meaning grasped. Comments may be implicit or underdeveloped in places.
<b>Band 3</b> <b>11 - 15</b>	14-15	Context commented on; points are made but implicit meanings are probably shown; analysis may show implicit meanings.	Some awareness of how lexis and structure help convey attitude; implicit meaning understood. May have to dig to find attitudes and values.
	11-13	Develops a line of argument underpinned by comment on overall context; probably list like in construction.	A little awareness of why writer's lexical choices shape meaning; possible comments on why form and structure are relevant. Obvious points made.
<b>Band 2</b> <b>6 - 10</b>	8-10	May see how context influences language use; general awareness of writer's techniques and impact on meaning. Broad comments.	Occasional points made but may lack evidence from texts; some unfounded assertions; probably broad points made with occasional use of evidence.
	6-7	Superficial idea of context/ simplistic ideas on context.	Weak ideas on values and attitudes. May attempt explanation but tendency to obliqueness.
<b>Band 1</b> <b>0 - 5</b>	4-5	Very little awareness of context; very limited ideas.	Face value reading; no comments made on values and/or attitudes.
	1-3	Contextual features identified erroneously/ misreads.	Misreads writer's/speaker's attitude.

*Hard Times* – Charles Dickens

1. Show how Dickens presents human suffering here and elsewhere in the novel.

Assessment Objectives tested on this question: 2i, 3i, 4 and 5 (25 marks for each)

Some possible content/stylistic points students may refer to:

- Use of descriptive language and premodifying adjectives to highlight the plight of Stephen
- Use of verbs to exemplify tension of the situation
- Great detail in description of the rescue attempt
- Use of repetition
- Use of emotive language
- Juxtaposition of crowd and individual
- Use of dialect and representation of dialect within speech
- Contrast in sentence length
- Appropriate reference to other examples of suffering elsewhere in the novel e.g. physical suffering, life in Coketown, emotional suffering, etc

Examiners Notes:

*What Maisie Knew* – Henry James

2. Examine the importance of Mrs Wix to Maisie here and elsewhere in the novel.

Assessment Objectives tested on this question: 2i, 3i, 4 and 5 (25 marks for each)

Some possible content/stylistic points students may refer to:

- Use of descriptive language to highlight the attitude(s) of Mrs Wix towards Maisie and Miss Overmore
- Use of complex language
- Use of speech and the intricacies of interaction
- Use of terms of endearment and other methods of address
- References to emotion and changes of emotion
- Use of modal verbs
- Use of abstract nouns
- The contrast in the way Maisie reacts and the way Mrs Wix reacts and how described
- Appropriate reference to other parts of the novel e.g. centrality of Mrs Wix's role, her attitude to Maisie in different situations etc

Examiners Notes:



*Wuthering Heights* – Emily Brontë

3. Explore Brontë's use of horror and violence here and elsewhere in the novel.

Assessment Objectives tested on this question: 2i, 3i, 4 and 5 (25 marks for each)

Some possible content/stylistic points students may refer to:

- Use of descriptive language to highlight the unique nature of the episode and the attitude of Catherine and Lockwood
- Use of pronouns
- Use of abstract nouns to heighten horror
- Use of reference to matters from elsewhere in the novel not yet known to the reader
- Use of verbs
- Contrast in types of speech and interaction
- Descriptions of Catherine
- Use of stylistic devices such as alliteration
- Appropriate reference to other parts of the novel e.g. the violence shown by Heathcliff, the horror of the domestic situations as reported by Nelly and Lockwood, the ambience of the surroundings that leads to violent behaviour

Examiners Notes:

*Tess of the D'Urbervilles* – Thomas Hardy

**Re-sit question (RQ)** How does Hardy explore Angel's values here and elsewhere in the novel?

Assessment Objectives tested on this question: 2i, 3i, 4 and 5 (25 marks for each)

Some possible content/stylistic points students may refer to:

- Use of questions to reflect his state of mind
- Use of details of his behaviour to reflect the intensity of Angel's feelings
- Use of dialogue
- Use of emotional language
- Use of contrasting sentence lengths
- Use of reference to matters from elsewhere in the novel to reflect Angel's state of mind
- Use of descriptive language
- Self reflection by Angel
- Appropriate reference to other parts of the novel e.g. Angel's other encounters with Tess, his attitude towards Alec, his role in the climax of the novel

Examiners Notes:

**Section B****Question 4****Marking Procedure**

1. Assess each AO equally; use the grid to ascertain the relevant band, sub-band and then mark.
2. Additional points and ideas will be added to the question specific mark schemes at the co-ordination meeting.
3. Award 25 marks for AO2i and AO3i, 25 marks for AO5 and multiply by 2, record at the end of the script and add together to arrive at a mark out of 100. Ring mark out of 100 and transfer to front of script.

**GENERIC MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721:**  
**UNIT 3 SECTION B**

		<b>Distinction, description and interpretation of variation in meaning and form in non-literary texts:</b>  <i>(Interpretation)</i> <b>AO2i (25 marks)</b>	<b>Responding to and analysing texts using linguistic approaches and concepts; use of frameworks:</b>  <i>(Frameworks)</i> <b>AO3i (25 marks)</b>	<b>Identifying and considering the ways values and attitudes are conveyed in speech:</b>  <i>(Attitudes and Values)</i> <b>AO5 (25 marks x 2)</b>
<b>Band 5</b> <b>21-25</b>	21-25	Profound analysis of speech text(s); sense of overview; illuminating readings of text. Possibly conceptualised or individualistic in approach.	Use of frameworks enhances and illuminates textual interpretation. Has a possible overview of the text through the framework(s). Engages closely with meaning; patterns analysed.	Responds confidently making explicit reference to attitudes and values and how/why occur. Skilfully handled interpretation with original and thoughtful insights developed.
<b>Band 4</b> <b>16-20</b>	18-20	Secure and coherent reading underpinned by good textual evidence; textual grasp very evident. Close focus on text(s) with a range of examples discussed.	Coherent analysis through the framework(s); some analytical probing of features and, possibly, patterns. Secure and coherent analysis. Focuses on details using terminology correctly.	Explicitly interprets/comments on how the speaker's choice of form/structure/language relates to attitudes and values. Significant number of examples given.
	16-17	Close reading becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points.	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of the speech text as a complete unit of communication.	Comments on how use of lexical patterns and structure link to values and/or attitude. Meaning grasped. Comments may be implicit or underdeveloped in places.
<b>Band 3</b> <b>11-15</b>	14-15	Responds with growing confidence; general appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others.	Uses a suitable framework(s); significant features of speech noted. Evidence of some range. Sense of patterns may emerge in places but likely to be underdeveloped.	Some awareness of how lexis and structure help convey attitude; implicit meaning understood. May have to dig to find attitudes and values.
	11-13	Some recognition of implied meaning; illustrated points are made. List-like. Possibly lacks evidence in places; broad comments may feature.	Framework shows speaker's choices shaping outcome. List-like but sound. Broad comments on speech features; possibly refers to effects.	A little awareness of why speaker's lexical choices shape meaning; possible comments on why form and structure are relevant. Obvious points made.
<b>Band 2</b> <b>6-10</b>	8-10	Basic and generalised; responds to surface features in a broad fashion. May feature spot. Lacks details or engagement.	Simplistic but ordered. Attempts to use frameworks but likely to be limited; identifies some points; limited analysis occurs.	Occasional points made but may lack evidence from texts; some unfounded assertions; probably broad points made with occasional use of evidence.
	6-7	A little understanding; sometimes responds to surface features/odd textual references but main focus is narrative.	Scattergun approach to analysis; little apparent planning. Little apparent planning with probably no use of framework(s).	Weak ideas on values and attitudes. May attempt explanation but tendency to obliqueness.
<b>Band 1</b> <b>1-5</b>	4-5	Skimpy reading; no analysis.	Some organisation but no apparent direction.	Face value reading; no comments made on values and/or attitudes.
	1-3	Frequent misreading; no apparent understanding.	No frameworks used; complete lack of organisation.	Misreads speaker's attitudes.

4. Explore the ways in which the two speakers use language in this opening sequence of the programme.

Assessment Objectives tested on this question: **2i, 3i, (25 marks each) and 5 (50 marks)**

Some possible content/stylistic points students may refer to:

- The use of a prepared introduction by Lawley
- The way that it is carefully scripted using stylistic features such as alliteration
- Use of descriptive detail to contextualise her guest's appearance
- Use of stress and emphasis
- Use of address
- Value laden adjectives
- Use of adjacency pairs to move exchange forward
- Informality when the exchange begins: contracted forms, elision etc
- Hesitation and false starts indicating a spontaneous feel to the exchange
- Elliptical utterances
- Use of idiomatic phrases
- Use of humour and contemporary reference
- Use of backchanneling
- Different utterance types
- Discussion of O'Grady's persona as Lily Savage in the third person

Examiners Notes: