

GCE 2005  
*January Series*



# Mark Scheme

## English Language and Literature A

NA2M

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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****NA2M****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 + Re-sits	25 (x2)	25 (x2)	25 (x2)

**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 a basis of your marking, but supplement with these notations used across all units of the new specification.

### **Points that are correct:**

✓ (tick)	to indicate a positive point (but not rhythmical ticks)
straight line/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 an 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

### **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

	<b>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)</b>	<b>Distinction, description and interpretation of variation in meaning and form in literary and non-literary texts.  (Interpretation) AO2i (25 marks x 2)</b>	<b>Responding to and analysing texts using literary and linguistic approaches and concepts; use of frameworks.  (Frameworks) AO3i (25 x 2marks)</b>
<b>Band 5</b> 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 <b>Band 4</b> 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 <b>Band 3</b> 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 <b>Band 2</b> 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 <b>Band 1</b> 0 – 5 1 - 3	No literary/linguistic insights ----- Misreadings	Very skimpy reading ----- No apparent understanding	No frameworks used ----- Complete lack of focus No organisation

Unit: **NA2M**

1. How does Thomas present his ideas in ‘The Hunchback in the Park’?

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 hunchback is part of the ‘landscape’ of the park
- The use of dog-like imagery to describe the isolated victim
- The use of natural imagery to describe characters and effects
- The use of unexpected images of freedom/captivity to describe the park
- The absence of punctuation which blurs pronouns/images
- The use of rhymes/half-rhymes to suggest echoes
- The use of phonological effects

Examiners Notes

Unit: **NA2M**

2 Examine the way in which Thomas writes about religion 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 ironic use of Christian imagery
- The inadequate response to death
- The idea of spirituality versus religion
- The expression of joy in language use
- The extensive use of religious imagery
- The prayer-like repetition of lines
- The intensity of verbs
- The use of phonological effects

Examiners Notes

Unit: **NA2M**

3 How does Eavan Boland present her thoughts and feelings in ‘The Black Lace Fan My Mother Gave Me’?

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 recreation of past events
- The resonances of ‘black lace fan’
- The link of nature with human love
- The parallels made between sketchy past events and the description of the fan
- The breathless series of short sentences contrasted with later description
- The elegant mystery of foreign place names
- The parallel build of pronouns in rapid formation
- The close detail of the fan
- The photographic build of imagery

Examiners Notes



Unit: **NA2M**

- 4 Examine the ways in which unreal worlds are created in **two** or **three** poems that you have studied.

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 confused dream-like quality of the language
- The development of mysterious histories
- The use of a mixture of voices/random thoughts
- The development of a relationship between imaginary and real worlds
- The use of repetition to create mood
- The contrast of measured close detail with emotional emptiness
- The use of bizarre personal imagery
- The varied use of the senses to describe images

Examiners Notes

Unit: **NA2M**

5 Explore how Armitage presents his thoughts and feelings in ‘C.B.’

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 three dimensional sense of ‘the nation’s surface’
- The suggestion of the possibility of a new life
- The character’s desire for both solitude and social contact
- The character’s preoccupation with exact measurements
- The use of a language of moderate ambition
- The use of garden imagery
- The use of graphology
- The use of verbs of efficient action

Examiners Notes

Unit: **NA2M**

6 Examine how Armitage presents ideas about British ways of life in his 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 sense of class jealousy
- The references to tradition
- The references to sporting attitudes
- The use of regional language/dialect
- The use of pronouns for antithesis
- The use of an accumulation of detailed lexis
- The use of the spoken voice
- The use of repetition
- The use of a colloquial tone

Examiners Notes

Unit: **NA2M**

Re-sit a) Examine how Nichols presents her thoughts and feelings in ‘Loveact’ and ‘Like a Flame’.

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 creation of sexual tension
- The suggestion of male/female power struggle
- The history of master/servant relationship
- The emerging confidence of woman
- The use of a creole grammar
- The use of an imagery of pain expressed in similes
- The broken brevity of verses which matches the stages of flirtation
- The symbolism of heat/cold

Examiners Notes

Unit: **NA2M**

Re-sit b) Choose **one** of the four sections of Grace Nichols' collection. Show how Nichols presents the ideas and themes in that section through close reference to **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 confident self-assertion of *The Fat Black Woman*
- The poet's assimilation into British life
- Her nostalgia for her Guyanan childhood
- Her representation of a history of the colonial past
- The use of joyful simple repetition
- The adoption of a more formal grammar to express coldness
- The use of exotic imagery of distant lands
- The use of graphology

Examiners Notes