GCE 2005
January Series

AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark Scheme

English Language and Literature A

NTA5

January 2005   **NTA5**

Marking notations for English Language and Literature – NTA5

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 ticking)	
straight underline/		
vertical line at side:	to indicate a good passage	
expl:	candidate explains	13b
pr:	personal response	Sec A
pnm:	point not made (if idea is not explained)	Sec A + 13b

Errors (in body of script)

ringed or marked with S:	spelling mistake	13a
squiggly underline:	poor expression/poor or wrong idea	All Qs
X (cross):	to indicate a point is wrong	All Qs

Marginal annotation

For Section A

Lpt:	language point
Att:	point made about attitudes/values
eg?:	lacks example
EWM:	engages with meaning

For Question 13a

BE:	basic error
gr:	grammatical error
voc:	vocabulary error
exp:	flaw in expression
adap:	candidate adapts source text
invent:	candidate invents material
ft:	faulty term

For Question 13b

aud:	point made about audience
purp:	point made about purpose
con:	point made about context
comp:	comparative point
form:	point made about form
voc:	vocabulary point made
gr:	grammatical point made

imag:	point about imagery
phon:	point made about phonology
coh:	point made about cohesion
struc:	point made about structure
eg?:	lack of example given
ft:	faulty term
EWM:	engages with meaning

MARKING GRID - Section A

		AO4 (25 marks) Understanding the ways language shapes meaning in different contexts.	AO5 (25 marks) Identifying and considering the ways attitudes and values are conveyed.
Band 5 21 – 25	24 – 25	• Sophisticated analysis of the language of the extract <u>and</u> text in order to explore the question • Insightful demonstration of how language shapes meaning • Thorough overview • Entirely relevant response	• Detailed analysis of the range of methods used to convey attitudes and values • Relevant understanding of dramatic techniques used • Skilful interpretation of how language is used • Analytical comments
	21 – 23	• Perceptive analysis of the language of the extract <u>and</u> text in order to explore the question • Skilful grasp of how language can shape meaning • Sound overview • Thoroughly relevant response	• Makes range of references to how and where attitudes and values are conveyed • Detailed reference to the text • Clear understanding of different ways attitudes/values are conveyed by the dramatist • Mostly analytical comments
Band 4 16-20	18 - 20	• Sound engagement with the language of the extract and text in order to explore the question • Confident grasp of how language can shape meaning • Explores a range of contexts • Clear sense of overview • Relevant response	• Relevant and accurate comment on how and where attitudes/values are conveyed • Some detailed exploration of the text • Mostly analytical as well as descriptive comments, with a good range of reference
	16 - 17	• Grapples with the language of the extract <u>or</u> the text in order to explore the question • Some clear engagement with how language shapes meaning • Sustains a clear line of argument • Explores at least two contexts in detail • Relevant response • Overview provided	• Evident understanding of how attitudes/values found in the text • Appropriate reference to some relevant parts of the text • Descriptive and analytical comments • A range of relevant ideas
Band 3 11-15	14 - 15	• Some exploration of the language of the extract <u>or</u> the text in order to explore the question • Some relevant awareness of how language shapes meaning but under-developed • Consideration of at least two contexts • Accurate and generally relevant response • Some overview	• Can identify a number of attitudes/values found in the text • Some awareness of how and where attitudes/values are conveyed • Mostly descriptive comments – analysis emerging
	11 - 13	• Possibly patchy reference/response to question • Generalised/isolated/unfocused comment on language of either text <u>or</u> extract • Beginnings of understanding of how language can shape meaning, but comments lack depth • Some comment on at least two relevant aspects of language • May feature spot • Ideas mostly simple/unsophisticated but accurate • Limited overview	• General or broad awareness of where attitudes/values are conveyed • Adequate, if limited, comment • Mostly descriptive comments • Ideas mostly simple/unsophisticated but accurate

Band 2 **6-10**	8 - 10	• Possibly a largely narrative response • General awareness of the writer's techniques but on the level of assertion and/or generalisation • One aspect of language referred to • Possibly only occasional relevance • Some flaws in understanding may be evident • No real sense of overview		• Simple/oblique comments on attitudes/values • Probably lacking textual evidence • Unsupported assertions	
	6 - 7	• Superficial understanding of language and context • Simplistic ideas • Flaws in understanding are likely to be evident • Possibly largely irrelevant		• Very limited grasp of how attitudes/values conveyed • Some explanation may be attempted	
Band 1 **0-5**	4 - 5	• Very limited ideas about how language shapes meaning • May identify a feature of language but unable to comment on effect of this • Likely to be irrelevant		• Possibly no comment or only brief passing reference to attitudes/values	
	0 - 3	• Little or no understanding shown of the text, question or language		• No comments/wholly erroneous comments on a/v	

> *Othello* – William Shakespeare
>
> **1**   How does Shakespeare explore truth and falsehood here and elsewhere in the play?
>
>   Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
>   Question total 50 marks.

Candidates ***could*** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- The play is founded on the telling of lies which are taken as truths
- Extract and elsewhere – Othello's inability to tell truth from falsehood
- Iago's appearance and the reality
- True friends and false friends in the play
- Extract and elsewhere – language used to describe falsehood – *hell, filth*
- Extract and elsewhere – language used to describe truth – *heaven, loyal*
- Brabantio sees Desdemona as deceitful – compared to her honesty

Examiners notes:

> *Othello* – William Shakespeare
>
> **2**   Explore how Shakespeare reveals Othello's state of mind here and elsewhere in the play.
>
>   Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Othello's anger and feelings of jealousy and the ease with which he is manipulated
- Othello's state of mind early in the play – in control and calm – and comparison with later
- Othello's language degenerates as he becomes jealous
- 'Iagoisation' of Othello's thoughts
- Othello's use of bestial imagery
- Othello's feelings about his own 'blackness'

Examiners notes:

Measure for Measure – William Shakespeare
3   How does Shakespeare explore ideas about power here and elsewhere in the play?
Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – power, control and justice as the Duke sees it – and his loss of power
- Issues of law and order and those who have the power to enforce it
- Corrupt power or just power?
- Angelo's abuse of his power
- The effects on those who are 'powerless'
- Language used to describe the position of those in power

Examiners notes:

Measure for Measure – William Shakespeare

4   How does Shakespeare present the relationship between the Duke and Isabella here and elsewhere in the play?

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Isabella thinks the Duke is a friar for most of the play
- Extract and elsewhere – Isabella respectful towards the Duke/friar and willing to do as he instructs
- Extract shows Isabella trusts him
- Duke's attitude towards Isabella – respectful but is he using her?
- Sudden change in the status of their relationship at the end – Isabella's reaction unclear

Examiners notes:

> *The Alchemist* – Ben Jonson
>
> **5**   Explore how Subtle and Face 'create something out of nothing' here and elsewhere in the play.
>
> Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates ***could*** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- The play is based on 'creating something out of nothing'
- Extract and elsewhere – Subtle and Face conjure up a mystical, false world – with examples
- Extract and elsewhere – Subtle and Face's use of language to create false impressions
- Alchemy is about creating something out of nothing
- Subtle and Face never actually transform anything
- Subtle admits language is a disguise

Examiners notes:

The Alchemist – Ben Jonson

6   Examine Jonson's treatment of religious belief here and elsewhere in the play.

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Jonson mocks extreme beliefs
- Extract and elsewhere – Anabaptists revealed as hypocrites – some detail on Tribulation and Ananias
- Surly's Spanish – mocks Catholicism
- Dame Pliant's views on the Catholic Spaniard
- Jonson mocks those who believe in wizardry

Examiners notes:

The Recruiting Officer – George Farquhar
7   Explore Farquhar's treatment of deception here and elsewhere in the play.
Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Kite and Plume deceive in order to recruit
- Those who are deceived often portrayed (as in extract) as rather stupid
- Brazen lies and flatters
- Sylvia pretends to be Jack Wilful
- Kite disguises himself as a fortune teller
- Lucy's role in deception

Examiners notes:

The Recruiting Officer – George Farquhar

8   How does Farquhar present the relationship between Melinda and Worthy here and elsewhere in the play?

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates ***could*** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – their relationship not an easy one – conflicts
- Extract and elsewhere – unromantic towards each other
- More honest about their feelings for each other to others
- Melinda's break with Worthy and encouragement of Brazen
- Worthy willing to duel for Melinda
- Use of love-war imagery

Examiners notes:

> *Twelfth Night* – William Shakespeare
>
> **9**   Explore Shakespeare's treatment of misunderstanding here and elsewhere in the play.
>
> Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
> Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Feste's humorous reaction to Sebastian
- Extract – Sir Andrew's misunderstanding of who Sebastian is
- The plot of the play is advanced by a number of misunderstandings e.g:
    - Viola thinks Sebastian is drowned
    - Olivia thinks Viola is male
    - Antonio thinks Viola is Sebastian
    - Feste and Olivia think Sebastian is Viola
- Malvolio misinterprets the letter
- Sir Andrew comically misunderstands what is said to him
- Humour created by misunderstanding of words

Examiners notes:

Twelfth Night – William Shakespeare

10   Explore the role and presentation of Feste here and elsewhere in the play.

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – provides entertainment through his witty use of language
- Independent – speaks his mind
- Has a traditional fool's role in entertaining Olivia – but doesn't always do as he should
- Suggestions that Feste is quite old and fairly cynical
- Sings
- Impersonation of Sir Topas

Examiners notes:

> *The Winter's Tale* – William Shakespeare
>
> **11**   Explore the role and presentation of Paulina here and elsewhere in the play.
>
>   Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
> Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Acts and adviser
- Extract and elsewhere – defies Leontes and openly criticizes him, and fiercely defends Hermione
- Acts as mediator
- Produces the play's resolution
- Takes on a traditionally male role
- Her compassion and humanity
- Her humour
- Her use of irony

Examiners notes:

The Winter's Tale – William Shakespeare

12   Examine how Shakespeare contrasts the world of the shepherds with that of the court here and elsewhere in the play.

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates ***could*** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – 'natural' world of the shepherds compared to the 'unnatural' world of the court
- Extract and elsewhere – court sophisticated and cultured, the shepherd's world down-to-earth
- Florizel attracted to the country life – his disguise
- Perdita – 'natural' and down-to-earth
- Mopsa and Dorcas compared to the women of the court
- Court ceremonious and formal – the country natural and more relaxed (compare the language of the two)

Examiners notes:

> ### *As You Like It* – William Shakespeare
>
> **Re-sit a)**   Explore the role and presentation of Touchstone here and elsewhere in the play.
>
> Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
> Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Provides independent comment
- Provides humour
- Extract and elsewhere – witty use of language
- A bridge between the court and the country – his relationship with Audrey
- Acts as a 'touchstone' for other characters
- Extract – satirises duelling

Examiners notes:

> ### *As You Like It* – William Shakespeare
>
> **Re-sit b)**   Explore Shakespeare's use of appearance and reality here and elsewhere in the play.
>
> Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
> Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Disguise fundamental to the plot
- Rosalind and Celia's use of disguise
- Forest appears wild – but is more civilised than the court
- Extract – Phebe takes Rosalind's appearance as reality
- Exploration of the language of dissembling

Examiners notes:

The Revenger's Tragedy – Cyril Tourneur

Re-sit c)   How does Tourneur explore the moral issues here and elsewhere in the play?

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Vindice's desire to purge society of evil – but Tourneur portrays him as having right on his side?
- The morality of revenge
- Ideas about what is sinful
- Corruption in the law
- Extract and elsewhere – sexual morality – Tourneur's presentation of adultery, rape and incest
- Violence and murder – cruelty in the name of justice and revenge
- Images of disease and corruption

Examiners notes:

The Revenger's Tragedy – Cyril Tourneur

Re-sit d)   How are Vindice's thoughts and feelings revealed to the audience here and elsewhere in the play?

Assessment Objectives tested on this question: AO4 (25 marks), AO5 (25 marks).
Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – desire for, and obsession with, revenge
- Extract and elsewhere – use of asides and soliloquies
- Contrast in his moods – witty, energetic, plotting, then meditative and melancholy
- Vindice's cynicism
- Vindice's dark humour
- Lack of real reflection on his own motives and actions – doesn't doubt
- Comment on Vindice's closing speech

Examiners notes:

13a: Practical writing

Text A – an extract from an article in *Conserving Lakeland*
Text B – an advertisement for the Borrowdale Gates Hotel.

In the Indicative Content section for Band 5 and top Band 4 are specific key elements of the original texts, some of which should be included in order to meet the requirements of the task. This 'key content' will be finalised at the Pre-Standardisation meeting.

	AO6 (25 marks x 2) (Style/Accuracy)	Indicative Content/Skills
24 – 25 **Band 5**	• Expression precise and wholly appropriate • Subtlety of effect • Cohesive writing that works • Audience completely engaged • Stylish • Rare errors	• All aspects of the task addressed • Skilful adaptation of material from <u>both</u> texts • Style is wholly appropriate for audience and purpose • Skilfully contextualised • Key content: • Skilful use of Text B
21 – 23	• Sustained use of appropriate styles for audience and purpose • Confidently meets requirements of task • Firm control of accuracy • Confident style • Rare errors	• Effective writing • Effective use of information from both texts • Successfully contextualised • Key content: • Appropriate use of Text B
18 – 20 **Band 4**	• Effective use of appropriate style for audience and purpose • Fulfils requirements of task • Mostly technically accurate • Secure style	• Convincing • Ability to produce and handle and appropriate form • Appropriate use of information from both texts • Material clearly adapted for new context • Key content: • Some appropriate use of Text B
16 – 17	• Successful use of appropriate style for audience and purpose • Sound approach to task • Underlying technical control • Some slips	• Clear awareness of audience and purpose • Sound style, but may be slightly inconsistent • Information mostly appropriate – any lapses very minor • Sound adaptation • Sound focus on task
14 – 15 **Band 3**	• Clear attempt to use appropriate style for audience <u>or</u> purpose although some lapses • Expression clear and generally controlled • Some technical flaws	• Awareness of audience and form • Generally sound focus on task • Appropriate content with some gaps • May concentrate more on one text • May be some relatively minor invention of information • Reader will have some engagement • Mostly appropriate for audience/purpose • Possibly definite but inconsistent register
11 – 13	• Shaping evident and some awareness of appropriate style for audience <u>or</u> purpose but patchy • Expression may lack flexibility or accuracy • A number of technical flaws but limited basic error	• Approach may not be entirely appropriate for audience/purpose • Information from texts may not be well adapted or totally accurate • May invent some information rather than re-cast

11 – 13 (cont)		• Patchy sense of context • Possibly limited information from texts/brief response
8 – 10 **Band 2** **6 – 7**	• Style/approach not especially convincing, although some attempt to shape for audience or purpose • Likely to be a range of flaws in expression • Likely to be frequent technical errors • Limited sense of context • Style not secure for audience/purpose • Likely to be simplistic in language or approach • Likely to have intrusive errors	• Likely to be some noticeable misjudgements about audience/purpose • Likely to reveal some misreading/misunderstanding of original text/s • May invent a good deal of material • Possibly some unadapted lifting • Not well contextualised • Comments limited and general • Probably unadapted lifting • Likely to reveal major misreading/misunderstanding
4 – 5 **Band 1** **1 – 3**	• Occasional awareness of audience/purpose glimpsed • Intrusive basic errors • Highly simplistic • Frequent weaknesses in expression • Major technical flaws • Entirely inappropriate style	• Very limited awareness of audience or purpose • Basic misjudgements of form • Very limited use of information from texts • No sense of form or shaping of material for audience/purpose • Totally unfocused

13b – Commentary through analysis

	AO1 (25 marks) (knowledge/terminology/ analysis of language)	AO4 (25 marks) (context/comparison/language choices)	Indicative skills/content
24 – 25 **Band 5** **21 – 23**	• Searching and confident literary/linguistic analysis • Wholly accurate use of terminology/concepts • Largely accurate use of appropriate terminology/concepts • Sustained and cogent argument • Clear and detailed	• Skilful comparison showing thorough understanding of context(s) • Detailed and confident comparison showing understanding of how form, style and vocabulary shape meaning • Uses examples from both texts	• Explores languages and engages closely with meaning • Insight shown into a range of features • Framework for analysis skilfully employed • Grapples with meaning • Confidently and accurately expressed • Uses a range of examples from both texts, clearly analysed
18 – 20 **Band 4** **16 – 17**	• Coherent/illuminating analysis of distinctive language features • Well-sustained argument using a range of literary/linguistic terms/concepts • Accurate use of framework terms • Describes significant language features • Some exploratory analysis • Frameworks terms used mostly accurately	• Close focus on both texts • Confident analysis and comparison • Clear awareness of contextual variation • Clear comments on key areas • Clear and competent comparison • Sound awareness of contextual variation	• Engages with meaning and draws thoughtful conclusions • Identifies p.o.s and SS accurately • Points will be well made • Close focus on some details • Shows some engagement with meaning • Points mostly well made • p.o.s and SS mostly identified
14 – 15 **Band 3** **11 – 13**	• Analysis emerging but not sustained • Literary/linguistic framework used fairly accurately • Analysis lacks depth • Distinguishes between some details • Lacks precise linguistic/literary terminology • Makes mostly general points about language and style • Limited ability to deal with complex ideas • Analysis under-developed	• Makes some valid comparisons • Some understanding of contextual variation but not fully explored • Comparisons made but mostly on a general level • Some limited comment on context • Likely to focus more on content than on language	• Explanation evident • Own text explored and compared to other text • A number of features commented on but gaps • Some apt examples but also some imprecise/general comments • Possibly list-like • Tends to refer vaguely to language levels and appeal to/impact on audience rather than analysing specific details • Identifies features mostly accurately but makes some errors and leaves points half made

	AO1 (25 marks) (knowledge/terminology/ analysis of language)	AO4 (25 marks) (context/comparison/language choices)	Indicative skills/content
11 – 13 (cont)			• Lack of precision and limited number of examples • May feature spot • Possibly focuses on content more than style
8 – 10 Band 2	• Awareness of basic characteristics of specific genre • Simple points made about language • Partial use of framework • Some misunderstanding evident	• Limited comparisons made • Partially sees how context influences language use • Some general comment on techniques	• Tends to make very vague comments • Comments are broad and general with few examples • Ideas fairly accurate but some misunderstanding/ error may be evident • Possibly focus on design/ layout/graph/content
6 – 7	• Rare language choices commented on • Response to surface features • Minimal use of frameworks/terminology	• Very limited comparisons made • Superficial/simplistic ideas on language use in relation to context • Vague awareness of audience/aim	• Simplistic understanding and explanation of one area • Very few, if any, examples • Some errors of explanation
4 – 5 Band 1 1 – 3	• No analytical insight • Misreadings/misunder-standings evident • No literary/linguistic insight shown • Many errors/misreadings/ misunderstandings	• Probably no comparisons made • Very limited or no awareness of context • Very limited/no ideas on how language shapes meanings • No comparisons made • No awareness shown of how context and language shape meaning	• Partial and purely descriptive comments • Intrusive errors • Major misunderstandings of text and task • Commentary is not explanatory • Frequent major weaknesses in expression