

GCE 2004
June Series



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.

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Dr Michael Cresswell Director General

June 2004**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	AO1	AO2i	AO3i
Questions 1 - 6	25 (x2)	25 (x2)	25 (x2)

Marking Procedure

1. Use the question-specific mark scheme first to get a sense of which band the candidate's work falls into – then use the marking grid.
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 mark out of 150.

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	Searching and confident linguistic or literary analysis; conceptualised reading; technical terms enhance textual response.	Profound analysis of literary or linguistic texts; sense of overview; illuminating readings of text.	Use of frameworks enhances and illuminates textual interpretation. Has an overview of the text through the framework.
Band 4 16 - 20	Coherent analysis of distinctive language features and patterns. Analysis illuminates grasp. Describes significant language and/or literary features and patterns. Some exploratory analysis.	Secure and coherent reading underpinned by good textual evidence; textual grasp very evident. Close reading becomes obvious; some exploration. Careful illustration of points using quotation with understanding.	Coherent analysis through the framework; some analytical probing of features and patterns. Secure and subtle analysis. Uses frameworks to highlight reading. Describes significant features and patterns. Awareness of the text as a whole.
Band 3 11 - 15	Clear and accurate; distinguishes between details; sense of patterns emerging. Able to make comment on at least 2 features of language required by question. Some limited ability to deal with more complex ideas; some literary and linguistic features noted.	Responds with growing confidence; appreciation of style, structure and form becoming apparent. Some recognition of implied meaning; illustrated points are made.	Uses a suitable framework; significant features noted. Evidence of some range or depth. Sense of patterns emerging. Framework shows writer's choices shaping outcome. List-like but sound.
Band 2 6 - 10	Is aware of characteristics of specific genre; simple linguistic points made. Able to make comment on at least 1 feature of language required by question; may respond to surface features.	Basic and generalised; responds to surface features in a broad fashion. Some understanding; sometimes responds to surface features.	Simplistic but ordered. Attempts to use frameworks; identifies some points; attempts to analyse. Lack of focus. Scattergun approach to analysis; little apparent planning.
Band 1 0 - 5	Some misreadings; no analytical insight. No literary and/or linguistic insight shown; misreadings.	Skimpy reading; a narrative approach; no analysis. Frequent misreadings; no apparent understanding.	Some organisation but no apparent direction. No frameworks used; complete lack of organisation.

The Miller's Tale – Geoffrey Chaucer

Question 1 Remind yourself of the section from line 732 (*'The folk gan laughen at his fantasie;'*) to line 746 (*'This tale is doon, and God save al the rowte!'*). How does this ending function as a conclusion to *The Miller's Tale*?

In your answer you should consider:

- vocabulary and style
- imagery and description
- any other features you consider important.

Key Words: How – ending – function – conclusion – consider – vocabulary – style – imagery – description – other language features.

Focus: Designated section of the text and whole tale.

Assessment Focuses: Knowledge, understanding and insights gained, combined literary and linguistic study, distinguishing, describing and interpreting variation in meaning and form, using literary and linguistic concepts and approaches.

Band 5: (21 – 25 marks)

21 – 25 Uses frameworks to enhance textual interpretation and response. Searching and confident analysis together with conceptualised reading of the text. Fully answers all aspects of the task. Shows clearly and cogently how language, form and style contribute to and construct the ways in which this ending functions as a conclusion to the tale.

Band 4: (16 – 20 marks)

18 – 20 Secure and coherent textual reading underpinned by analysis which clearly shows understanding of Chaucer's use of language. Able to evaluate the use of form and style and, in particular, vocabulary to show features in the passage which indicate how this ending functions as a conclusion to the tale. Detailed use of the designated passage is made in a structured response with confident treatment of features which show how this ending functions as a conclusion to the tale.

16 – 17 Close textual reading and response together with exploration of how language shapes form and meaning. Sustains relevant discussion and carefully illustrates points using text with understanding. Clearly able to demonstrate understanding of how Chaucer uses language in the passage which helps this ending to function as a conclusion to the tale. Addresses all key words.

Band 3: (11 – 15 marks)

- 14 – 15** Candidate is able to respond thoughtfully to the text. Able to show some understanding of style, structure and form. Some analysis of designated passage showing grasp of part played by Chaucer's language use in the passage which enables the ending to function as a conclusion to the tale. Can make some reference to language features required by the question with relevant illustration of features functioning as an ending to the tale in the designated passage which link elsewhere in the text.
- 11 – 13** Able to recognise some of the key features of the passage and to offer some commentary on their relationship to other textual analysis. Is able to make some commentary on at least two features of language required by the question.

Band 2: (6 – 10 marks)

- 8 – 10** Some attempt at textual analysis but limited awareness of literary and linguistic concepts and approaches. Commentary not fully developed into a coherent response which uses appropriate language and which refers in detail to the designated passage and wider text. At least one feature of language will have been identified and commented upon.
- 6 – 7** Able to respond to surface features of the text (for example, can identify Chaucer's plot details) but can only suggest in the most basic terms the effects they create. Simple points made about the passage and text with some basic awareness of significance. Resorts to narrative without commentary.

Band 1: (0 – 5 marks)

- 4 – 5** Superficial reading of the passage offering paraphrase and narrative rather than any kind of analysis. Some attempt to address the whole question but mainly unsuccessful. Response framed in very simple terms with little or no evidence of ability to apply appropriate literary and linguistic approaches to the text.
- 1 – 3** Bare minimum of understanding of the text. Unable to move beyond simple paraphrase and narration, no evidence of grasp of language features.

The Miller's Tale – Geoffrey Chaucer

Question 2 Examine Chaucer's presentation of superstition in *The Miller's Tale*.

In your answer you should consider:

- vocabulary and style
- imagery and description
- any other features you consider important.

Key Words: Examine – Chaucer's – presentation – superstition – consider – vocabulary – style – imagery – description – other language features.

Focus: Whole *Tale*.

Assessment Focuses: Knowledge, understanding and insights gained, combined literary and linguistic study, distinguishing, describing and interpreting variation in meaning and form, using literary and linguistic concepts and approaches.

Band 5: (21 – 25 marks)

21 – 25 Uses frameworks to enhance textual interpretation and response. Searching and confident analysis together with conceptualised reading of the text. Fully answers all aspects of the task. Shows clearly and cogently how language, form and style contribute to and construct the presentation of superstition.

Band 4: (16 – 20 marks)

18 – 20 Secure and coherent textual reading underpinned by analysis which clearly shows understanding of Chaucer's use of language. Able to evaluate the use of form and style and, in particular, vocabulary to show the ways in which Chaucer presents superstition. Detailed use of the text is made in a structured response. Confidently addresses all key words.

16 – 17 Close textual reading and response together with exploration of how language shapes form and meaning. Sustains relevant discussion and carefully illustrates points using text with understanding. Clearly able to demonstrate understanding of how Chaucer uses language to present superstition. Addresses all key words.

Band 3: (11 – 15 marks)

14 – 15 Candidate is able to respond thoughtfully to the text. Able to show some understanding of style, structure and form. Some analysis of text showing grasp of part played by Chaucer's language use in presenting superstition. Shows informed understanding of some of the key language features referred to in the question.

11 – 13 Able to recognise some of the key features of the text and to offer relevant commentary on them. Shows an awareness of the effect of Chaucer's language in presenting superstition. Is able to make some commentary on at least two features of language required by the question.

Band 2: (6 – 10 marks)

- 8 – 10** Some attempt at textual analysis but limited awareness of literary and linguistic concepts and approaches. Commentary not fully developed into a coherent response which uses appropriate language and which refers in detail to the text. At least one feature of language will have been identified and commented upon. Some attention to key words.
- 6 – 7** Able to respond to surface features of the text (for example, can identify relevant plot details) but can only suggest in the most basic terms the effects they create. Simple points made about the passage and text with some basic awareness of significance. Resorts to narrative.

Band 1: (0 – 5 marks)

- 4 – 5** Superficial reading of the passage offering paraphrase and narrative rather than any kind of analysis. Some attempt to address the whole question but mainly unsuccessful. Response framed in very simple terms with little or no evidence of ability to apply appropriate literary and linguistic approaches to the text.
- 1 – 3** Bare minimum of understanding of the text. Unable to move beyond simple paraphrase and narration, no evidence of grasp of language features.

Andrew Marvell – selected and edited by Gordon Campbell

Question 3 How does Marvell explore his thoughts and feelings in *The Garden*?

In your answer you should consider:

- vocabulary and style
- imagery and description
- any other features you consider important.

Key Words: How – Marvell – explore – thoughts – feelings – consider – vocabulary – style – imagery – description – other language features.

Focus: *The Garden*.

Assessment Focuses: Knowledge, understanding and insights gained, combined literary and linguistic study, distinguishing, describing and interpreting variation in meaning and form, using literary and linguistic concepts and approaches.

Band 5: (21 – 25 marks)

21 – 25 Uses frameworks to enhance textual interpretation and response. Searching and confident analysis together with conceptualised reading of the poem. Fully answers all aspects of the task. Shows clearly and cogently how language, form and style contribute to and construct Marvell's thoughts and feelings.

Band 4: (16 – 20 marks)

18 – 20 Secure and coherent textual reading underpinned by analysis which clearly shows understanding of Marvell's use of language. Able to evaluate the use of form and style and, in particular, vocabulary to show the ways in which Marvell explores his thoughts and feelings. Detailed use of the poem is made in a structured response. Confidently addresses all key words.

16 – 17 Close textual reading and response together with exploration of how language shapes form and meaning. Sustains relevant discussion and carefully illustrates points using poem with understanding. Clearly able to demonstrate understanding of how Marvell explores his thoughts and feelings. Addresses all key words.

Band 3: (11 – 15 marks)

14 – 15 Candidate is able to respond thoughtfully to the poem. Able to show some understanding of style, structure and form. Some analysis of poem showing grasp of how Marvell explores his thoughts and feelings. Shows informed understanding of some of the key language features referred to in the question.

11 – 13 Able to respond to surface features of the poem (for example, Marvell's use of imagery) but can only suggest in the most basic terms the effects they create. Simple points made about the poem with some basic awareness of significance. Resorts to narrative.

Band 2: (6 – 10 marks)

- 8 – 10** Some attempt at textual analysis but limited awareness of literary and linguistic concepts and approaches. Commentary not fully developed into a coherent response which uses appropriate language and which refers in detail to the poem. At least one feature of language will have been identified and commented upon. Some attention to key words.
- 6 – 7** Able to respond to surface features of the poem (for example, Marvell's use of imagery) but can only suggest in the most basic terms the effects they create. Simple points made about the poem with some basic awareness of significance. Resorts to narrative.

Band 1: (0 – 5 marks)

- 4 – 5** Superficial reading of the poem offering paraphrase and narrative rather than any kind of analysis. Some attempt to address the whole question but mainly unsuccessful. Response framed in very simple terms with little or no evidence of ability to apply appropriate literary and linguistic approaches to the poem.
- 1 – 3** Bare minimum of understanding of the poem. Unable to move beyond simple paraphrase and narration, no evidence of grasp of language features.

Andrew Marvell – selected and edited by Gordon Campbell

Question 4 Examine how Marvell appeals to the senses in any **two** or **three** of his poems.

In your answer you should consider:

- vocabulary and style
- imagery and description
- any other features you consider important.

Key Words: Examine – how – Marvell – appeals – sense – consider – vocabulary – style – imagery – description – other language features.

Focus: **Two** or **three** poems chosen by the candidate.

Assessment Focuses: Knowledge, understanding and insights gained, combined literary and linguistic study, distinguishing, describing and interpreting variation in meaning and form, using literary and linguistic concepts and approaches.

Band 5: (21 – 25 marks)

21 – 25 Uses frameworks to enhance textual interpretation and response. Searching and confident analysis together with conceptualised reading of the poems. Fully answers all aspects of the task. Shows clearly and cogently how language, form and style contribute to and construct the ways in which Marvell appeals to the senses in his poetry.

Band 4: (16 – 20 marks)

18 – 20 Secure and coherent textual reading underpinned by analysis which clearly shows understanding of Marvell’s use of language. Able to evaluate the use of form and style and, in particular, vocabulary to show the ways in which Marvell appeals to the senses in his poetry. Detailed use of the poems is made in a structured response. Confidently addresses all key words.

16 – 17 Close textual reading and response together with exploration of how language shapes form and meaning. Sustains relevant discussion and carefully illustrates points using poems with understanding. Clearly able to demonstrate understanding of how Marvell appeals to the senses in his poetry. Addresses all key words.

Band 3: (11 – 15 marks)

14 – 15 Candidate is able to respond thoughtfully to the poems. Able to show some understanding of style, structure and form. Some analysis of poems showing grasp of part played by the ways Marvell appeals to the senses in his poetry. Shows informed understanding of some of the key language features referred to in the question.

11 – 13 Able to recognise some of the key features of the poems and to offer relevant commentary on them. Shows an awareness of the effect of the ways in which

Marvell appeals to the senses in his poetry. Is able to make some commentary on at least two features of language required by the question.

Band 2: (6 – 10 marks)

- 8 – 10** Some attempt at textual analysis but limited awareness of literary and linguistic concepts and approaches. Commentary not fully developed into a coherent response which uses appropriate language and which refers in detail to the poems. At least one feature of language will have been identified and commented upon. Some attention to key words.
- 6 – 7** Able to respond to surface features of the poems (for example, Marvell's use of imagery) but can only suggest in the most basic terms the effects they create. Simple points made about the poems with some basic awareness of significance. Resorts to narrative.

Band 1: (0 – 5 marks)

- 4 – 5** Superficial reading of the poems offering paraphrase and narrative rather than any kind of analysis. Some attempt to address the whole question but mainly unsuccessful. Response framed in very simple terms with little or no evidence of ability to apply appropriate literary and linguistic approaches to the poems.
- 1 – 3** Bare minimum of understanding of the poems. Unable to move beyond simple paraphrase and narration, no evidence of grasp of language features.

Christina Rossetti – selected and edited by Jan Marsh

Question 5 Examine Rossetti’s ideas about friendship in *A Dumb Friend* and **one** other poem of your choice.

In your answer you should consider:

- vocabulary and style
- imagery and description
- any other features you consider important.

Key Words: Examine – Rossetti’s – ideas – friendship – consider – vocabulary – style – imagery – description – other language features.

Focus: *A Dumb Friend* and **one** other poem of the candidate’s choice.

Assessment Focuses: Knowledge, understanding and insights gained, combined literary and linguistic study, distinguishing, describing and interpreting variation in meaning and form, using literary and linguistic concepts and approaches.

Band 5: (21 – 25 marks)

21 – 25 Uses frameworks to enhance textual interpretation and response. Searching and confident analysis together with conceptualised reading of the poems. Fully answers all aspects of the task. Shows clearly and cogently how language, form and style contribute to and construct Rossetti’s ideas about friendship.

Band 4: (16 – 20 marks)

18 – 20 Secure and coherent textual reading underpinned by analysis which clearly shows understanding of Rossetti’s use of language. Able to evaluate the use of form and style and, in particular, vocabulary to show Rossetti’s ideas about friendship. Detailed use of the poems is made in a structured response. Confidently addresses all key words.

16 – 17 Close textual reading and response together with exploration of how language shapes form and meaning. Sustains relevant discussion and carefully illustrates points using poems with understanding. Clearly able to demonstrate understanding of Rossetti’s ideas about friendship. Addresses all key words.

Band 3: (11 – 15 marks)

14 – 15 Candidate is able to respond thoughtfully to the poems. Able to show some understanding of style, structure and form. Some analysis of poems showing grasp of how Rossetti presents her ideas about friendship. Shows informed understanding of some of the key language features referred to in the question.

11 – 13 Able to recognise some of the key features of the poems and to offer relevant commentary on them. Shows an awareness of the effect of Rossetti's presentation of her ideas about friendship. Is able to make some commentary on at least two features of language required by the question.

Band 2: (6 – 10 marks)

8 – 10 Some attempt at textual analysis but limited awareness of literary and linguistic concepts and approaches. Commentary not fully developed into a coherent response which uses appropriate language and which refers in detail to the poems. At least one feature of language will have been identified and commented upon. Some attention to key words.

6 – 7 Able to respond to surface features of the poems (for example, Rossetti's use of imagery) but can only suggest in the most basic terms the effects they create. Simple points made about the poems with some basic awareness of significance. Resorts to narrative.

Band 1: (0 – 5 marks)

4 – 5 Superficial reading of the poems offering paraphrase and narrative rather than any kind of analysis. Some attempt to address the whole question but mainly unsuccessful. Response framed in very simple terms with little or no evidence of ability to apply appropriate literary and linguistic approaches to the poems.

1 – 3 Bare minimum of understanding of the poems. Unable to move beyond simple paraphrase and narration, no evidence of grasp of language features.

Christina Rossetti – selected and edited by Jan Marsh

Question 6 Examine Rossetti’s use of memories in any **two** or **three** of her poems.

In your answer you should consider:

- vocabulary and style
- imagery and description
- any other features you consider important.

Key Words: Examine – Rossetti’s – use – memories – consider – vocabulary – style – imagery – description – other language features.

Focus: **Two** or **three** poems chosen by the candidate.

Assessment Focuses: Knowledge, understanding and insights gained, combined literary and linguistic study, distinguishing, describing and interpreting variation in meaning and form, using literary and linguistic concepts and approaches.

Band 5: (21 – 25 marks)

21 – 25 Uses frameworks to enhance textual interpretation and response. Searching and confident analysis together with conceptualised reading of the poems. Fully answers all aspects of the task. Shows clearly and cogently how language, form and style contribute to and construct Rossetti’s use of memories in her poetry.

Band 4: (16 – 20 marks)

18 – 20 Secure and coherent textual reading underpinned by analysis which clearly shows understanding of Rossetti’s use of language. Able to evaluate the use of form and style and, in particular, vocabulary to show Rossetti’s use of memories in her poetry. Detailed use of the poems is made in a structured response. Confidently addresses all key words.

16 – 17 Close textual reading and response together with exploration of how language shapes form and meaning. Sustains relevant discussion and carefully illustrates points using poems with understanding. Clearly able to demonstrate understanding of Rossetti’s use of memories in her poetry. Addresses all key words.

Band 3: (11 – 15 marks)

14 – 15 Candidate is able to respond thoughtfully to the poems. Able to show some understanding of style, structure and form. Some analysis of poems showing grasp of part played by Rossetti’s use of memories in her poetry. Shows informed understanding of some of the key language features referred to in the question.

11 – 13 Able to recognise some of the key features of the poems and to offer relevant commentary on them. Shows an awareness of the effect of Rossetti’s use of memories in her poetry. Is able to make some commentary on at least two features of language required by the question.

Band 2: (6 – 10 marks)

- 8 - 10** Some attempt at textual analysis but limited awareness of literary and linguistic concepts and approaches. Commentary not fully developed into a coherent response which uses appropriate language and which refers in detail to the poems. At least one feature of language will have been identified and commented upon. Some attention to key words.
- 6 – 7** Able to respond to surface features of the poems (for example, Rossetti's use of imagery) but can only suggest in the most basic terms the effects they create. Simple points made about the poems with some basic awareness of significance. Resorts to narrative.

Band 1: (0 – 5 marks)

- 4 – 5** Superficial reading of the poems offering paraphrase and narrative rather than any kind of analysis. Some attempt to address the whole question but mainly unsuccessful. Response framed in very simple terms with little or no evidence of ability to apply appropriate literary and linguistic approaches to the poems.
- 1 – 3** Bare minimum of understanding of the poems. Unable to move beyond simple paraphrase and narration, no evidence of grasp of language features.