

GCE 2004  
*June Series*



# Mark Scheme

## English Language and Literature B (NTB6)

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Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA  
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*Dr Michael Cresswell Director General*

**June 2004****NTB6*****General comments - Task 1***

**50%** of the marks is awarded for:

**AO2ii** respond with **knowledge and understanding** of texts of different types and from different periods, exploring **relationships and comparisons** between them

Begin by assessing the quality of response to the main task: ‘Compare the ways....’  
The first two bullet points in the task emphasise these aspects:

- focus on the representation of (topic)
- make explicit comparisons between the texts

Assess the level of understanding shown of the representation of (topic) and the precision of comparison.

**50%** of the marks is awarded for:

**AO5** identify and consider the **ways attitudes and values** are created and conveyed in speech and writing

**AO4** show understanding of the **ways contextual variation** and choices of **form, style** and **vocabulary** shape the meanings of texts

**AO1** communicate **clearly** the knowledge, understanding and insights gained from the combination of literary and linguistic study, using **appropriate terminology**

The remaining bullet point in the task indicate these aspects:

- identify attitudes and values expressed and implied
- support claims by reference to context, genre and a range of textual features

Assess the ability to identify attitudes - from obvious to more subtle-  
(range & precision of own expression will be important)

and the ability to explain how these are conveyed by reference to aspects of genre & context

and features of texts- from more obvious to more complex.

(ability to select relevant features & use appropriate terminology)

Each mark band begins with an overall description of performance.

This is clarified by additional descriptors and examples of candidate responses.

Look for a ‘best-fit’. It is not necessary for candidates to hit all the band descriptors.

**Task 1****Band 1: 0-5 marks****Lacks comparison and understanding**

- Does not focus on (topic)  
*The script has capital letters to show who is speaking*
- Brief/general comments on each text in turn  
*It's about a lady swimming*
- Mis-understanding of attitudes expressed
- Little evidence of concepts re genre, or text analysis  
*both texts are for reading*
- Muddled expression

**Band 2: 6-13 marks****Simple comparisons and understanding - attempts to summarise & states the obvious**

- Identifies obvious content re (topic)  
*it's about/ the writer states/ then it explains*
- Makes simple binary comparisons  
*positive v negative/ enjoyable v frightening*
- Identifies overt, general attitudes only  
*she says she 'felt at one with the sea'*
- Describes genre/ context in simple terms  
*a poem/ to entertain/ an educated audience*
- Quotes often used as summary  
*the sea is 'seductive' / he 'got a kick out of it'*  
Or identifies irrelevant features  
*the poem uses archaic lexis/ a caesura on line 5*

**Band 3: 14-23 marks****Potentially interesting comparisons and understanding, but rather vague expression and explanation of how created**

- Responds to representation of (topic)  
*This is lighthearted/ will appeal to children*
- Makes some interesting general comparisons  
*the sea as adventure/ leisure/ a job*
- Comments briefly on implied attitudes lack development  
*it suggests fear and attraction*
- Identifies a few significant aspects of genre & context  
*in C19 nakedness was shocking*
- Quotes relevant vocabulary without precise comment  
*'coiled like white serpents' suggests this effect*

### Band 4: 24-32 marks

#### Some valid comparisons and understanding, providing some precise support

- Responds to representation of (topic)
- Expresses clearly some interesting comparisons  
*entertainment v warning*
- Makes some precise comments on implied attitudes  
*'x' implies fascination / fear*
- Explains significance of some aspects of genre & context  
*humorous cartoon for children v C19 concern about scientific advances*
- Supports claims mainly by precise reference to semantic effects of vocabulary  
metaphor/ personification/ connotation/ semantic field/ adjective/ pre-modifier

### Band 5: 32-41 marks

#### Explores valid comparisons with understanding in most areas

- Focuses on representation of (topic)
- Establishes an interesting focus for comparisons  
*appeal of topic of monsters over time*
- Explores ways underlying attitudes implied in **most** texts  
*weaker/brief treatment of e.g. transcript*
- Stronger analysis of **either** genre and context  
*in myths monsters are often used to explain natural phenomena*
- **Or** close textual analysis going beyond semantics/ vocabulary  
*a non-rhyming monosyllabic word 'die' which brings finality to the poem*

### Band 6: 42-50 marks

#### Thorough understanding and development of comparisons, integrating analysis of text and context

- Focuses on representation of (topic)
- Develops interesting/ thoughtful comparisons  
*sense of sympathy for monsters is apparent as an underlying theme in many texts.*
- Explores ways underlying attitudes implied in texts  
*the use of antithesis (hopes/ fears) is generally used as a persuasive technique*
- Integrates discussion of significant aspects of genre and context  
*The use of taboo actions ...is a typical convention when writing about monsters*

**with** Analysis of range of textual features    *aspects of discourse & syntax, (as well as lexis, semantics, graphology)*  
*use of figurative language at moments of high drama in narrative'*

**TASK 2:**

The bands of the mark scheme distinguish these types of achievement:

1. **Outlines basic procedure:** reading, underlining, choosing texts
2. **Mentions:** a list, lacking distinction between aspects, features, approaches, etc
3. **Describes:** assigning aspects and features to particular texts
4. **Detailed account:** more precise re: technical terms + some comment on usefulness
5. **Explains:** reasons why this was useful first/ in this case, etc
6. **Discusses:** thoughtful rationale provided for own choice of approach & methods

***Band 1: 0-3 marks***

Does not explain methods used in analysis of texts.

May outline procedures of reading and preparing tables & diagrams.

Or so brief that very little is said.

***Band 2: 4-6 marks***

Mentions a recommended checklist (literary and linguistic approaches, aspects and features) in general terms, without clear understanding, or evidence that these were all used.

***Band 3: 7-9 marks***

Describes own method- application of familiar aspects: context, genre, purpose, audience and use of *limited* range of features such as alliteration, imagery, semantic field, etc.

***Band 4: 10-13 marks***

Provides a more detailed account of *range* of methods used in own analysis, showing some reasons for choice with reference to different types of text.

***Band 5: 14-17 marks***

Explains own choice of methods, indicating some purposeful reasons for own approach - which formed a starting point, were the most useful for particular texts, etc.

***Band 6: 18-20 marks***

Discusses own approach and methods, showing understanding of the ways that various approaches introduced over the course may be more- or less- useful in analysis of texts.

**Indicative content****Comparison of unseen texts 8 and 9 in question paper:**

These texts are so distinct in subject matter, purpose, audience, form, etc, they offer points of contrast, rather than comparison, but there are various ways of linking them to texts in the pre-release materials.

Response must focus comparisons on ways in which various **aspects of the law** are presented, such as:

- the nature of the cases;
- the roles of the people involved;
- legal language;
- notions of justice;
- etc.

For example:

**Topics**

A specific case/issue v comment about abstract notions of justice/prejudice:

The transcript deals with a comparatively trivial/unusual/specialised lawsuit:

- the artist v the critic; art v money
- so the attitude of participants is relatively light-hearted

Poem deals with abstract notions of vital importance to black peoples/world today

- The tone is thus intense/passionate

**Contexts (including genre, purposes/audiences)**

Contextual details should allow candidates to see some complexity:

The transcript was originally made as an accurate court record; then published in newspapers for public interest in case; later published in specialist/academic book of interest to art historians (now for scrutiny in Lang/Lit exam);

Participants' purposes - adversarial, trying to score points, often by sarcasm, innuendo or humour. Winning or losing may not be as important for Whistler as maintaining reputation. Although overtly addressing questions and answers to each other, their words are intended to appeal to judge, jury, and wider public. Relatively accessible discussion of specialised concepts.

The poem was written by a black American poet in the 1960's, a time of emerging black consciousness of prejudice re: law- intended as a protest/a rallying cry. The implied audience is fellow blacks ('we'), but can be identified with by any who share the sense of injustice. The link with genre of jazz music may effect quality of poetry- intended to reach a wide audience, be accessible, move emotions, etc.

**Form/ style**

The transcript uses adversarial question and answer form - witty ‘fencing’

- follows politeness conventions overtly, often agreeing, apologising, yet implies hostility
- questions often ‘loaded’, though couched in overtly polite ways.
- Begins to adopt noticeably informal/ insulting phrases, perhaps to catch up with the approving laughter from the court audience.
- answers often receive/ solicit laughter, by assuming shared cynical/ everyday point of view, often couched in flippant style, while expressing own set of values re painting/ art.

Semantic field of art, but mixed with everyday terms.

Poem’s form- four line stanza- is simple, for its persuasive impact.

Patterning not ‘tight’ re: syllables per line: 6-9; full rhyme in one pair of lines- others echo ‘s’  
Syntax follows line endings- two main clauses, with sense-division for rhetorical ‘set-up and smash’

Opens with complex, inverted clause; finishes with the plainer, simpler statement- emphatic climax.

Use of two- parenthetical, limiting- adverbs in final line, plus change to past tense, works against the sense of finality: a note of doubt.

Key lexis suggests fields and contrasts: most around notion of ‘blind’

Imagery and connotations are powerful- ambiguity of the ‘bandage’- no longer fair and impartial, but prejudiced.

**Pre-release materials:**

Must analyse at least two other texts.

May choose any aspect/ aspects of the law for focus of answer.

Comparisons and contrasts should be made explicit and some reference made to each of the bullet points:

attitudes and values  
genre and context  
form, structure and style

For example:

There are obvious thematic links to trial scene in ‘To Kill a Mockingbird’, but may be others- boy with no name in ‘Bleak House’, etc.

Points about style in the unseen texts may be compared with lucidity of Denning’s language, the sparring in Salem transcript or Miller’s play in the pre-release materials.