



## General Certificate of Education

# English Language and Literature 6726 *Specification B*

*NTB6 Critical Approaches*

## Mark Scheme

*2005 examination – June series*

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.

## General comments

### Question 1

50% 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 how (topic) are presented
- make explicit comparisons between your chosen texts

Assess the level of understanding shown of how (topic) are presented and the precision of comparison.

50% 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 points in the task indicate these aspects:

- identify the **attitudes and values** expressed and implied
- support your claims by reference to **relevant aspects of context and genre**
- provide precise analysis of relevant language use

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

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

and features of texts – from more obvious to more complex (ability to select relevant features and use appropriate terminology)

Each mark band begins with an overall description of performance.

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

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

Rubric infringements: mark for quality, then minus  $\frac{1}{4}$  or  $\frac{1}{2}$

If candidates are very brief or weak on one text: mark for quality, then drop a band/within band.

## Question 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, lacking explicit comparison  
*It's about a lady swimming*
- Misunderstanding of attitudes expressed
- Little evidence of concepts regarding genre, or text analysis  
*both texts are for reading*
- Muddled expression

### **Band 2: 6 – 13 marks**

#### **Simple comparisons and understanding – attempts to summarise and states the obvious**

- Identifies obvious content regarding (topic)  
*it's about/the writer states/then it explains*
- Makes simple binary comparisons  
*positive versus negative/enjoyable versus 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  
*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**

#### **Inconsistent - occasionally or 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 suggest fear and attraction*
- Identifies a few significant aspects of genre and context  
*in C19 nakedness was shocking*
- May quote relevant vocabulary without precise comment or occasional support  
*'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 versus warning*
- Makes some precise comments on implied attitudes  
*'x' implies fascination/fear*
- Explains significance of some aspects of genre and context  
*humorous cartoon for children versus 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: 33 – 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 applied 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 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 or syntax (as well as lexis, semantics, graphology) 'use of figurative language at moments of high drama in narrative'*

## Question 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. **Precise / detailed account:** more precise regarding technical terms and some comment on usefulness
5. **Explains:** gives purposeful reasons.
6. **Discusses:** thoughtful rationale provided for own choice of approach and methods

### ***Band 1: 0 – 3 marks***

Does not explain methods used in analysis of texts  
May outline procedures of reading and preparing tables and 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 precise, 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 text

## INDICATIVE CONTENT

### Written version of radio interview

#### Attitudes and values

- Status of interviewee and her articulate speech
- Interviewer's manner of enquiry, suggest respectful understanding/sympathy, rather than stigma usually associated with mental illness
- Connotations of words used seem balanced between terrifying and exciting

#### Mode/genre

- Spoken language – spontaneous, yet prepared regarding topics and main questions
- Written version stays close to actual words, but omits (the few) non-fluency features

#### Context

- Purposes – informative, revealing, entertaining because of topic and status of participants
- Professional rapport between speakers – fascination and respect in questions, openness in responses

#### Form, style and vocabulary

- Blind alley to look for non-fluency features, interruptions, adjacency pairs etc?  
Occurrence of occasional spoken 'fillers' – 'well', 'sort of', but generally articulate as professional speakers  
Sustained use of 'you' and 'I' pronouns, because of the situation  
Semantic fields related to the mind – again to be expected  
Role of interview dictates the differing length of turns – not reflecting 'power'?
- Series of questions function to encourage long, descriptive responses, then responses often echoing a point and follow-up question to encourage continuation of account
- Interviewer asks open questions to elicit detailed responses
- Interviewee generally provides long responses. Any short responses are immediately followed by another question
- She tends to give categorical responses to questions: often 'No' or 'exactly' or 'No question about it'
- Does Jamison's style reflect the state of mania and 'racing thoughts' she describes?  
her style is lively and expressive – extends many sentences into longer more complex structures, e.g. first response and 'rapid speech, compulsive speech, very, very, fast, chaotic speech'  
Nouns may be abstract but are dynamic – mania, energy, voltage, life  
She uses a number of adjectives and adverbs (as intensifiers): 'really', 'absolutely', 'psychotic'

Unseen text: Poem, by Emily Dickinson

Attitudes and values

- Thought provoking assertion that madness is sense and sense is madness
- The narrator defines madness versus sanity as relating to values of society
- The beliefs of the majority constitute sanity; those who dissent are considered insane
- Any dissent is seen as dangerous and must be controlled

Form, style and vocabulary

- Compact 8 line poem making three strongly worded assertions regarding madness versus sanity
- Rhyming pattern emphasises the links/contradictions: sense – madness; discerning eye-majority; sane-chain
- Collocation of ‘divinest’ with ‘madness’ in the opening line suggests exalted view
- Juxtaposition of ‘assent’ and ‘dissent’ at beginnings of lines emphasises contrast
- Juxtaposition of ‘sane’ with ‘dangerous’, rather than ‘mad’ suggests an individual view contrasted with ‘the majority’
- The views of the ‘majority’ also contrasted with a direct address to reader in the use of personal pronoun ‘you’
- Placing ‘chain’ as the final word emphasises the reaction of society to ‘madness’ (or sense?) – imprisoning in the way wild animal or dangerous prisoners are treated.