

GCE 2005  
*January Series*



# Mark Scheme

## English Language and Literature A

NTA4

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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****NTA4****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 4**

Assessment Objective	AO1	AO2ii	AO4
Questions 1 - 12	25 (x3)	25 (x2)	25

**Marking Procedure****Questions 1 - 12**

1. Assess each AO equally; use the grid to ascertain the relevant band, sub-band and then mark.
2. Use of Indicative Content is advisory and not prescriptive; additional points and ideas will be added at the co-ordination meeting.
3. Award 25 marks for each AO, multiply AO1 by 3, multiply AO2ii by 2, add to AO4 to arrive at a mark out of 150.

**Marking notations for English Language and Literature**

**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 ticks)
straight underline/ vertical line at side:	to indicate a good passage
pnm:	point not made (if idea is not explained)

**Errors:**

BE:	basic error
Mistakes:	ringed or marked with S
Squiggly underline:	for poor/wrong idea

**Marginal annotation:**

voc:	for a vocabulary point made
gr:	for a grammatical point made
phono:	for a phonological point
imag:	for imagery identified/commented on
coh:	for a cohesive/structural point made
aud:	for a point made about audience
purp:	for a point made about purpose
att:	attitudes and values commented on
fos:	feature of speech noted, commented on

**Unit-specific notations for Unit 4**

anal:	for analytical point made
comp:	comparative point made
con:	context understood, commented upon
expl:	candidate explains
pr:	candidate makes personal response
eval.	candidate evaluates

**These notations in no way supersede the marginal comments made by examiners, and you should seek to make meaningful but economic comments to show how your marks have been arrived at.**

**MARKING GRID FOR ENGLISH LANGUAGE AND LITERATURE 6721**

	<b>Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy</b> <b>AO1 (25 marks x 3)</b>	<b>Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons</b> <b>AO2ii (25 marks x 2)</b>	<b>Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning</b> <b>AO4 (25 marks)</b>
<b>Band 5</b> <b>21 – 25</b>	Searching and confident linguistic or literary analysis; conceptualised reading; technical terms enhance textual response.	Exploratory. Significant similarities and differences are analysed in an original manner. Evaluative and illuminating work.	Sophisticated reading of context and meaning. Assimilates and contextualises references with flair and originality. Total overview including full understanding and appraisal of external contexts.
<b>Band 4</b> <b>16 – 20</b>	Coherent analysis of distinctive language features and patterns. Analysis illuminates grasp.  Describes significant language and/or literary features and patterns. Some exploratory analysis.	Coherently compares and contrasts writer's choice of form, structure, mode and language. Subtle.  Begins to probe; expresses clearly comparisons and contrasts between two texts. Carefully illustrated points.	Skilful and subtle analysis and commentary, where a clear sense of contextual variation and contextual influence underpins reading.  Clear interplay between text and context, real sense of contextual variation; comments clearly on all areas. Analysis related to external contexts.
<b>Band 3</b> <b>11 – 15</b>	Clear and accurate; distinguishes between details; sense of patterns emerging.  Increased ability to deal with more complex ideas; some literary and linguistic features noted.	Developing argument underpinned by vocabulary and structure to aid comparison; comparative framework used.  Makes links between implicit meanings and attitudes in two texts. Some comment on linguistic comparisons.	Develops a line of argument underpinned by comment on features, form, structure and language; list like in construction; accurate but interplay not necessarily noted. Wider external contexts noted.  Context clearly commented on; features, form, structure and language are implicitly understood; responds to implicit meanings.
<b>Band 2</b> <b>6 – 10</b>	Is aware of characteristics of specific genre; simple linguistic points made.  Some lexical or textual choices commented on; may respond to surface features.	Responds to obvious links and comparisons. Sometimes comments on less important links.  Occasional insight but not sustained; one area of study noted.	Sees how context influences language use; general awareness of writer's techniques and impact on meaning.  Superficial idea of context; simplistic ideas on language use and relation to context.
<b>Band 1</b> <b>0 – 5</b>	Some misreadings; no analytical insight.  No literary and/or linguistic insight shown; misreadings.	Superficial points without relevance to both texts.  Few if any connections noted or seen. Weak ideas.	Some awareness of context; very limited ideas on how language features shape meaning.  Formal structural or linguistic features identified erroneously.

*The Miller's Tale*  
**and**  
*Talking Heads 2*

- 1** Compare the ways in which Chaucer in *The Miller's Tale* and Bennett in *Talking Heads 2* use descriptive detail in order to create their effects. You should refer to **one** or **two** sections from *The Miller's Tale* and **one** or **two** monologues from *Talking Heads 2*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Descriptions of characters e.g. of Alisoun, Absolon or any of the characters from *Talking Heads 2*
- Descriptive details of setting
- Details of social background e.g. town life in *The Miller's Tale*, the world of antique dealing in 'The Hand of God'
- The use of direct speech
- Presentation of characters
- Use of small details of description

Examiners notes:

*The Miller's Tale* – Geoffrey Chaucer  
**and**  
*Talking Heads 2* – Alan Bennett

- 2** Compare the ways in which Chaucer and Bennett use narrative techniques to achieve their effects in *The Miller's Tale* and 'Playing Sandwiches' from *Talking Heads 2*.

You should base your answer on the section in *The Miller's Tale* beginning: '*The moone, whan it was night, ful brighte shoon*' and ending '*And, for she was of town, he profred meede.*' (lines 244 – 272 in the recommended edition) and the section in 'Playing Sandwiches' beginning '*Bit of excitement this morning.*' to '*On the way home I called in at the sweetshop.*' (pages 52 – 54 in the recommended edition).

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Focus on the sections indicated
- The use of narrative voice e.g. the Miller's interruptions and Bennett's use of monologue
- Ambiguities created through language e.g. Chaucer's use of 'jolif'
- Use of descriptive detail
- Descriptions of characters through voice and actions
- Use of syntax e.g. Bennett's use of short sentences
- Creation of atmosphere
- Use of tone
- Use of direct speech
- Use of tense

Examiners notes:

*The Dead Sea Poems* – Simon Armitage  
**and**  
*Mean Time* – Carol Ann Duffy

- 3** Compare the ways in which Armitage and Duffy create a sense of menace in their poems. You should write about **one** or **two** poems by each poet.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Various poems could be used e.g. Armitage's 'Dream Holiday', Duffy's 'Havisham'
- Use of vocabulary
- Use of syntax
- The structure of the poems
- Use of imagery e.g. metaphors, similes
- Use of symbolism
- The ways that language choices create tone and atmosphere
- Focus throughout on the creation of a sense of menace

Examiners notes:



*The Dead Sea Poems* – Simon Armitage  
**and**  
*Mean Time* – Carol Ann Duffy

**4** Compare ‘Goalkeeper with a Cigarette’ by Armitage with ‘The Biographer’ by Duffy.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Methods of creating a sense of character
- The use of descriptive details
- The use of a persona
- The structure of the poems
- Thematic ideas
- Choices of vocabulary
- The use of imagery

Examiners notes:

*Measure for Measure* – William Shakespeare  
**and**  
*Murmuring Judges* – David Hare

- 5** Compare the ways in which Shakespeare presents low-life characters in *Measure for Measure* and Hare presents criminals in *Murmuring Judges*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Focus on key ‘lowlife’ characters and criminals e.g. Pompey, Elbow, Keith, Nelson
- Gerard may be used as a criminal
- Use of vocabulary to create impression of character
- Comparison of the actions/roles of the characters in the drama
- Use of dialogue to present characters
- Characters interactions with other characters

Examiners notes:

*Measure for Measure* – William Shakespeare  
**and**  
*Murmuring Judges* – David Hare

- 6** Compare the ways in which Shakespeare and Hare shape the endings of their plays *Measure for Measure* and *Murmuring Judges*. You should base your answer on the section of *Measure for Measure* beginning: ‘ESCALUS: I am sorry one so learned and so wise...’ to the end of the play, and the section of *Murmuring Judges* beginning: ‘GERARD: It’s like the world’s saying we’ve got a part for you.’ to the end of the play.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- The use of the endings to resolve issues
- Open-ended nature of the endings
- Different possible interpretations
- Interactions of characters
- Use of language to create effects
- Dramatic impact of the closing lines/sections

Examiners notes:

*The Shipping News* – E. Annie Proulx  
**and**  
*Snow Falling on Cedars* – David Guterson

- 7 Compare the ways in which Guterson and Proulx create a sense of place in their novels. You should base your answer on **two** or **three** passages from each novel.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Focus on creation of a sense of place
- Numerous passages from both novels to choose from e.g. Guterson's presentation of San Piedro in Chapter 1 or the descriptions of the conditions in the camp in Chapter 15. Proulx's descriptions of Killick Claw or of Quoyale's house
- Detailed analysis of how the writers use language to create a sense of the places they describe
- The use of syntax
- The way the writers structure their writing
- Comparison of vocabulary

Examiners notes:

*The Shipping News* – E. Annie Proulx  
**and**  
*Snow Falling on Cedars* – David Guterson

**8** Compare Guterson's presentation of Miyamoto and Proulx's presentation of Quoyale.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Focus on the ways language is used to present character e.g. Miyamoto's complexity or Quoyale's insecurities
- Ways in which the writers allow their readers to see behind the outward appearances of their characters
- The influence of the background/life experiences of the characters
- The sense of being an outsider in a tight-knit community
- The use of vocabulary/syntax/structure to create effects
- Interaction of characters

Examiners notes:

*The Ghost Road* – Pat Barker  
**and**  
*The Railway Man* – Eric Lomax

- 9 Compare the ways in which Barker and Lomax set the scenes for their narratives. You should base your answer on Chapter One of each text.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Lomax's use of biographical details
- Barker's description of setting
- Lomax's reflections on his early experiences and interests
- The development of these ideas to create a link to his interest in railways
- Barker's introduction to Prior
- The references to war
- A comparison of the narrative styles – e.g. Barker's use of direct speech, Lomax's use of factual information
- Comparison of vocabulary, syntax and structure

Examiners notes:

*The Ghost Road* – Pat Barker  
**and**  
*The Railway Man* – Eric Lomax

- 10** Compare the ways in which Barker and Lomax convey a sense of the horrors of war. You should base your answer on the section in *The Ghost Road* beginning: ‘*I think the worst time was after the counter-attack,...*’ and ending ‘*...I saw the setting sun rise.*’ (pages 194 – 198 in the recommended edition) and the section in *The Railway Man* beginning: ‘*On 10<sup>th</sup> December we received reinforcements:*’ and ending ‘*...to allow us to get away.*’ (pages 64 – 67 in the recommended edition)

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Lomax’s description of the sense of tension e.g. the false alarms, the loss of hope
- His description of the death of his friend
- His use of factual detail
- Barker’s use of graphic descriptions e.g. the wounded man
- Barker’s use imagery
- A comparison of the writers’ styles e.g. Lomax’s restrained, factual style and Barker’s more emotive and graphic use of language

Examiners notes:

*Wuthering Heights* – Emily Brontë  
**and**  
*The French Lieutenant's Woman* – John Fowles

- 11** Compare the ways in which Brontë and Fowles explore love and passion in *Wuthering Heights* and *The French Lieutenant's Woman*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Focus on the ways in which the writers explore ideas about love and passion
- The contrast between domestic love and romantic love
- Different attitudes towards love shown by the characters e.g. Cathy Earnshaw, Ernestina, Charles, Heathcliff
- The attitudes of the society of the time towards love
- The language used by the writers to describe/express ideas on love and passion
- Comparison of context/style of presentation

Examiners notes:



*Wuthering Heights* – Emily Brontë  
**and**  
*The French Lieutenant's Woman* – John Fowles

- 12** Compare Brontë's presentation of Isabella in *Wuthering Heights* with Fowles' presentation of Ernestina in *The French Lieutenant's Woman*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Comparison of Isabella and Ernestina's attitudes towards love and relationships
- The ways their attitudes are a product of the society of the time
- Isabella's relationship with Heathcliff
- Her attitude towards Cathy Earnshaw
- Ernestina's relationship with Charles
- Her attitude towards Sarah
- Both characters' attitudes towards others e.g. servants
- The use of language to describe/present the characters

Examiners notes:

*The Woman in White* – Wilkie Collins  
**and**  
*An Evil Cradling* – Brian Keenan

- 13** Compare the narrative techniques used by Collins in *The Woman in White* with those used by Keenan in *An Evil Cradling*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- The use of description – vocabulary, syntax etc
- The use of dialogue
- The creation of tension, uncertainty etc
- A comparison of narrative viewpoint/voice e.g. Collins' use of multiple narrators, Keenan's personal, first-person style
- Narrative structure
- The use of time
- Effects created through direct speech

Examiners notes:

*The Woman in White* – Wilkie Collins  
**and**  
*An Evil Cradling* – Brian Keenan

- 14** Compare the ways in which ideas about identity are used in *The Woman in White* and *An Evil Cradling*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Creation of mystery surround the ‘woman in white’s’ identity
- The exchange of identities between Laura and Anne Catherick
- The importance of this to the plot development of the novel
- Keenan’s sense of his own identity
- His struggles to retain his grip on his sense of self e.g. the mental processes he goes through
- The ways in which the writers use language to create effects

Examiners notes:

*The Pardoner's Tale* – Geoffrey Chaucer  
**and**  
*Death of a Salesman* – Arthur Miller

**15** Compare the ways in which Chaucer and Miller use irony in *The Pardoner's Tale* and *Death of a Salesman*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Irony of the Pardoner as narrator
- Pardoner's views on vices
- Multiple ironies in the narrative e.g. parallel quests of the three young men and the quest of the old man; the moment of the gold's discovery
- Time switches in *Death of a Salesman* allows us to see Willy's statements in an ironic light
- Irony of all that Willy hoped to build being destroyed
- Comparison of the importance of the effect of irony to the overall impact of the tale and the play

Examiners notes:

*The Pardoner's Tale* – Geoffrey Chaucer  
**and**  
*Death of a Salesman* – Arthur Miller

- 16** Compare Chaucer's presentation of the Old Man and Miller's presentation of Willy Loman. You should base your answer on the section of *The Pardoner's Tale* beginning: '*This olde man gan looke in his visage,*' and ending '*I moot go thider as I have to go.*' (lines 434 – 463 in the recommended edition) and the section of *Death of a Salesman* beginning: '*WILLY: I'll start out in the morning.*' and ending '*WILLY: You finally own it, and there's nobody to live in it.*' (pages 9 – 10 in the recommended edition).

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 7 5 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Physical descriptions of each character
- The presentation of the old man e.g. eerie picture of him knocking on the ground
- His remonstrations with the rioters
- Willy's state of mind in the specified section
- Elements of ambiguity about the characters
- The picture created of Willy as an old man

Examiners notes:

*Frankenstein* – Mary Shelley  
**and**  
*Dracula* – Bram Stoker

**Re-sit A** Compare the ways in which Shelley and Stoker open their novels. You should base your answer on Letter 1 of *Frankenstein* and Chapter 1 of *Dracula*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Shelley's use of the letter form
- Reveals characteristics and values of Robert Walton
- How central themes of the novel are revealed through Letter 1
- The raising of questions in the mind of the reader e.g. about Walton's character
- Stoker's use of the journal form
- Opening with Jonathan Harker's journal – introduces one of the main characters and the first of several narrative voices
- Sets the scene and gives background information
- Creation of atmosphere e.g. mystery, tension, strangeness

Examiners notes:

*Frankenstein* – Mary Shelley  
**and**  
*Dracula* – Bram Stoker

**Re-sit B** Compare Shelley's presentation of the Creature and Stoker's presentation of Count Dracula. You should base your answer on the section of *Frankenstein* from the beginning of Chapter 5 up to '*...the overthrow so complete!*' (pages 57 – 59 in the recommended edition) and the section from Chapter 3 in *Dracula* beginning: '*When he left me I went to my room.*' and ending '*...terrors that I dare not think of...*' (pages 46 – 48 in the recommended edition).

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

Some possible stylistic/comparative/contextual points candidates may refer to:

- Shelley's physical description of the Creature e.g. note specific details of language used and effects created
- Sense of Victor's disappointment and despair as a result of seeing the Creature
- Creature as seen through Victor's eyes
- The use of language to create an impression e.g. 'wretch', 'miserable'
- Sense of menace created by Stoker
- Bizarre, unnatural images e.g. the Count crawling down the castle wall
- The effect of the Count on Harker

Examiners notes: