

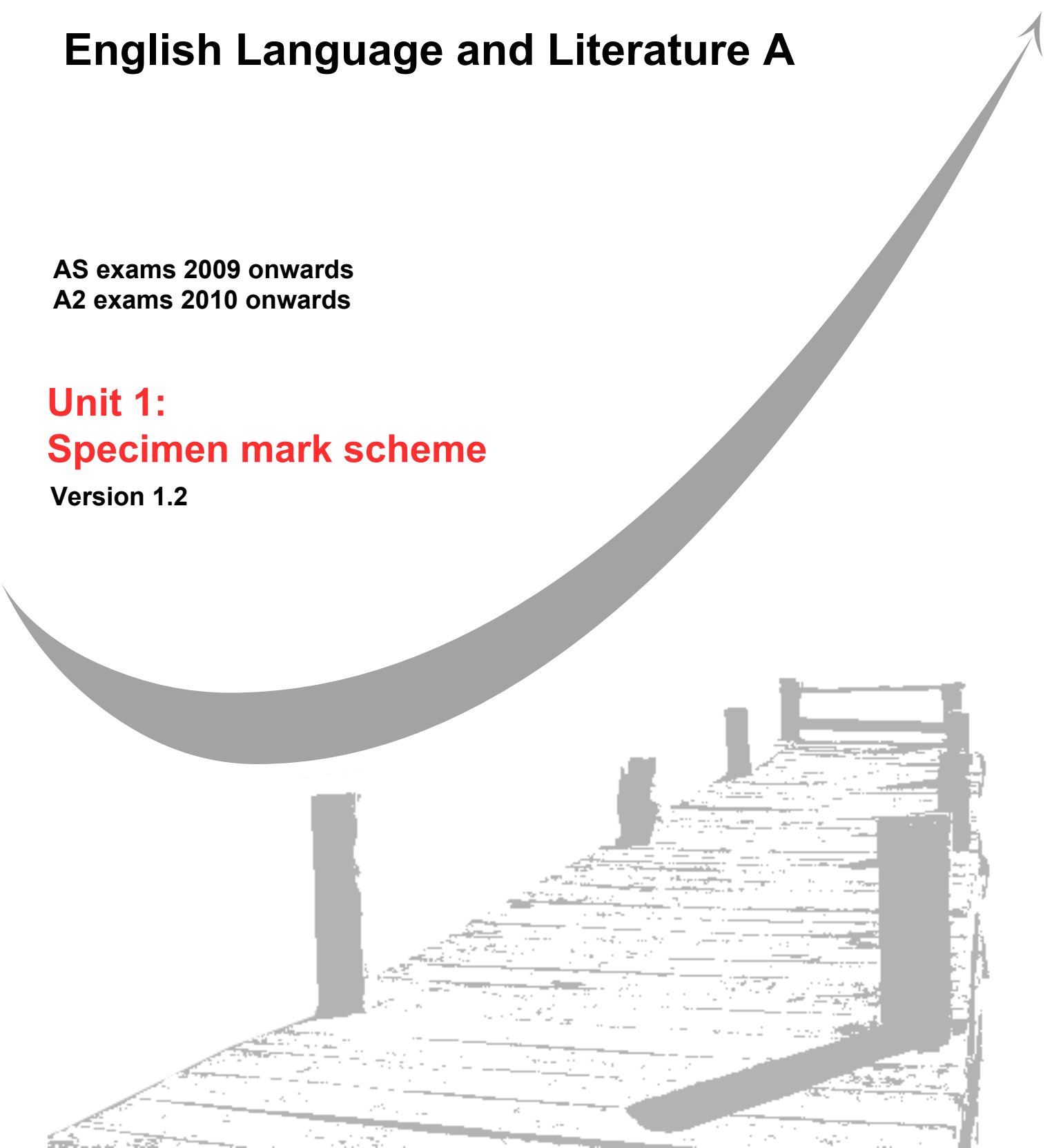
**GCE**  
**AS and A Level**

# **English Language and Literature A**

**AS exams 2009 onwards**  
**A2 exams 2010 onwards**

## **Unit 1:** **Specimen mark scheme**

**Version 1.2**





**General Certificate of Education**

**English Language and Literature**

*Specification A*

**ELLA1      Integrated Analysis and Text  
Production**

**Mark Scheme**

*2009 examination - Specimen 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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**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 to them.

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>Questions A</b>	15	15	
<b>Questions B</b>	15		30

**Marking Procedure**

1. Assess each AO separately; use the grid to ascertain the relevant band, sub-band and then mark.
2. Additional points and ideas will be added to the question-specific mark scheme at the co-ordination meeting
3. Award mark for each AO, record at the end of the script and add together to arrive at a mark out of 30 for Question A and 45 for Question B. Ring mark and transfer to front of script.

**Notes to examiners re: question-specific mark schemes**

Please note that the ideas and points given in each of the question-specific mark schemes are not exhaustive and are only printed to give an idea of some of the points you might see when marking scripts. Do **not** treat them as a checklist. Use them as a referral point with the opportunity to add to them as you continue to mark.

## Marking notations for English Language and Literature – ELLA1

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 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	Question A
pr:	personal response	Question A
ewm:	engages with meaning	Question A

### Errors (in body of script)

ringed or marked with S:	spelling mistake	Question B
ringed or marked with P:	punctuation error	Question B
squiggly underline:	poor expression/poor or wrong idea	Questions A and B
x (cross):	to indicate a point is wrong	Questions A and B

### Marginal annotation

pnm:	point not made (if idea is not explained)	Question A
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### **For Questions A**

voc:	vocabulary error
gr:	grammatical error
imag:	point made about imagery
phon:	point made about phonology
coh:	point made about cohesion
struc:	point made about structure
aud:	point made about audience
con:	point made about context

### **For Questions B**

BE:	basic error
gr:	grammatical point made
voc:	vocabulary point made
exp:	flaw in expression

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 AS ENGLISH LANGUAGE AND LITERATURE: QUESTIONS (A)**

		<p><b>Select and apply relevant concepts and approaches from integrated linguistic study, using appropriate terminology and accurate, coherent written expression</b></p> <p><b>AO1 (Marks out of 15)</b></p>	<p><b>Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</b></p> <p><b>AO2 (Marks out of 15)</b></p>
<b>4</b>	<b>13 – 15</b>	Use of framework(s) enhances and illuminates textual interpretation. Has a possible overview of the text through the framework(s). Engages closely with the meaning of the text; patterns fully appreciated. Possibly conceptual in use of framework(s). Fluent, cohesive writing	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on stylistic features in texts.
	<b>11 – 12</b>	Coherent use of framework(s); some thoughtful probing of features and, possibly, patterns. Thoughtful engagement with texts through frameworks and details. Interpretation evident through approach taken/frameworks used. Fluent writing	Secure and coherent analysis underpinned by good textual evidence; textual grasp very evident. Close focus on details with a range of examples discussed. Coherent comment on form and structure; thoughtful points made on stylistic features.

<b>3</b>	<b>9 – 10</b>	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of stylistic and linguistic features. Engages with texts through explanation of features; possibly underdeveloped in places. Competent writing with underlying technical control – some slips.	Some close analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about stylistic features and how they work in texts.
	<b>7 – 8</b>	Uses a suitable framework(s). Evidence of some range. Sense of patterns may emerge in places; likely to be underdeveloped. May use different approaches for literary/linguistic study; able to distinguish between different features fairly accurately but may be unable to comment on effect of features. Expression clear and generally controlled, possibly with some minor flaws.	Analysis emerging; appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; stylistic features are commented upon but may lack contextual understanding
<b>2</b>	<b>5 – 6</b>	Identification through framework(s) shows some of writer's choices within the text. List-like but sound ideas. Broad comments on effects and stylistic points. Aware different modes need approaching in different ways but may do so in simplistic fashion. Broad comments. Expression communicates ideas but lacks flexibility/sophistication.	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broader, list-like comments may feature. Stylistic comments will feature but will be made simply and may concentrate on straightforward mode differences. Very little contextual comment made
	<b>4</b>	Simplistic. Attempts to use framework(s) but likely to be limited; identifies some points; limited appreciation of features and/or patterns; some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression with many technical errors.	Basic and generalised analysis; responds to surface features in a broad fashion. May take a narrative approach with occasional simplistic comments. Lacks details or engagement and very few stylistic features, not related to the context at all

<b>1</b>	<b>3</b>	Lack of coherence in selection of ideas; little apparent planning with probably no use of framework(s). Implicit views of language use; superficial ideas. Very few relevant ideas. Writing contains many flaws. Ideas and expression likely to be naïve and vocabulary limited.	Very limited analysis. A little understanding; sometimes responds to surface features/odd textual references but main focus is on textual narrative or general points. Style points are totally general
	<b>1 – 2</b>	Little awareness. Possible framework misconceptions. No apparent direction at bottom of band. Very wayward. Persistent misuse of terms where inaccuracies abound. Intrusive basic errors and major weaknesses in expression	A little awareness of text but form and structure are ignored. Erroneous use of style terms Skimpy reading at bottom of band with no analysis or engagement with meaning of text

1. *Things Fall Apart* - Chinua Achebe

A) How has Achebe portrayed Ekwefi's relationship with Okonkwo?

In your answer you should consider:

- Achebe's language choices
- narrative viewpoint.

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.

- description of Okonkwo's harsh treatment of Ekwefi, eg his beating of her for killing the banana tree
- the narrator's description of the combination of anger and love Okonkwo feels for Ekwefi
- the way that Okonkwo's care and concern for Ekwefi is described, eg when Ezinma taken by Chielo
- Ekwefi's interactions with Okonkwo, eg she often accedes to his wishes
- Ekwefi's position as second wife
- the description of how Ekwefi left her first husband for Okonkwo
- Ekwefi's absence from the final chapters of the novel.

Examiner notes

2.

*Wuthering Heights* - Emily Brontë

A) How does Brontë portray Hareton's development during the course of the novel?

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

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.

- Nelly's opinions of Hareton – as a child and as a young man
- description of Heathcliff's treatment of him, eg his deliberate coarsening of Hareton
- Hareton's earlier roughness – as described by Nelly and Cathy
- his relationship with Catherine and how this gradually changes him
- his speech and how this changes – from rough oaths to civilised conversations with Cathy
- his response to Heathcliff's death revealing his sensitivity.

Examiner notes

3. *The Kite Runner* – Khaled Hosseini

A) How does Hosseini portray General Taheri and his attitudes?

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

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.

- description of the General's self-importance
- physical description of General Taheri
- narrator's perspective on General Taheri
- General Taheri's direct speech
- General Taheri's attitude to the narrator
- General Taheri's attitude to his daughter.

Examiner notes

4.

*Property* - Valerie Martin

A) How does Valerie Martin use descriptions of violence to affect the readers' responses to Manon's husband?

In your answer you should consider:

- Martin's language choices
- narrative viewpoint.

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.

- opening description of Manon's husband's 'game'
- the repetition of the pronoun 'he', emphasising his commanding role
- the gradual revelation of the brutal nature of the 'game'
- use of violent vocabulary in connection with him, eg 'fury', 'whipped'
- description of the murder of Manon's husband – any sympathy here?
- Manon's description of her husband's love-making.

Examiner notes

5.

*Close Range* - Annie Proulx

A) In *The Half-Skinned Steer*, how does Proulx convey a sense of Mero's confusion?

In your answer you should consider:

- Proulx's language choices
- narrative viewpoint.

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.

- Mero's self-questioning, eg 'What the hell was this about an emu?'
- his partial recollections, eg his memories about where he used to live and events connected with it
- the reader is not entirely clear about past events, eg the sudden jumps from one event to another without explanatory linkage
- repeated mention of Mero's age
- the description of Mero's confusion when driving the car
- description of the snow storm reflecting Mero's confused state.

Examiner notes

6.

*The History Boys* - Alan Bennett

A) How does Bennett portray Hector's relationship with his students?

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

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.

- his familiarity with the boys, eg the way they remove his motor-cycle gear at the beginning of the play
- his classroom interactions with them, eg their playful banter
- the conversations in French – their mutual enjoyment of the play-acting
- the boys' conversations about Hector reveal their awareness and acceptance of his eccentricity
- his conversation with Posner about literature
- the boys' tolerance of Hector's behaviour towards them on the motorbike.

Examiner notes

7.

*Murmuring Judges* - David Hare

A) How does Hare convey criticisms of the legal profession through his portrayal of Sir Peter Edgecombe?

In your answer you should consider:

- Hare's language choices
- dramatic techniques.

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.

- Edgecombe's self-centredness, eg his opposition to the legal reforms
- his class background, emphasized by his language and attitudes
- his sexist attitude towards Irina
- his interactions with Cuddeford – part of the old boys' network
- his attitude towards Gerard, eg 'a slightly sub-average human being'
- his attitude towards the role of the police.

Examiner notes

8.

*The Rivals* - Richard Brinsley Sheridan

A) How does Sheridan's presentation of Bob Acres add to the humour of the play?

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

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.

- Acres' comical physical appearance
- his 'quaint' use of oaths, eg 'O'ds blushes and blooms'
- his lack of awareness, eg when describing Julia's happiness to Faulkland
- his lack of sophistication, eg his invented 'French' singing terms
- Jack's opinion of him, eg 'an eccentric planet'
- his preparation for the duel.

Examiner notes

9. *The Importance of Being Earnest* - Oscar Wilde

A) How does Wilde portray the relationship between Miss Prism and the Reverend Chasuble?

In your answer you should consider:

- Wilde's language choices
- dramatic techniques.

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.

- their 'correct' behaviour in each other's presence
- their enjoyment of each other's company, eg their greetings – 'this is indeed a pleasure'
- their mutual admiration – the language they use to and about one another
- their difference in attitudes, eg Miss Prism's harsher attitudes towards 'Ernest's' behaviour
- their suppressed attraction towards each other, eg Chasuble: 'Were I fortunate to be Miss Prism's pupil, I would hang upon her lips'
- their embrace 'at last'.

Examiner notes

**10.** *A Streetcar Named Desire* - Tennessee Williams

**A)** How does Williams convey a sense of Blanche's anxiety?

In your answer you should consider:

- Williams' language choices
- dramatic techniques.

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.

- stage directions, eg 'hysterical'/'nervously'
- her use of exclamatives
- her description of life at Belle Reve and its emotional toll on her
- her nervous laughter
- her concerns about her appearance and how she talks about this
- her acknowledgement of her stressed state.

Examiner notes

**MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: QUESTIONS (B)**

		<b>Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies</b>		<b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u></b>
		<b>AO4 (Marks out of 30)</b>		<b>AO1 (Marks out of 15)</b>
<b>4</b>	<b>26 – 30</b>	Responds confidently and at top of band originality and flair. Skilfully handled writing/interpretation which is completely fit for purpose. Sophisticated use of language at top end. Cohesive writing that works at bottom end. Engaging style with very clear and convincing ideas of audience and purpose	<b>13 – 15</b>	Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors
	<b>23 - 25</b>	Confidently interprets/comments/writes. Sustained use of appropriate style. Approaching fulfilment of aims. Content and style confidently selected for audience. Convincing use of form with sustained evidence of audience and purpose being addressed	<b>11 – 12</b>	Fluent writing Mostly technically accurate. Expression well controlled and sustained.

<b>3</b>	<b>20 – 22</b>	Clear grasp of task with clear stylistic shaping evident. Successful language use for audience and purpose; may lack a sense of style. Effective register with clear choice of language to address audience and purpose. Occasional stylistic lapses at bottom end	<b>9 – 10</b>	Competent writing with underlying technical control – some slips. Clear expression, although lacking the more assured sense of style of the top band.
	<b>16 – 19</b>	Definite if inconsistent register. Suitable style adopted for genre/ task. Awareness of audience and purpose but may be flawed in places. Some stylistic lapses occur	<b>7 – 8</b>	Some relatively minor technical flaws. Expression clear and generally controlled, possibly with some minor flaws.
<b>2</b>	<b>12 – 15</b>	Some uncertainty about style; conscious if obvious shaping with a tendency to the simplistic at times. Audience and purpose not always wholly evident	<b>5 – 6</b>	Some technical flaws and some basic errors. Expression communicates ideas but lacks flexibility and sophistication.
	<b>9 – 11</b>	Style and approach not entirely convincing but there may be broad shaping for audience. Rather pedestrian in places. May opt for over general approach which is not necessarily appropriate	<b>4</b>	Flaws in expression with many frequent technical errors. Not acceptable for an Advanced Level pass.
<b>1</b>	<b>6 – 8</b>	Superficial ideas on style; not secure and weak focus on audience and purpose. Details are not thought through at all. Intrusive errors with naïve expression likely to be evident; vocabulary may well be limited	<b>3</b>	Ideas and expression likely to be naïve and vocabulary limited. Intrusive technical errors
	<b>1 – 5</b>	Occasional glimpses of appropriate style. Short and unsuitable answer with frequent weaknesses of expression; wholly inappropriate style. Brief writing	<b>1 – 2</b>	Intrusive basic errors. Persistent flaws in expression probably with no apparent direction. Inaccuracies and major weaknesses in expression abound.