



General Certificate of Education

English Language and Literature

6721

Specification A

NTA5 Texts and Audience

Mark Scheme

2006 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.

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

Errors:

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

Marginal annotation:

For Section A

- Lpt: language point
Att: point made about attitudes/values
Eg?: lacks example
EWM: engages with meaning
ft: faulty term

pnm: point not made (if idea is not explained)

For Question 13a

- gr: grammatical error
voc: vocabulary error
exp: flaw in expression
adap: candidate adapts source text
invent: candidate invents material

For Question 13b

- aud: point made about audience
purp: point made about purpose
con: point made about context
comp: comparative point
form: point made about form
voc: vocabulary point made
gr: grammatical point made
imag: point made about imagery
phon: point made about phonology
coh: point made about cohesion
struc: point made about structure
eg?: lack of example given

ft: faulty term
EWM: engages with meaning
pnm: point not made (if idea is not explained)

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 - Section A

		AO4 (25 marks) Understanding the ways language shapes meaning in different contexts.	AO5 (25 marks) Identifying and considering the ways attitudes and values are conveyed.
Band 5 21 – 25	24 – 25	<ul style="list-style-type: none"> Sophisticated analysis of the language of the extract <u>and</u> text in order to explore the question Insightful demonstration of how language shapes meaning Thorough overview Entirely relevant response 	<ul style="list-style-type: none"> Detailed analysis of the range of methods used to convey attitudes and values Relevant understanding of dramatic techniques used Skilful interpretation of how language is used Analytical comments
	21 – 23	<ul style="list-style-type: none"> Perceptive analysis of the language of the extract <u>and</u> text in order to explore the question Skilful grasp of how language can shape meaning Sound overview Thoroughly relevant response 	<ul style="list-style-type: none"> Makes range of references to how and where attitudes and values are conveyed Detailed reference to the text Clear understanding of different ways attitudes/values are conveyed by the dramatist Mostly analytical comments
Band 4 16 – 20	18 - 20	<ul style="list-style-type: none"> Sound engagement with the language of the extract and text in order to explore the question Confident grasp of how language can shape meaning Explores a range of contexts Clear sense of overview Relevant response 	<ul style="list-style-type: none"> Relevant and accurate comment on how and where attitudes/values are conveyed Some detailed exploration of the text Mostly analytical as well as descriptive comments, with a good range of reference
	16 - 17	<ul style="list-style-type: none"> Grapples with the language of the extract <u>or</u> the text in order to explore the question Some clear engagement with how language shapes meaning Sustains a clear line of argument Explores at least two contexts in detail Relevant response Overview provided 	<ul style="list-style-type: none"> Evident understanding of how attitudes/values found in the text Appropriate reference to some relevant parts of the text Descriptive and analytical comments A range of relevant ideas
Band 3 11 – 15	14 - 15	<ul style="list-style-type: none"> Some exploration of the language of the extract <u>or</u> the text in order to explore the question Some relevant awareness of how language shapes meaning but under-developed Consideration of at least two contexts Accurate and generally relevant response Some overview Possibly patchy relevance/response to question 	<ul style="list-style-type: none"> Can identify a number of attitudes/values found in the text Some awareness of how and where attitudes/values are conveyed Mostly descriptive comments – analysis emerging
	11 - 13	<ul style="list-style-type: none"> Isolated/unfocused exploration of language of either text <u>or</u> extract Beginnings of understanding of how language can shape meaning, but comments lack depth Some comment on at least two relevant aspects of language May feature spot Ideas mostly simple/unsophisticated but accurate Limited overview 	<ul style="list-style-type: none"> General or broad awareness of where attitudes/values are conveyed Adequate, if limited, comment Mostly descriptive comments Ideas mostly simple/unsophisticated but accurate

Band 2 6 – 10	8 - 10	<ul style="list-style-type: none"> • Possibly a largely narrative response • General awareness of the writer’s techniques but on the level of assertion and/or generalisation • One aspect of language referred to, possibly implicitly • Possibly only occasional relevance • Some flaws in understanding may be evident • No real sense of overview 	<ul style="list-style-type: none"> • Simple/oblique comments on attitudes/values • Probably lacking textual evidence • Unsupported assertions
	6 - 7	<ul style="list-style-type: none"> • Superficial understanding of language and context • Simplistic ideas • Flaws in understanding are likely to be evident • Possibly largely irrelevant 	<ul style="list-style-type: none"> • Very limited grasp of how attitudes/values conveyed • Some explanation may be attempted
Band 1 0 – 5	4 - 5	<ul style="list-style-type: none"> • Very limited ideas about how language shapes meaning • May identify a feature of language but unable to comment on effect of this • Likely to be irrelevant 	<ul style="list-style-type: none"> • Possibly no comment or only brief passing reference to attitudes/values
	0 - 3	<ul style="list-style-type: none"> • Little or no understanding shown of the text, question or language 	<ul style="list-style-type: none"> • No comments/wholly erroneous comments on attitudes/values

Unit: NTA5

Series: June 2006

1. How does Shakespeare explore his characters' concern for their reputations, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – Cassio's concern for his reputation/hyperbole emphasizes how important it is for him
- Othello aware of his own reputation as a trusted general
- Othello's concern about his reputation in his final speech
- Iago's bitterness about being overlooked
- Desdemona's concern that she is a 'true and loyal' wife

Examiner notes

Unit: NTA5

Series: June 2006

Othello – William Shakespeare

2. Explore how Shakespeare presents the relationship between Othello and Iago, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract + elsewhere – how Iago manipulates Othello/Othello reliant on Iago
- False friendship – one-sided
- Unequal status – but Iago has the power over Othello
- Othello’s trust of ‘honest Iago’
- What Iago says to others and in his asides about Othello

Examiner notes

Unit: NTA5

Series: June 2006

Twelfth Night – William Shakespeare

3. How does Shakespeare explore the theme of appearance and reality, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract + elsewhere – Viola’s disguise/pretence leads to unexpected outcomes
- Play revolves around disguise and misapprehension
- Some exploration of the differences between appearance and reality in the play, e.g.
 - Viola appears to be male
 - It appears to Malvolio that Olivia loves him
 - Sir Toby creates false impressions
 - Maria creates false impressions

Examiner notes

Unit: NTA5

Series: June 2006

4. Examine Shakespeare's presentation of Sir Toby Belch, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract and elsewhere – Sir Toby's lively mischief-making/manipulator of events
- Comic and entertaining
- Witty
- Lacking morality?

Examiner notes

Unit: NTA5

Series: June 2006

King Lear – William Shakespeare

5. Examine Shakespeare's presentation of Edmund, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – soliloquy shows Edmund's skepticism and true feelings/Edmund's sudden change of face when Edgar appears/deceitful
- Edmund as villainous and self-seeking – but –
- Entertains the audience/energetic/exciting
- Attitude towards his father – illegitimate son
- Edmund's behaviour towards Goneril and Regan
- His repentance at the end

Examiner notes

Unit: NTA5

Series: June 2006

6. Explore Shakespeare's treatment of madness, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract + elsewhere – assumed madness of Edgar/genuine 'insanity' of Lear
- Comment on the nature of Lear's madness
- Madness as a response to misery and cruelty
- Chaos/madness within the state
- The storm and its symbolism
- The Fool's comments on madness

Examiner notes

Unit: NTA5

Series: June 2006

The Winter's Tale – William Shakespeare

7. Examine the role and presentation of Camillo, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – Camillo as the good courtier/offers advice to Leontes/Camillo's polite and diplomatic language
- Ambiguity about Camillo's true feelings
- Camillo as courtier to Polixenes
- Camillo's apparent betrayals of trust to Leontes and Florizel
- Camillo's manoeuvring and role in plot advancement

Examiner notes

Unit: NTA5

Series: June 2006

8. Examine Shakespeare's treatment of the relationship between fathers and their children, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – Leontes' and Polixenes' attitudes towards Florizel's disobedience
- Florizel's feelings about his father's attitude
- Leontes' earlier attitude towards Mamillius
- Contrast between the behaviour of the courtly fathers and the country fathers – Shepherd allows Perdita independence

Examiner notes

Unit: NTA5

Series: June 2006

The Alchemist – Ben Jonson

9. How does the language of alchemy help Subtle and Face to trick their victims, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – Subtle and Face gain credibility through their use of technical jargon/Subtle appears to have all the answers
- Subtle and Face deliberately mystify the process – use alchemical terms to do this
- Attractiveness of alchemy and ‘transformation’ to the victims
- Jargon of alchemy appeals to some of the victims’ attraction to words (Dapper and Mammon)

Examiner notes

Unit: NTA5

Series: June 2006

10. Examine how Jonson presents Dol's relationship with Subtle and Face, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – Dol as mediator between Subtle and Face/Dol lively and aware
- Dol mostly subservient to Subtle and Face – does their bidding
- Subtle and Face don't tell Dol all their plans
- Dol the prostitute – both Subtle and Face use her
- Dol treated badly in the end by Face

Examiner notes

Unit: NTA5

Series: June 2006

The Rover – Aphra Behn

11. Examine Behn’s presentation of Willmore, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract – Willmore’s approach to women/Willmore’s view of himself
- Willmore as central male character
- Typical ‘rake’
- Seeks liberty and pleasure/critical of marriage
- Relationship with Hellena
- Final speech

Examiner notes

Unit: NTA5

Series: June 2006

12. How does Behn explore deception, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

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.

- Extract + elsewhere – use of disguise and masques/Don Pedro and Belville aim to deceive
- Deception through disguise central to the plot
- Men deceive women/women deceive men
- Prospect of arranged marriage drives women to deceive

Examiner notes

13a: Practical writing

In the Indicative Content section for Band 5 and top Band 4 are specific key elements of the original texts, some of which should be included in order to meet the requirements of the task. This ‘key content’ will be finalised at the pre-standardisation meeting.

	AO6 (25 marks x 2) (Style/Accuracy)	Indicative Content/Skills
24 – 25 Band 5	<ul style="list-style-type: none"> • Expression precise and wholly appropriate • Subtlety of effect • Cohesive writing that works • Audience completely engage • Stylish • Rare errors 	<ul style="list-style-type: none"> • All aspects of the task addressed • Skilful adaptation of material from <u>both</u> texts • Style is wholly appropriate for audience and purpose • Skilfully contextualised • Key content: <ul style="list-style-type: none"> ○ Information from Text A skilfully adapted and completely assimilated ○ Covers all four areas*
21 – 23	<ul style="list-style-type: none"> • Sustained use of appropriate styles for audience and purpose • Confidently meets requirements of task • Firm control of accuracy • Confident style • Rare errors 	<ul style="list-style-type: none"> • Effective writing • Effective use of information from both texts • Successfully contextualised • Key content: <ul style="list-style-type: none"> ○ Information from Text A effectively adapted and well assimilated ○ Covers all four areas*
18 – 20 Band 4	<ul style="list-style-type: none"> • Effective use of appropriate style for audience and purpose • Fulfils requirements of task • Mostly technically accurate • Secure style 	<ul style="list-style-type: none"> • Convincing • Ability to produce and handle and appropriate form • Appropriate use of information from both texts • Material clearly adapted for new context • Key content: <ul style="list-style-type: none"> ○ Information from Text A appropriately adapted ○ Covers at least three areas*
16 – 17	<ul style="list-style-type: none"> • Successful use of appropriate style for audience and purpose • Sound approach to task • Underlying technical control • Some slips 	<ul style="list-style-type: none"> • Clear awareness of audience and purpose • Sound style, but may be slightly inconsistent • Information mostly appropriate – any lapses very minor • Sound adaptation • Sound focus on task

<p>14 – 15</p> <p>Band 3</p> <p>11 – 13</p>	<ul style="list-style-type: none"> • Clear attempt to use appropriate style for audience <u>or</u> purpose although some lapses • Expression clear and generally controlled • Some technical flaws • Possibly inconsistent register <ul style="list-style-type: none"> • Shaping evident and some awareness of appropriate style for audience <u>or</u> purpose but patchy • Expression may lack flexibility or accuracy • A number of technical flaws but limited basic error 	<ul style="list-style-type: none"> • Awareness of audience and form • Generally sound focus on task • Appropriate content with some gaps • May concentrate more on one text • May be some, relatively minor invention of information • Reader will have some engagement • Mostly appropriate for audience/purpose <ul style="list-style-type: none"> • Approach may not be entirely appropriate for audience/purpose • Information from texts may not be well adapted or totally accurate • May invent some information rather than re-cast • Patchy sense of context • Possibly limited information from texts/brief response
<p>8 – 10</p> <p>Band 2</p> <p>6 – 7</p>	<ul style="list-style-type: none"> • Style/approach not especially convincing, although some attempt to shape for audience or purpose • Likely to be a range of flaws in expression • Likely to be frequent technical errors • Limited sense of context <ul style="list-style-type: none"> • Style not secure for audience/purpose • Likely to be simplistic in language or approach • Likely to have intrusive errors 	<ul style="list-style-type: none"> • Likely to be some noticeable misjudgements about audience/purpose • Likely to reveal some misreading/misunderstanding of original text/s • May invent a good deal of material • Possibly some unadapted lifting • Not well contextualised <ul style="list-style-type: none"> • Comments limited and general • Probably unadapted lifting • Likely to reveal major misreading/misunderstanding
<p>4 – 5</p> <p>Band 1</p> <p>1 – 3</p>	<ul style="list-style-type: none"> • Occasional awareness of audience/purpose glimpsed • Intrusive basic errors • Highly simplistic <ul style="list-style-type: none"> • Frequent weaknesses in expression • Major technical flaws • Entirely inappropriate style 	<ul style="list-style-type: none"> • Very limited awareness of audience or purpose • Basic misjudgements of form • Very limited use of information from texts <ul style="list-style-type: none"> • No sense of form or shaping of material for audience/purpose • Totally unfocused

***Four areas for key content**

- Physical health
- Mental health
- Personal financial benefit
- National financial benefit

13b – Commentary through analysis

	AO1 (25 marks) (knowledge/terminology/ analysis of language)	AO4 (25 marks) (context/comparison/ language choices)	Indicative skills/content
24 – 25 Band 5 21 – 23	<ul style="list-style-type: none"> • Searching and confident literary/linguistic analysis • Wholly accurate use of terminology/concepts • Largely accurate use of appropriate terminology/concepts • Sustained and cogent argument • Clear and detailed 	<ul style="list-style-type: none"> • Skilful comparison showing thorough understanding of context(s) • Detailed and confident comparison showing understanding of how form, style and vocabulary shape meaning • Uses examples from both texts 	<ul style="list-style-type: none"> • Explores languages and engages closely with meaning • Insight shown into a range of features • Framework for analysis skilfully employed • Grapples with meaning • Confidently and accurately expressed • Uses a range of examples from both texts, clearly analysed
18 – 20 Band 4 16 – 17	<ul style="list-style-type: none"> • Coherent/illuminating analysis of distinctive language features • Well-sustained argument using a range of literary/linguistic terms/concepts • Accurate use of framework terms • Describes significant language features • Some exploratory analysis • Frameworks terms used mostly accurately 	<ul style="list-style-type: none"> • Close focus on both texts • Confident analysis and comparison • Clear awareness of contextual variation • Clear comments on key areas • Clear and competent comparison • Sound awareness of contextual variation 	<ul style="list-style-type: none"> • Engages with meaning and draws thoughtful conclusions • Identifies p.o.s and SS accurately • Points will be well made • Close focus on some details • Shows some engagement with meaning • Points mostly well made • p.o.s and SS mostly identified
14 – 15 Band 3 11 – 13	<ul style="list-style-type: none"> • Analysis emerging but not sustained • Literary/linguistic framework used fairly accurately • Analysis lacks depth • Distinguishes between some details • Lacks precise linguistic/literary terminology or 	<ul style="list-style-type: none"> • Makes some valid comparisons • Some understanding of contextual variation but not fully explored • Comparisons made but mostly on a general level • Some limited comment on context 	<ul style="list-style-type: none"> • Explanation evident • Own text explored and compared to other text • A number of features commented on but gaps • Some apt examples but also some imprecise/general comments • Possibly list-like

11 – 13 (cont)	<ul style="list-style-type: none"> • Makes mostly general points about language and style • Limited ability to deal with complex ideas or • Analysis under-developed 	<ul style="list-style-type: none"> • Likely to focus more on content than on language 	<ul style="list-style-type: none"> • Tends to refer vaguely to language levels and appeal to/impact on audience rather than analysing specific details • Identifies features mostly accurately but makes some errors and leaves points half made
			<ul style="list-style-type: none"> • Lack of precision and limited number of examples • May feature spot • Possibly focuses on content more than style
8 – 10	<ul style="list-style-type: none"> • Awareness of basic characteristics of specific genre • Simple linguistic points made • Partial use of framework • Some misunderstanding evident 	<ul style="list-style-type: none"> • Limited comparisons made • Partially sees how context influences language use • Some general comment on techniques 	<ul style="list-style-type: none"> • Tends to make very vague comments • Comments are broad and general with few examples • Ideas fairly accurate but some misunderstanding/error may be evident • Possibly focus on design/layout/graph/content
Band 2			
6 – 7	<ul style="list-style-type: none"> • Rare language choices commented on • Response to surface features • Minimal use of frameworks/terminology 	<ul style="list-style-type: none"> • Very limited comparisons made • Superficial/simplistic ideas on language use in relation to context • Vague awareness of audience/aim 	<ul style="list-style-type: none"> • Simplistic understanding and explanation of one area • Very few, if any, examples • Some errors of explanation
Band 1			
4 – 5	<ul style="list-style-type: none"> • No analytical insight • Misreadings/misunderstandings evident 	<ul style="list-style-type: none"> • Probably no comparisons made • Very limited or no awareness of context 	<ul style="list-style-type: none"> • Partial and purely descriptive comments • Intrusive errors
1 – 3	<ul style="list-style-type: none"> • No literary/linguistic insight shown • Many errors/misreadings/misunderstandings 	<ul style="list-style-type: none"> • Very limited/no ideas on how language shapes meanings • No comparisons made • No awareness shown of how context and language shape meaning 	<ul style="list-style-type: none"> • Major misunderstandings of text and task • Commentary is not explanatory • Frequent major weaknesses in expression

p.o.s = parts of speech
SS = sentence structure