



## **General Certificate of Education**

# **English Language and Literature 5721**

## *Specification A*

**NA3M      The Study of the Language of  
Prose and Speech (Modern Texts)**

## **Mark Scheme**

*2007 examination - January 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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**January 2007****NA3M****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 3**

Assessment Objective	AO2i	AO3i	AO4	AO5
Questions 1 - 3	25	25	25	25
Question 4	25	25		25 (x2)

**Questions 1 - 4**  
**Marking Procedure**

1. Assess each AO equally; 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 schemes at the co-ordination meeting.
3. Award 25 marks for each AO, record at the end of the script and add together to arrive at a mark out of 100. Ring mark out of 100 and transfer to front of script.

**Note 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**

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 ticks)
straight underline/ vertical line at side:	to indicate a good passage
expl:	candidate explains
pr:	candidate makes personal response

### **Errors**

BE:	basic error
mistakes:	ringed or marked with S
squiggly underline:	for poor/wrong idea
x (cross):	to indicate a point is wrong

### **Marginal annotation**

voc:	for a vocabulary point made
gr:	for a grammatical point made
phono/ style:	for a phonological/stylistic point
coh:	for a cohesive/structural point made
aud:	for a point made about audience
purp:	for a point made about purpose
con:	context understood, commented upon
pnm:	point not made (if idea is not explained)

### **Unit-specific notations for Unit 3**

att:	attitudes and values commented upon
fos:	feature of speech noted, commented upon

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.

**GENERIC MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721: UNIT 3 SECTION A**

		<b>Distinction, description and interpretation of variation in meaning and form in literary texts:</b>  <i>(Interpretation)</i> <b>AO2i (25 marks)</b>	<b>Responding to and analysing texts using literary and linguistic approaches and concepts; use of frameworks:</b>  <i>(Frameworks)</i> <b>AO3i (25 marks)</b>
<b>Band 5</b> <b>21 – 25</b>	21-25	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach	Use of frameworks 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 analysed
<b>Band 4</b> <b>16 – 20</b>	18-20	Secure and coherent reading underpinned by good textual evidence; textual grasp very evident. Close focus on printed passage with a range of examples discussed	Coherent analysis through the framework(s); some analytical probing of features and, possibly, patterns. Secure and coherent analysis. Focuses on details in given passage
	16-17	Close reading becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of stylistic/linguistic features
<b>Band 3</b> <b>11 – 15</b>	14-15	Responds with growing confidence; appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others	Uses a suitable framework(s); significant features noted. Evidence of some range. Sense of patterns may emerge in places but likely to be underdeveloped
	11-13	Some recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broad comments may feature	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

<b>Band 2 6 – 10</b>	8-10	Basic and generalised; responds to surface features in a broad fashion. May take a narrative approach with odd simplistic comments. Lacks details or engagement	Simplistic but ordered. Attempts to use frameworks but likely to be limited; identifies some points; limited analysis occurs
	6-7	A little understanding; sometimes responds to surface features/odd textual references but main focus is on textual narrative	Scattergun approach to analysis; little apparent planning. Little apparent planning with probably no use of framework(s)
<b>Band 1 0 – 5</b>	4-5	Skimpy reading; no analysis	No apparent direction
	1-3	Frequent misreading; no apparent understanding	No frameworks used; complete lack of organisation

**GENERIC MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721: UNIT 3**

		<b>Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning: (Text and Context) AO4 (25 marks)</b>	<b>Identifying and considering the ways attitudes and values are conveyed in speech and writing: (Attitudes and Values) AO5 (25 marks)</b>
<b>Band 5 21 – 25</b>	21 – 25	Illuminating reading of context (and meaning). Assimilates and contextualises references with originality. Total overview that may offer observations on wider contexts	Responds confidently making explicit reference to attitudes and values and how/why occur. Skilfully handled interpretation with original and thoughtful insights developed
<b>Band 4 16 – 20</b>	18 – 20	Skilful and secure analysis and commentary, where a clear sense of context/variation/contextual influences underpins reading. Close focus on text	Explicitly interprets/comments on how the writer's choice of form/structure/language relates to attitudes and values. Significant number of examples given
	16 – 17	Clear interplay between text and context/sense of contextual variation; comments clearly on a variety of points/areas. Analysis may be imbalanced in its contextual comment	Comments on how use of lexical patterns and structure link to values and/or attitude. Meaning grasped. Comments may be implicit or underdeveloped in places
<b>Band 3 11 – 15</b>	14 – 15	Context commented on; points are made but implicit meanings are probably shown; analysis may show implicit meanings	Some awareness of how lexis and structure help convey attitude; implicit meaning understood. May have to dig to find attitudes and values
	11 – 13	Develops a line of argument underpinned by comment on overall context; probably list-like in construction.	A little awareness of why writer's lexical choices shape meaning; possible comments on why form and structure are relevant. Obvious points made.
<b>Band 2 6 – 10</b>	8 – 10	May see how context influences language use; general awareness of writer's techniques and impact on meaning. Broad comments	Occasional points made but may lack evidence from texts; some unfounded assertions; probably broad points made with occasional use of evidence
	6 - 7	Superficial idea of context/ simplistic ideas on context	Weak ideas on values and attitudes. May attempt explanation but tendency to obliqueness
<b>Band 1 0 – 5</b>	4-5	Very little awareness of context; very limited ideas	Face value reading; no comments made on values and/or attitudes
	1-3	Contextual features identified erroneously/ misreads	Misreads writer's/speaker's attitude

Unit: **NA3M**

Series: **January 2007**

1. Explore the portrayal of Andy's awkwardness with other people here and elsewhere in the novel.

Assessment Objectives tested on this question: **2i, 3i, 4 and 5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- description of Edith now and then
- the formality between Andrew and Mrs Close
- the way Andrew tries to please her by offering to do chores for her as he did in the past
- the use of value-laden adjectives, eg boorish
- the memory of her embarrassment at being disturbed during lovemaking with her husband
- the reaction of Andy's mother towards Edith
- appropriate reference to other sections of the novel, eg Andy's awkward reactions to Eden's sexual advances.

Examiner notes



Unit: **NA3M**

Series: **January 2007**

2. How does Keenan respond to his imprisonment here and elsewhere in the book?

Assessment Objectives tested on this question: **2i, 3i, 4 and 5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- the variety of sentence length to reflect Keenan's uncertainty
- change of routine, eg cell door left unlocked initially then extra food
- use of questions to reflect on change of procedure
- the way he discusses his fear
- the boring predictability of being imprisoned
- the use of hunger strike as a tool to combat imprisonment
- appropriate reference to other sections of the novel, eg John and Brian's humour routine.

Examiner notes

Unit: **NA3M**

Series: **January 2007**

3. In what ways does McEwan create a sense of drama here and elsewhere in the novel?

Assessment Objectives tested on this question: **2i, 3i, 4 and 5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- the reference to time and its resonances within the novel
- the apparent ordinariness of the event to begin with
- the use of lists
- the detail of the description, eg the blood mist
- the lack of speech; reduction to sounds and sights
- the shift back to the focus on Joe (and Parry)
- appropriate reference to other sections of the novel, eg the balloon incident.

Examiner notes

Unit: **NA3M**

Series: **January 2007**

4. Explore the presentation and behaviour of Lady Brenda Last here and elsewhere in the novel.

Assessment Objectives tested on this question: **2i, 3i, 4 and 5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- the way that Brenda is teased by Beaver/satire
- Tony's view of Beaver contrasting with her view
- use of lists to indicate the boring nature of the tour
- implicit link between Beaver's views on Hetton and Brenda's
- the way she takes to Beaver
- the use of speech to delineate character attitudes
- appropriate reference to other sections of the novel, eg her divorce of Tony.

Examiner notes

## **Section B**

### **Question 5** **Marking Procedure**

1. Assess each AO equally; 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 schemes at the co-ordination meeting.
3. Award 25 marks for AO2i and AO3i, 25 marks for AO5 and multiply by 2, record at the end of the script and add together to arrive at a mark out of 100. Ring mark out of 100 and transfer to front of script.

**GENERIC MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE 5721: UNIT 3 SECTION B**

		<b>Distinction, description and interpretation of variation in meaning and form in non-literary texts:</b>  <i>(Interpretation)</i> <b>AO2i (25 marks)</b>	<b>Responding to and analysing texts using linguistic approaches and concepts; use of frameworks:</b>  <i>(Frameworks)</i> <b>AO3i (25 marks)</b>	<b>Identifying and considering the ways attitudes and values are conveyed in speech:</b>  <i>(Attitudes and Values)</i> <b>AO5 (25 marks x 2)</b>
<b>Band 5</b> <b>21 – 25</b>	21-25	Profound analysis of speech text(s); sense of overview; illuminating readings of text. Possibly conceptualised or individualistic in approach	Use of frameworks enhances and illuminates textual interpretation. Has a possible overview of the text through the framework(s). Engages closely with meaning; patterns analysed	Responds confidently making explicit reference to attitudes and values and how/why occur. Skilfully handled interpretation with original and thoughtful insights developed
	<b>Band 4</b> <b>16 – 20</b>	18-20	Secure and coherent reading underpinned by good textual evidence; textual grasp very evident. Close focus on text(s) with a range of examples discussed	Coherent analysis through the framework(s); some analytical probing of features and, possibly, patterns. Secure and coherent analysis. Focuses on details using terminology correctly
16-17		Close reading becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of the speech text as a complete unit of communication	Comments on how use of lexical patterns and structure link to attitude and/or values. Meaning grasped. Comments may be implicit or underdeveloped in places

<b>Band 3</b> <b>11 – 15</b>	14-15	Responds with growing confidence; general appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others	Uses a suitable framework(s); significant features of speech noted. Evidence of some range. Sense of patterns may emerge in places but likely to be underdeveloped	Some awareness of how lexis and structure help convey attitude; implicit meaning understood. May have to dig to find attitudes and values
	11-13	Some recognition of implied meaning; illustrated points are made. List-like. Possibly lacks evidence in places; broad comments may feature	Framework shows speaker's choices shaping outcome. List-like but sound. Broad comments on speech features; possibly refers to effects	A little awareness of why speaker's lexical choices shape meaning; possible comments on why form and structure are relevant. Obvious points made
<b>Band 2</b> <b>6 – 10</b>	8-10	Basic and generalised; responds to surface features in a broad fashion. May feature spot. Lacks details or engagement	Simplistic but ordered. Attempts to use frameworks but likely to be limited; identifies some points; limited analysis occurs	Occasional points made but may lack evidence from texts; some unfounded assertions; probably broad points made with occasional use of evidence
	6-7	A little understanding; sometimes responds to surface features/odd textual references but main focus is narrative	Scattergun approach to analysis; little apparent planning. Little apparent planning with probably no use of framework(s)	Weak ideas on attitudes and values. May attempt explanation but tendency to obliqueness
<b>Band 1</b> <b>1 – 5</b>	4-5	Skimpy reading; no analysis	Some organisation but no apparent direction	Face value reading; no comments made on attitudes and/or values
	1-3	Frequent misreading; no apparent understanding	No frameworks used; complete lack of organisation	Misreads speaker's attitudes

Unit: **NA3M**

Series: **January 2007**

5. Examine the roles of the speakers in this exchange, showing how they convey their thoughts and feelings.

Assessment Objectives tested on this question: **2i, 3i, (25 marks each) and 5 (50 marks)**

Some possible content/stylistic points candidates may refer to:

- the use of informality, eg endclipping and liaison
- extended nature of VG's answers: comfort & willingness to share details
- the use of adverbials of time
- the use of reference and field specific lexis related to world of music/media
- the use of emphasis to highlight key ideas
- the constant feedback of the students as a means of encouragement
- the spontaneity of the piece: self-corrections; false starts etc
- the topic shifts and the return to the original question.

Examiner notes