



General Certificate of Education

English Language and Literature 6721

Specification A

NTA5 Texts and Audience

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.

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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

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.

January 2007

NTA5

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	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	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	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	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	Secure 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	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	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	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	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	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	Possibly patchy relevance/response to question. 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	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	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	Simple/oblique comments on attitudes/values. Probably lacking textual evidence. Unsupported assertions
	6 - 7	Superficial understanding of language and context. Simplistic ideas. Flaws in understanding are likely to be evident. Possibly largely irrelevant	Very limited grasp of how attitudes/values conveyed. Some explanation may be attempted
Band 1 0 – 5	4 - 5	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	Possibly no comment or only brief passing reference to attitudes/values
	0 - 3	Little or no understanding shown of the text, question or language	No comments/wholly erroneous comments on attitudes/values

Unit: **NTA5**

Series: **January 2007**

1. **Hamlet**. How does Shakespeare present the relationship between Hamlet and Horatio, 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 – Horatio advises Hamlet (Hamlet ignores it)
- extract – Horatio’s polite/friendly address to Hamlet
- extract – Horatio’s concern for Hamlet’s safety
- Hamlet & Horatio are trusted friends
- Hamlet admires Horatio’s qualities
- Hamlet relies on Horatio to tell his story after his death.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

2. **Hamlet**. How does Shakespeare explore ideas about betrayal, 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 – emotive adjective & nouns
- betrayal linked to evil
- extract – detailed description of the act of betrayal
- betrayal leads to corruption
- Gertrude’s betrayal of her husband by marrying Claudius
- Polonius’ betrayal of trust
- Rosencrantz & Guildenstern betray Hamlet – and are betrayed by him.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

3. ***Twelfth Night***. Explore the role and presentation of Maria, 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 – Maria sets up the trick on Malvolio
- extract – Maria encourages/leads on Sir Toby & Sir Andrew
- extract – Maria’s confidence/liveliness
- Maria takes important role in comic plot
- Maria’s frequent use of imperative – urges action
- Maria’s attitude towards Malvolio.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

4. ***Twelfth Night***. Explore how Shakespeare creates different moods, 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 – surprise & confusion
- extract – use of exclamatives
- extract – use of questions
- comedy and the trick on Malvolio
- more serious, love-sick moods
- sadness of (imagined) loss.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

5. **King Lear**. How does Shakespeare present Kent, 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 – Kent’s courage and honesty
- extract – Kent’s language of sincerity – *good faith, verity*
- extract – Kent undeterred by attacks of Cornwall and Oswald
- Kent’s loyalty to Lear
- language used to refer to Kent – *friend, noble, servant*
- Kent’s final speech.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

6. **King Lear**. Explore Shakespeare's use of violent language and imagery, 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 – Lear's rage/curses – use of imperative
- extract – images of sterility
- extract – 'violent' verbs/images of blinding
- Lear's violent language in disowning Cordelia
- Lear's language during the storm
- blinding of Gloucester
- violent language of Goneril and Regan.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

7. ***The Winter's Tale***. Examine the role and presentation of Polixenes, 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 – Polixenes' sense of responsibility
- extract – Polixenes' fondness towards Leontes
- extract – Polixenes' polite & friendly expression
- Polixenes is the cause of Leontes' jealousy
- Polixenes' attitudes towards women
- Polixenes' dealings with Florizel.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

8. ***The Winter's Tale***. Examine how Shakespeare explores lack of trust, 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' use of animal imagery
- extract – Leontes' broken utterances
- extract – use of questions
- extract – Leontes musing/turning inwards
- Leontes' accusation of Hermione
- Polixenes distrusts Florizel.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

9. **Doctor Faustus.** How does Marlowe convey Faustus's feelings of doubt, 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 – repeated pattern of doubt followed by persuasion
- questions himself in second person
- further doubts in scene 5
- creation of tension as doubts increase
- Scene 12 – Old Man provokes doubts again
- Scene 13 – Faustus no longer doubts what his fate will be.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

10. **Doctor Faustus.** Examine the role and presentation of Wagner, 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 – Wagner jokes
- parodies scholarly discourse
- provides audience with light relief
- Wagner’s role as comic servant
- Wagner acts as tempter to Clown – parallels main plot
- Wagner admires and emulates Faustus.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

11. ***The Rover***. Examine Behn's presentation of Hellena, 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 – use of disguise
- extract – Hellena's confidence
- extract – use of declaratives
- Hellena's curiosity and liveliness
- Florinda thinks Hellena 'wild'
- Hellena's attitude towards men and marriage
- Willmore admires Hellena's courage.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

12. ***The Rover***. How does Behn create humour, 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 – comedy of situation
- comic contrast between Blunt's reluctance and the insistence of the others
- Blunt's use of understatement & euphemism
- Blunt's characterisation
- slapstick
- disguise
- comedy of misunderstanding.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

Re-sit Question A: *Othello*. How is the relationship between Othello and Cassio presented, 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 – Desdemona’s description of Cassio’s feelings
- Cassio’s concern for Othello’s good opinion of him
- verbs – *loves, languishes, humbled*
- Cassio a loyal friend to Othello
- Othello’s earlier trust in Cassio
- breakdown in their relationship
- Cassio becomes object of Othello’s jealousy.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

Re-sit Question B: *Othello*. Explore how Shakespeare presents attitudes towards fidelity and infidelity, 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 – Desdemona’s language – honesty & heaven
- extract – Othello’s imagery connected to infidelity
- extract – Othello’s use of harsh/negative nouns – *strumpet, whore*
- language associated with fidelity = purity/infidelity = corruption
- Othello’s and Iago’s bestial imagery
- Desdemona’s language of ‘purity’
- Iago’s doubts about Emilia’s fidelity.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

Re-sit Question C: *The Alchemist*. How does Jonson convey the persuasiveness of 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 – Face encourages Mammon
- extract – Face’s description of how hard he’s worked
- extract – Face’s polite address to Mammon/repetition of ‘yes, sir’
- Face adapts to suit his victims/constantly changes his language and manner
- Face’s inventiveness and spontaneity
- Face’s use of the jargon of alchemy.

Examiner notes

Unit: **NTA5**

Series: **January 2007**

Re-sit Question D: *The Alchemist*. Explore how Jonson presents attitudes towards women, 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 – double entendres
- extract – Face’s crudity and attitude towards women
- extract – Druggier’s more innocent desires for Dame Pliant
- attitudes towards Dame Pliant
- Subtle & Face’s treatment of and attitudes towards Dol
- Dol’s subservient role.

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
Band 5	24 - 25	Expression precise and wholly appropriate. Subtlety of effect. Cohesive writing that works. Audience completely engage. Stylish. Rare errors	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: All 5 key points referred to
	21 - 23	Sustained use of appropriate styles for audience and purpose. Confidently meets requirements of task. Firm control of accuracy. Confident style. Rare errors	Effective writing. Effective use of information from both texts. Successfully contextualised. * Key content: 4 key points referred to
Band 4	18 – 20	Effective use of appropriate style for audience and purpose. Fulfils requirements of task. Mostly technically accurate. Secure style	Convincing. Ability to produce and handle an appropriate form. Appropriate use of information from both texts. Material clearly adapted for new context. * Key content: At least 4 key points referred to
	16 - 17	Successful use of appropriate style for audience and purpose. Sound approach to task. Underlying technical control. Some slips	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

Band 3	14 – 15	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	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
	11 - 13	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	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
Band 2	8 – 10	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	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
	6 - 7	Style not secure for audience/purpose. Likely to be simplistic in language or approach. Likely to have intrusive errors	Comments limited and general. Probably unadapted lifting. Likely to reveal major misreading/misunderstanding
Band 1	4 – 5	Occasional awareness of audience/purpose glimpsed. Intrusive basic errors. Highly simplistic	Very limited awareness of audience or purpose. Basic misjudgements of form. Very limited use of information from texts
	1 - 3	Frequent weaknesses in expression. Major technical flaws. Entirely inappropriate style	No sense of form or shaping of material for audience/purpose. Totally unfocused

* **Five areas for key content**

- a) cruelty to animals
- b) can't trust the results of experiments on animals
- c) animals used to test unnecessary drugs
- d) need animal research for medical advance and human benefit
- e) put animal research in perspective – eg many more animals are killed for food and clothing.

13b – Commentary through analysis

		AO1 (25 marks) (knowledge/terminology/ analysis of language)	AO4 (25 marks) (context/comparison/ language choices)	Indicative skills/content
Band 5	24 – 25	Searching and confident literary/linguistic analysis. Wholly accurate use of terminology/concepts	Skilful comparison showing thorough understanding of context(s)	Explores languages and engages closely with meaning. Insight shown into a range of features
	21 - 23	Largely accurate use of appropriate terminology/ concepts. Sustained and cogent argument. Clear and detailed	Detailed and confident comparison showing understanding of how form, style and vocabulary shape meaning. Uses examples from both texts	Framework for analysis skilfully employed. Grapples with meaning. Confidently and accurately expressed. Uses a range of examples from both texts, clearly analysed
Band 4	18 – 20	Coherent/illuminating analysis of distinctive language features. Well-sustained argument using a range of literary/linguistic terms/concepts. Accurate use of framework terms	Close focus on both texts. Confident analysis and comparison. Clear awareness of contextual variation. Clear comments on key areas	Engages with meaning and draws thoughtful conclusions. Identifies grammatical and cohesive features accurately. Points will be well made. Close focus on some details
	16 - 17	Describes significant language features. Some exploratory analysis. Frameworks terms used mostly accurately	Clear and competent comparison. Sound awareness of contextual variation	Shows some engagement with meaning. Points mostly well made. Grammatical and cohesive features mostly identified

Band 3	14 – 15	Analysis emerging but not sustained. Literary/linguistic framework used fairly accurately. Analysis lacks depth. Distinguishes between some details	Makes some valid comparisons. Some understanding of contextual variation but not fully explored	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	Lacks precise linguistic/ literary terminology or Makes mostly general points about language and style or Limited ability to deal with complex ideas or Analysis under-developed	Comparisons made but mostly on a general level. Some limited comment on context. Likely to focus more on content than on language	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. Lack of precision and limited number of examples. May feature spot. Possibly focuses on content more than style

Band 2	8 – 10	Awareness of basic characteristics of specific genre. Simple linguistic points made. Partial use of framework. Some misunderstanding evident	Limited comparisons made. Partially sees how context influences language use. Some general comment on techniques	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
	6 - 7	Rare language choices commented on. Response to surface features. Minimal use of frameworks/terminology	Very limited comparisons made. Superficial/simplistic ideas on language use in relation to context. Vague awareness of audience/aim	Simplistic understanding and explanation of one area. Very few, if any, examples. Some errors of explanation
Band 1	4 – 5	No analytical insight. Misreadings/misunderstandings evident	Probably no comparisons made. Very limited or no awareness of context	Partial and purely descriptive comments. Intrusive errors
	1 - 3	No literary/linguistic insight shown. Many errors/misreadings/misunderstandings	Very limited/no ideas on how language shapes meanings. No comparisons made. No awareness shown of how context and language shape meaning	Major misunderstandings of text and task. Commentary is not explanatory. Frequent major weaknesses in expression