



## **General Certificate of Education**

# **English Language and Literature 5721**

## *Specification A*

**NA3P      The Study of the Language of  
Prose and Speech  
(Pre-1900 Texts)**

## **Mark Scheme**

*2008 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 2008

NA3P

**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**

<b>Assessment Objective</b>	<b>AO2i</b>	<b>AO3i</b>	<b>AO4</b>	<b>AO5</b>
<b>Questions 1 - 4</b>	25	25	25	25
<b>Question 5</b>	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 standardisation 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 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
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 (21 – 25)</b>	<b>21 – 25</b>	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach	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 analysed
<b>Band 4 (16 – 20)</b>	<b>18 – 20</b>	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
	<b>16 – 17</b>	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 (11 – 15)</b>	<b>14 – 15</b>	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
	<b>11 – 13</b>	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>	<b>8 – 10</b>	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 framework(s) but likely to be limited; identifies some points; limited analysis occurs
	<b>6 – 7</b>	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 with probably no use of framework(s)
<b>Band 1 (1 – 5)</b>	<b>4 – 5</b>	Skimpy reading; no analysis.	No apparent direction.
	<b>1 – 3</b>	Frequent misreading; no apparent understanding	No framework(s) used; complete lack of organisation

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

		<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>	<b>21 – 25</b>	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>	<b>18 – 20</b>	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
	<b>16 – 17</b>	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 attitude and/or values. Meaning grasped. Comments may be implicit or underdeveloped in places
<b>Band 3 (11 – 15)</b>	<b>14 – 15</b>	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
	<b>11 – 13</b>	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>	<b>8 – 10</b>	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
	<b>6 – 7</b>	Superficial idea of context/simplistic ideas on context	Weak ideas on attitudes and values. May attempt explanation but tendency to obliqueness
<b>Band 1 (1 – 5)</b>	<b>4 – 5</b>	Very little awareness of context; very limited ideas	Face value reading; no comments made on attitudes and/or values
	<b>1 – 3</b>	Contextual features identified erroneously/misreads	Misreads writer's/speaker's attitude

Unit: **NA3P** - *Great Expectations*

Series: **January 2008**

1. Explore the presentation of home and family life here **and** elsewhere in the novel.

Assessment Objectives tested on this question: **AO2i, AO3i, AO4, AO5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- use of abstracts at the beginning of the extract, eg ingratitude
- resonances of Pip's childhood home and his sister's treatment of him
- adjectives: "coarse" and "common"
- use of metaphor, eg curtain dropping...
- the role of Joe and what he represents
- use of rhetorical questions and how they influence the reader's opinion of Pip and his attitude to his home
- other appropriate reference from elsewhere: eg Wemmick's castle and his father, Miss Havisham and Satis House and Estella.

Examiner notes



Unit: **NA3P** – *What Maisie Knew*

Series: **January 2008**

2. How does James explore conflicting feelings here **and** elsewhere in the novel?

Assessment Objectives tested on this question: **AO2i, AO3i, AO4, AO5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- use of emphasis to delineate who adults are talking about
- the way that the adults say more through their silence or actions than through their words
- the way that Mrs Wix speaks to Sir Claude/her tone and how it is conveyed
- the variety of emotions expressed and explored
- the way Sir Claude eventually loses his temper
- other appropriate reference from elsewhere: eg Maisie's mother's constant sniping at her; her fickle nature.

Examiner notes

Unit: **NA3P** - *Wuthering Heights*

Series: **January 2008**

3. How are attitudes to marriage presented here **and** elsewhere in the novel?

Assessment Objectives tested on this question: **AO2i, AO3i, AO4, AO5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- Cathy asking someone of a different social class for her approval/role of Nelly in the narrative
- use of value laden adjectival phrases, eg hopelessly stupid
- Cathy's immaturity shown by seeking approval of others/being uncertain of her decision/bullying of social inferiors
- use of direct speech to outline different attitudes
- Cathy's focus on the present rather than the future/emphasis on the ephemeral at the expense of the permanent
- Other appropriate reference from elsewhere: eg Heathcliff and Isabella.

Examiner notes

Unit: **NA3P** - *Persuasion*

Series: **January 2008**

4. How does Austen present the different views held by men and women here **and** elsewhere in the novel?

Assessment Objectives tested on this question: **AO2i, AO3i, AO4, AO5 (25 marks for each)**

Some possible content/stylistic points candidates may refer to:

- the discussion about “true love”/constancy
- the way that women think differently about men, according to Anne
- the example of Benwick
- the patronising way that Harville refers to Anne and the implied comparison that Wentworth shows towards her
- the discussion of proof
- other appropriate reference from elsewhere: eg Mr Eliot’s view of women; the way that Anne is the epitome of common sense throughout.

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 standardisation 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 (21 – 25)</b>	<b>21 – 25</b>	Profound analysis of speech text(s); sense of overview; illuminating readings of text. Possibly conceptualised or individualistic in approach	Use of framework(s) 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 (16 – 20)</b>	<b>18 – 20</b>	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	Explicitly interprets/comments on how the speaker's choice of form/structure/ language relates to attitudes and values. Significant number of examples given
	<b>16 – 17</b>	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 value. Meaning grasped. Comments may be implicit or underdeveloped in places

<b>Band 3 (11 – 15)</b>	<b>14 – 15</b>	Responds with growing confidence; general appreciation of style, structure and form becoming apparent. May concentrate on one area/one extract 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
	<b>11 – 13</b>	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 (6 – 10)</b>	<b>8 – 10</b>	Basic and generalised; responds to surface features in a broad fashion. May feature spot. Lacks details or engagement	Simplistic but ordered. Attempts to use framework(s) 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
	<b>6 – 7</b>	A little understanding; sometimes responds to surface features/odd textual references but main focus is narrative	Scattergun approach to analysis. 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 (1 – 5)</b>	<b>4 – 5</b>	Skippy reading; no analysis	Some organisation but no apparent direction	Face value reading; no comments made on attitudes and/or values
	<b>1 – 3</b>	Frequent misreading; no apparent understanding	No framework(s) used; complete lack of organisation	Misreads speaker's attitudes

Unit: **NA3P**

Series: **January 2008**

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

Assessment Objectives tested on this question: **AO2i, AO3i (25 marks each) and AO5 (50 marks)**

Some possible content/stylistic points candidates may refer to:

- Radio Presenter's role: to get his guests to impart information and feelings
- evident feeling of ease during the discussion, eg clipping, ellipsis and other markers of informality
- gradual increase in length of answers as interview progresses
- use of adjacency pairs in a variety of ways
- use of lexis to do with music industry as questions become more precise
- humour and humorous replies
- use of metaphorical language.

Examiner notes