



General Certificate of Education

English Language and Literature 6721

Specification A

NTA5 Texts and Audience

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.

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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	
expl:	candidate explains	Question 13b
pr:	personal response	Section A

Errors:

BE:	basic error	
mistakes:	ringed or marked with S	Question 13a
punctuation error:	ringed or marked with a P	
x (cross):	to indicate a point is wrong	
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
syn: point made about syntax
cont: point made about content
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"> 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. 	<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, but shows 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 conveyed 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 	<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"> possibly patchy relevance/response to question generalised/isolated/unfocused comment on 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 in general terms 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 possibly a number of irrelevant ideas about attitudes and values
	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 possibly mostly irrelevant ideas about attitudes and values
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 or reveal very serious misinterpretation throughout 	<ul style="list-style-type: none"> possibly no comment or only brief passing reference to attitudes/values possibly many erroneous comments on attitudes and 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 a/v

Unit: **NTA5**

Series: **January 2008**

1. **Hamlet.** How does Shakespeare portray doubt and indecision, 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 – Hamlet’s self-criticism
- extract – imagery
- extract – comparison between himself and Fortinbras
- extract – contradictions within the soliloquy
- extract – final decision to act
- Hamlet’s other soliloquies
- Hamlet torn between revenge and conscience.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

2. **Hamlet**. Explore Shakespeare's presentation of Polonius, 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 – Polonius' attitude towards deception – and Laertes
- extract – Polonius' use of questions
- extract - Polonius' use of direct speech
- extract – Polonius' use of imagery
- Polonius' self-importance
- Polonius the spy
- pedantic.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

3. ***Twelfth Night***. Explore the role and presentation of Sir Andrew, 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 – Sir Andrew misunderstands ‘accost’
- extract – Sir Andrew manipulated by Sir Toby
- extract – Sir Andrew’s use of interrogatives
- extract and elsewhere – Sir Andrew’s lack of intelligence
- Sir Andrew’s relationship with Sir Toby
- Sir Andrew’s ‘duel’ with Viola.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

4. ***Twelfth Night***. How does Shakespeare explore the idea 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 – language relating to madness
- extract – Malvolio pushed towards insanity
- extract – Feste’s deliberately ‘insane’ references
- many references to madness in the play
- events appear ‘mad’/irrational
- Olivia thinks Malvolio mad
- the madness of love.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

5. **King Lear**. How does Shakespeare present Cordelia, 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 – Cordelia’s asides and reluctance to speak
- extract – contrast with Regan
- extract – Cordelia’s honesty
- extract – balanced nature of her longer speech
- Cordelia’s genuine concern for her father
- her honesty and integrity
- her death.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

6. **King Lear**. Examine Shakespeare's presentation of nature, 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 – description of the storm
- extract – storm as metaphor for Lear's state of mind
- extract – Lear's second person address to nature
- Lear's preoccupation with what is 'natural'
- different views on human nature
- undermining of the 'natural order'.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

7. ***The Winter's Tale***. Examine the role and presentation of the shepherds, 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 – shepherd's views on life
- extract – shepherds uneducated
- extract – Clown's 'comic' description
- extract – use of prose
- shepherds represent honesty and simplicity
- shepherds contrast with Leontes and Polixenes
- shepherds comic role
- shepherd's role in saving Perdita.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

8. ***The Winter's Tale***. How does Shakespeare explore ideas about friendship, 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 – Hermione’s banter with Polixenes
- extract – prisoner/guest image
- extract – references to Polixenes and Leontes as boys
- extract – language of friendship
- jealousy between friends
- Paulina’s friendship with Leontes
- friendship among the shepherds.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

9. **Doctor Faustus**. How are Faustus's attitudes towards damnation 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 – Faustus' awareness that he is damned
- extract – Faustus' regret
- extract – Faustus' use of exclamations and interrogatives
- extract – Faustus' use of invocation
- Faustus' earlier lack of concern/disbelief
- Faustus' later fear
- belief and idea of damnation linked.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

10. **Doctor Faustus**. Explore the role and presentation of Mephistophilis, 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 – Mephistophilis’ control of Faustus
- extract – Mephistophilis’ use of directives
- extract and elsewhere - Mephistophilis as messenger of Lucifer
- Mephistophilis on stage for much of the play
- Mephistophilis’ role as tempter
- relationship between Faustus and Mephistophilis
- some sympathy for Mephistophilis?

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

11. ***The Rover***. Examine Behn's presentation of the relationship between the cavaliers, 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 – friendly exchanges
- extract – share similar attitudes towards women
- extract – sense of unity – use of 'we'
- support for each other elsewhere in the play
- enjoyment of each other's company
- exiles.

Examiner Notes

Unit: **NTA5**

Series: **January 2008**

12. ***The Rover***. How does Behn convey attitudes towards arranged marriage, 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 – Hellena’s negative description
- extract – Pedro’s attitude
- extract – Hellena’s strong-willed defiance
- Angellica’s view that wives and prostitutes have much in common
- disguise ‘frees’ women from constraints
- Hellena chooses marriage to Willmore
- Belville ‘claims’ Florinda.

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 (21 – 25)	24 – 25	<ul style="list-style-type: none"> • expression precise and wholly appropriate • subtlety of effect • cohesive writing that works • audience completely engaged • stylish • rare errors 	<ul style="list-style-type: none"> • all aspects of task addressed • skilful adaptation of material from <u>both</u> texts • style is wholly appropriate and convincing for audience and purpose • skilfully contextualised • Key content: *(see p.21)
	21 – 23	<ul style="list-style-type: none"> • sustained use of appropriate style 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: *(see p.21)
Band 4 (16 – 20)	18 – 20	<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 an appropriate form • appropriate use of information from both texts • material clearly adapted for new context • Key content: *(see p.21)
	16 – 17	<ul style="list-style-type: none"> • successful use of appropriate style for audience and purpose • sound approach to task • underlying technical control • logical organisation of ideas • 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 focus on task • sound adaptation

Band 3 (11 – 15)	14 – 15	<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 	<ul style="list-style-type: none"> • awareness of audience and form • generally sound focus on task • appropriate content with some gaps • may be some relatively minor invention of information • reader will have some engagement • mostly appropriate for audience/purpose
	11 – 13	<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"> • 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 info from texts/brief response
Band 2 (6 – 10)	8 – 10	<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"> • 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	<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"> • comments limited and general • probably unadapted lifting • likely to reveal major misreading/misunderstanding
Band 1 (1 – 5)	4 – 5	<ul style="list-style-type: none"> • occasional awareness of audience/purpose glimpsed • intrusive basic errors • highly simplistic 	<ul style="list-style-type: none"> • very limited awareness of audience or purpose • basic misjudgements of form • very limited use of information from texts
	1 – 3	<ul style="list-style-type: none"> • frequent weaknesses in expression • major technical flaws • entirely inappropriate style 	<ul style="list-style-type: none"> • no sense of form or shaping of material for audience/purpose • totally unfocused

*** Sixteen areas for key content**

- a. we hear but we don't always listen
- b. listening is an active process
- c. conversation ends when one person stops listening / a good conversationalist spends more time listening

Problems:

- d. not noticing how the speaker feels / not noticing context
- e. becoming distracted / hear only what we want to / limited listening
- f. put off by context or speaker
- g. preparing what to say rather than listening / only concerned about own views
- h. not looking as if we're listening
- i. pretending to listen but not

How to improve listening skills:

- j. reflect back what has been said
- k. give verbal/ non-verbal feedback
- l. maintain attention
- m. remove distractions
- n. empathise
- o. delay evaluation until you've fully understood what's said
- p. do radio news exercise

16 available points

- 24 – 25 marks: at least 10 points
- 21 – 23 marks: at least 9 points
- 18 – 20 marks: at least 8 points

13b – Commentary through analysis

		AO1(25 marks) (knowledge/ terminology/ analysis of language)	AO4(25 marks) (context/comparison/ language choices)	Indicative skills/content
Band 5 (21 – 25)	24 – 25	<ul style="list-style-type: none"> searching and confident literary/linguistic analysis wholly accurate use of appropriate terminology/concepts 	<ul style="list-style-type: none"> skilful comparison showing thorough understanding of context(s) 	<ul style="list-style-type: none"> explores languages and engages closely with meaning insight shown into a range of features
	21 – 23	<ul style="list-style-type: none"> largely accurate use of appropriate terminology/concepts sustained and cogent argument clear and detailed 	<ul style="list-style-type: none"> 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"> framework for analysis skilfully employed grapples with meaning confidently and accurately expressed uses a range of examples from both texts, clearly analysed
Band 4 (16 – 20)	18 – 20	<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 	<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 	<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
	16 – 17	<ul style="list-style-type: none"> describes significant language features some exploratory analysis framework terms used mostly accurately 	<ul style="list-style-type: none"> clear and competent comparison sound awareness of contextual variation 	<ul style="list-style-type: none"> shows engagement with the texts points mostly well made p.o.s and ss mostly accurately identified

Band 3 (11 – 15)	14 – 15	<ul style="list-style-type: none"> analysis emerging but not sustained literary/linguistic framework used fairly accurately analysis lacks depth distinguishes between some details 	<ul style="list-style-type: none"> makes some valid comparisons some understanding of contextual variation but not fully explored 	<ul style="list-style-type: none"> explanation evident own text analysed 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	<ul style="list-style-type: none"> lacks precise linguistic/literary terminology makes mostly general points about language and style limited ability to deal with complex ideas analysis under-developed 	<ul style="list-style-type: none"> comparisons made but mostly on a general level some limited comment on context 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 lack of precision and limited number of examples may feature spot possibly focuses more on content than style
Band 2 (6 – 10)	8 – 10	<ul style="list-style-type: none"> awareness of basic characteristics of specific genre simple points made about language partial use of framework(s) 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/err or may be evident possibly focus on design/layout/graph/content
	6 – 7	<ul style="list-style-type: none"> rare language choices commented on response to surface features minimal use of framework(s)/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 exploration of one area very few, if any, examples some errors of explanation

Band 1 (1 – 5)	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 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 meaning • 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 structures