



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

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

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January 2007**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

| Assessment Objective | AO2i | AO3i | AO4 | AO5 |
|----------------------|------|------|-----|---------|
| Questions 1 - 4 | 25 | 25 | 25 | 25 |
| Question 5 | 25 | 25 | | 25 (x2) |

Questions 1 - 5
Marking Procedure

Assess each AO equally; use the grid to ascertain the relevant band, sub-band and then mark. Additional points and ideas will be added to the question specific mark schemes at the co-ordination meeting.

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**

| | | Distinction, description and interpretation of variation in meaning and form in literary texts: <i>(Interpretation)</i> AO2i (25 marks) | Responding to and analysing texts using literary and linguistic approaches and concepts; use of frameworks: <i>(Frameworks)</i> AO3i (25 marks) |
|---------------------------------|-------|---|--|
| Band 5 21 – 25 | 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 |
| Band 4 16 – 20 | 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 |
| Band 3 11 – 15 | 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 |

| | | | |
|--------------------------|------|---|--|
| Band 2 6 – 10 | 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) |
| Band 1 0 – 5 | 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

| | | Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning: <i>(Text and Context)</i> AO4 (25 marks) | Identifying and considering the ways attitudes and values are conveyed in speech and writing: <i>(Attitudes and Values)</i> AO5 (25 marks) |
|---------------------------------|-------|--|--|
| Band 5 21 – 25 | 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 |
| Band 4 16 – 20 | 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 |
| Band 3 11 – 15 | 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 |
| Band 2 6 – 10 | 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 |
| Band 1 0 – 5 | 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: **NA3P**

Series: **January 2007**

1. How does Dickens present dramatic events 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 night/surrounding area/weather
- use of first person narrative to add to drama
- use of direct speech (and no reply)
- the violence of Pip's capture/melodrama?
- the contrast of darkness and light
- the fruitless demands of Pip at the end of the section
- appropriate reference to other sections of the novel, eg the scenes with the convict at the start of the novel.

Examiner notes

Unit: **NA3P**

Series: **January 2007**

2. Examine the ways in which the adult world is shown 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:

- Maisie's innocence as seen through the word "sympathetic"
- simplicity of her language
- the authority of Miss Overmore
- the difference of the reactions to the photograph
- the use of direct speech
- appropriate reference to other sections of the novel, eg the way that Maisie has to come to terms with ideas such as divorce and extra-marital affairs.

Examiner notes

Unit: **NA3P**

Series: **January 2007**

3. How is Hareton presented 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 Cathy does not realise who Hareton is
- her disapproval of him
- the description of him by Nelly
- the way that Heathcliff has treated him
- Joseph's view of him
- appropriate reference to other sections of the novel, eg the implied comparison with others; his part in the story.

Examiner notes

Unit: **NA3P**

Series: **January 2007**

4. How does Jane Austen portray Mrs Smith 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 background to her life; biographical detail
- the use of contrasts
- the lack of direct speech
- the flatness of the first meeting
- the way in which Mrs Smith thaws in the second visit
- appropriate reference to other sections of the novel, eg the way that Mrs Smith has an increasing importance to Anne.

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

| | | Distinction, description and interpretation of variation in meaning and form in non-literary texts: <i>(Interpretation)</i> AO2i (25 marks) | Responding to and analysing texts using linguistic approaches and concepts; use of frameworks: <i>(Frameworks)</i> AO3i (25 marks) | Identifying and considering the ways attitudes and values are conveyed in speech: <i>(Attitudes and Values)</i> AO5 (25 marks x 2) |
|---------------------------------|-------|---|---|--|
| Band 5 21 – 25 | 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 |
| Band 4 16 – 20 | 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 | Explicitly interprets/comments on how the speaker's choice of form/structure/ language relates to attitudes and values. Significant number of examples given |
| | 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 |

| | | | | |
|---------------------------------|-------|---|--|--|
| Band 3 11 – 15 | 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 |
| Band 2 6 – 10 | 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 |
| Band 1 1 – 5 | 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: **NA3P**

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