



General Certificate of Education

**English Language and Literature
6721**

Specification A

NTA5 Texts and Audience

Mark Scheme

2007 examination - June 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.

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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

NTA5 Generic Grid: Section A

		Understanding the ways language shapes meaning in different contexts AO4 (25 marks)	Identifying and considering the ways attitudes and values are conveyed AO5 (25 marks)
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, but shows 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 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	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 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	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 in general terms 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 are conveyed Some explanation may be attempted
Band 1 1 – 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 or reveal very serious misinterpretation throughout	Possibly no comment or only brief passing reference to attitudes/values Possibly many erroneous comments on attitudes/values
	1 – 3	Little or no understanding shown of the text, question or language	No comments/wholly erroneous comments on attitudes/values

Unit: NTA5

Series: June 2007

1. **Hamlet.** How does Shakespeare present Hamlet's attitude towards his mother, 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 mocking repetition
- extract – Hamlet's forcefulness
- extract – Hamlet's critical attitude towards Gertrude
- Hamlet's disgust at his mother's marriage to Claudius
- Hamlet's treatment of his mother following the extract
- Hamlet's imagery to describe his mother's actions
- possible 'Oedipus complex' readings.

Examiner Notes

Unit: NTA5

Series: June 2007

2. **Hamlet.** How does Shakespeare use images of death and decay, 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 – images of death
- extract – Hamlet reflects on the brevity of life and the inevitability of decay
- extract (and elsewhere) – Hamlet's gallows humour
- rottenness of Denmark
- images of disease and corruption throughout the play
- madness – minds decayed.

Examiner Notes

Unit: NTA5

Series: June 2007

3. ***Twelfth Night***. How does Shakespeare explore ideas about love, here ***and*** elsewhere in the play?

Assessment Objectives tested on his 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 – Orsino’s obsession with love
- extract – imagery of love as food
- extract – Orsino’s misunderstanding – pun on ‘hart’
- ‘true love’ – Viola for Orsino
- ‘imagined love’ – Orsino for Olivia
- self-love – Malvolio
- sibling love.

Examiner Notes

Unit: NTA5

Series: June 2007

4. ***Twelfth Night***. Examine Shakespeare's presentation of Olivia, 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 – Olivia's harsh attitude towards Orsino
- extract – Olivia deflates Viola's romantic language
- extract – relaxed conversation with Viola – use of prose
- other characters' views on Olivia
- Olivia desired by Orsino, Sir Andrew and Malvolio
- Olivia's desire for Cesario.

Examiner Notes

Unit: NTA5

Series: June 2007

5. **King Lear.** How does Shakespeare present the relationship between Goneril and Regan, 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 – agreement between Goneril and Regan
- extract – Goneril dominates the conversation
- extract – Goneril makes suggestions – takes the lead
- Goneril and Regan share similar attitudes – cruel/hard
- allies at first – then enemies
- Goneril has no qualms in poisoning Regan.

Examiner Notes

Unit: NTA5

Series: June 2007

6. **King Lear.** Explore Shakespeare's treatment of the theme of blindness, 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 – imagery of blindness
- extract – literal and metaphorical blindness
- extract – Gloucester sees the truth when blind
- Lear blind to the truth
- repeated references to blindness, sight and blinding
- blinding of Gloucester reveals Regan's and Cornwall's cruelty.

Examiner Notes

Unit: NTA5

Series: June 2007

7. ***The Winter's Tale***. Examine Leontes' attitude towards Hermione, 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' feelings of regret
- extract – language to describe Hermione, eg *tender, grace*
- extract – contrast between warm and cold
- Leontes' earlier harsh language and treatment of Hermione
- Leontes' later guilt and reverence of Hermione
- Leontes' attitudes influenced by Paulina.

Examiner Notes

Unit: NTA5

Series: June 2007

8. ***The Winter's Tale***. 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 – shift in mood when Polixenes removes disguise
- extract – use of interrogative and exclamatives
- opening scenes – tranquil, then sudden jealousy
- grim mood of Acts 2 and 3
- mood lightens with shepherds
- songs and their dramatic effect
- mood at end.

Examiner Notes

Unit: NTA5

Series: June 2007

9. **Doctor Faustus.** Explore the role and presentation of the scholars, 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 – scholars cause Faustus to conjure Helen of Troy
- extract – scholars' innocent response to the apparition
- extract – scholars represent intellectuals who are basically virtuous
- scholars provide link with Faustus' past
- scholars have similar attitudes – work as a group
- provide symmetry in the story – appearance at beginning and end.

Examiner Notes

Unit: NTA5

Series: June 2007

10. **Doctor Faustus.** Examine the way in which Marlowe contrasts good and evil, 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 – Good & Evil angels embody good and evil
- extract – language of ‘good’ and ‘evil’
- extract – contrasts and oppositions
- Doctor Faustus as morality play
- role of Good and Evil angels
- evil characters – Mephistophilis etc
- good character – Old Man.

Examiner Notes

Unit: NTA5

Series: June 2007

11. ***The Rover***. Examine Behn's presentation of Florinda, 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 – Florinda not open at first with Hellena
- extract – Florinda contrasts less favourably with Hellena
- extract – Hellena dominates the conversation
- sympathy for Florinda's situation?
- Florinda's desire for Belvile
- Florinda's use of Blunt – provides comedy.

Examiner Notes

Unit: NTA5

Series: June 2007

12. **The Rover**. How does Behn present her male characters' 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 – Belvile's fond feelings for Florinda
- extract – Blunt's language – *wench*, cooking imagery
- extract – Frederick's and Blunt's negative attitudes/language
- attitudes towards 'whores' and 'nuns'
- Pedro's attitude towards arranging marriages
- Willmore's attitudes.

Examiner Notes

13a: Practical Writing

In the Indicative Content section of 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 engaged Stylish Rare errors	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: at least 10 points
	21 – 23	Sustained use of appropriate style 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: at least 9 points
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 8 points
	16 – 17	Successful use of appropriate style for audience and purpose Sound approach to task Underlying technical control Logical organisation of ideas Some slips	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	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 some inconsistent register	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	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 info 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	Content limited 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

* **Twelve areas for key content**

- Shakespeare's limited education
- no dictionaries/no grammar books
- he coined nearly 3,000 words
- he had a vocabulary of 17,000 words/he used 7,000 of them only once
- Elizabethan English close to our English
- give some examples of invented words
- invented couplings with examples

- h) no formal rules to speech/flexible
- i) quotes are known worldwide
- j) he coined expressions we use today/current use
- k) examples of 'loser' words which didn't catch on
- l) Shakespeare reflected contemporary Elizabethan language change.

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 appropriate 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	Coherent/illuminating analysis of distinctive language features 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	Largely accurate use of appropriate terminology/concepts 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 p.o.s and SS accurately Points will be well made Close focus on some details
	16 – 17	Describes significant language features Some exploratory analysis Framework terms used mostly accurately	Clear and competent comparison Sound awareness of contextual variation	Shows engagement with the texts Points mostly well made p.o.s and SS mostly accurately identified

Band 3	14 – 15	<p>Analysis emerging but not sustained</p> <p>Literary/linguistic framework used fairly accurately</p> <p>Analysis lacks depth</p> <p>Distinguishes between some details</p>	<p>Makes some valid comparisons</p> <p>Some understanding of contextual variation but not fully explored</p>	<p>Explanation evident</p> <p>Own text analysed and compared to other text</p> <p>A number of features commented on but gaps</p> <p>Some apt examples but also some imprecise/general comments</p> <p>Possibly list-like</p>
	11 – 13	<p>Lacks precise linguistic/literary terminology</p> <p>Makes mostly general points about language and style</p> <p>Limited ability to deal with complex ideas</p> <p>Analysis under-developed</p>	<p>Comparisons made but mostly on a general level</p> <p>Some limited comment on context</p> <p>Likely to focus more on content than on language</p>	<p>Tends to refer vaguely to language levels and appeal to/impact on audience rather than analysing specific details</p> <p>Identifies features mostly accurately but makes some errors and leaves points half made</p> <p>Lack of precision and limited number of examples</p> <p>May feature-spot</p> <p>Possibly focuses more on content than style</p>

Band 2	8 – 10	Awareness of basic characteristics of specific genre Simple points made about language 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 exploration 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 purely descriptive comments Intrusive errors
	1 – 3	No literary/linguistic insight shown Many errors/misreadings/misunderstandings	Very limited/no ideas on how language shapes meaning 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

p.o.s = parts of speech

SS = sentence structures