



General Certificate of Education

English Language and Literature 5726

Specification B

**NTB2 The Changing Language of
Literature**

Mark Scheme

2009 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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January 2009**NTB2****GENERAL PRINCIPLES**

Assessment Unit 2 requires candidates to answer one compulsory question on a pair of extracts taken from the pair of texts they have studied. Candidates are not permitted to take either or both of these texts into the examination room.

The examination question requires candidates to write an essay in which they discuss:

- the ideas in **each extract** and the ways in which they are presented.....
- how the writers' language choices in **each extract** help to reveal attitudes and values
- what the language of the **two extracts** shows us about the changes in language and style over time
- how far you think the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

Examiners should be aware of the relevant Assessment Objectives, described in the Specification (AO1, AO2i, AO3i, AO4 and AO5) and printed in this Mark Scheme. Candidates will be required to demonstrate achievement in these Assessment Objectives in their answers.

- AO1** Communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
- AO2i** In responding to literary and non literary texts, distinguish, describe and interpret variation in meaning and form
- AO3i** Respond to and analyse texts, using literary and linguistic concepts and approaches
- AO4** Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meaning of texts
- AO5** Identify and consider the way attitudes and values are conveyed in speech and writing

Assessment Objectives and % AS Unit Weighting for Unit 2 (Specification Page 13)

AO1	AO2i	AO3i	AO4	AO5
5	10	10	5	5

INDICATIVE CONTENT

While it is likely that candidates' responses will include reference to the ideas suggested in the indicative content section of the mark schemes for individual pairs of set texts, there is no intention to be prescriptive. Other credit-worthy answers are possible. Examiners are encouraged to mark positively at all times, rewarding strengths and achievements, including those which demonstrate different approaches to the question.

MAIN CRITERIA

In their responses, candidates will be expected to demonstrate appropriate expertise in the following main criteria:

- AO1** **Quality of written communication**
- ability to construct a focused, coherent and relevant discussion
 - use of literary and linguistic vocabulary appropriate to this task
 - clear and accurate expression in written English, in a suitable register
- AO2i** **Response to literary texts**
- knowledgeable discussion of themes and ideas
 - accurate identification of meaning and tone
 - ability to describe characterisation and narrative approaches
 - recognition and discussion of features of genre
- AO3i** **Analysis of texts using appropriate frameworks for discussion**
- ability to discuss writers' use of literary and linguistic concepts and approaches to demonstrate writers' intentions and meaning
 - informed discussion of effects of literary and linguistic features
 - understanding of how form, style and vocabulary shape the meaning of texts
- AO4** **Diachronic change and contextual factors**
- accurate and informed discussion of features of language change
 - knowledge of contextual factors and their impact on style
 - understanding of genre development
- AO5** **Recognition and consideration of attitudes and values**
- ability to identify and discuss writers' use of language to convey attitudes and values of fictional characters
 - informed selection and discussion of evidence of writers' intentions
 - identification and discussion of writer's social, moral, spiritual and political agendas

MARK BAND DESCRIPTORS

To be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement under every point. Examiners should therefore assess a candidate's work under the 'best fit' principle.

Band 6

43 – 50

The very best answers that can be expected of AS candidates under examination conditions are likely to show

- ability to identify and discuss a comprehensive range of themes and ideas in both extracts, showing detailed knowledge and good understanding
- knowledgeable discussion of significant features of presentation and genre in both extracts (characterisation/narrative method/form/style/vocabulary)
- perceptive interpretation and skilful analysis of language choices conveying attitudes and values in both extracts
- skilful analysis of literary and linguistic features in both extracts
- informed discussion of a range of features showing changes in language and style over time, using evidence from both extracts
- consistently accurate and effective use of appropriate terminology, showing sound knowledge of literary and linguistic concepts
- perceptive and sustained discussion covering all aspects of the task
- exemplary use of written English

Band 5

35 – 42

Very good answers that display many of the qualities of the top band, but with some lack of consistency or thoroughness; many more strengths than weaknesses

- ability to identify and discuss a satisfying range of themes and ideas in both extracts and in whole texts, showing sound knowledge and understanding
- competent discussion of some significant features of presentation and genre in both extracts (characterisation/narrative method/form/style/vocabulary)
- sound interpretation and detailed comment on some language choices conveying attitudes and values in both extracts
- detailed consideration of some literary and linguistic features in both extracts
- detailed consideration of some features showing changes in language and style over time, using evidence from both extracts
- generally accurate and effective use of appropriate terminology
- planned and structured discussion covering all aspects of the task
- accurate, clear and controlled use of written English

Band 4

26 – 34

Answers in which there is a balance of strengths and weaknesses; scripts that show uneven treatment of the two extracts or those which omit key aspects of the question may fall into this band

- ability to identify and discuss some significant themes and ideas; enough to show a generally sound understanding of the extracts, though limited in scope and with some superficiality
- informed selection of some significant features of presentation and genre (characterisation/narrative method/form/style/vocabulary) and with perhaps uneven treatment of the extracts or only a limited range
- some detailed comment on language choices conveying attitudes and values with perhaps uneven treatment of extracts or only a limited range
- some detailed consideration of literary and linguistic features with perhaps uneven treatment of extracts or only a limited range
- some detailed treatment of features showing changes in language and style over time, with perhaps some uneven treatment of the extracts or only a limited range
- some effective use of appropriate terminology to describe key concepts
- clear line of discussion, reasonably well-ordered and sustained
- accurate and clear use of written English, with only occasional slips

Band 3

17 – 25

Answers that address the question but contain a number of weaknesses; scripts that show surface understanding and appreciation may fall into this band

- ability to identify some themes and ideas though the selection and discussion may be too narrow to do justice to the extracts
- ability to identify some significant features of presentation and genre (characterisation/narrative method/form/style/vocabulary) though discussion is superficial
- recognition and explanation of some attitudes and values in the extracts but the links to the writers' use of language are undeveloped (implicit rather than explicit)
- limited consideration of literary and linguistic features but with some supportive selection and exemplification from the extracts
- limited consideration of features showing changes in language and style over time but with some supportive selection and exemplification from the extracts
- limited use of appropriate terminology to describe key concepts
- line of discussion generally clear but focus on the task is not sustained or is lacking in depth and scope
- partly effective written expression; generally accurate but with flaws in fluency

Band 2

9 – 16

Answers that contain a significant number of weaknesses in addressing the task, especially in dealing with writers' use of language. At the top end of the band, unsophisticated or simplistic answers should still be given credit for demonstrating understanding of story and character in the extracts

- identifies a limited range of themes and ideas from one of both of the extracts, though discussion is simplistic and superficial and may be flawed by irrelevance or misunderstanding
- makes some limited reference to features of presentation and genre in one or both of the extracts but without meaningful discussion of use and effect (characterisation/narrative method/form/style/vocabulary)
- makes some limited reference to attitudes and values in one or both extracts, though without showing how these are conveyed through the use of language
- neglect of literary and linguistic features of one or both extracts
- shows some limited awareness of the changes in language and style over time but relies on general discussion, with limited exemplification from the extract(s)
- attempts some limited use of appropriate terminology but with little or no discussion of effect
- unclear line of discussion; aspects of question neglected or omitted
- lapses in control of written English

Band 1

1 – 8

Answers in this band are likely to show fundamental weaknesses in understanding of the extracts and appreciation of the task. Problems of comprehension and expression may be further compounded by poor control of written English (4 – 8)

At the lower end of the band, answers are likely to be fragmentary and may be very brief (1 – 3)

- little or no success in distinguishing themes and ideas in either extract, relying entirely on unsophisticated paraphrase or use of quotation; general comment or background information not made relevant to the extracts
- little or no awareness of features of presentation and genre in either extract (characterisation/narrative method/form/style/vocabulary)
- little or no reference to attitudes and values conveyed in either extract; limited to self-evident statements without explanation or judgement
- little or no reference to the changes in language and style over time in either extract; relying entirely on rewording of the question or making unsupported assertions
- little or inaccurate use of appropriate terminology and showing little or no awareness of the extracts as crafted texts
- fragmentary; no evidence of planned or structured response
- frequent lapses in spelling, grammar and punctuation; very poor achievements in written English; lapses in control of written English inappropriate at this level

0 Nothing written

Robinson Crusoe and The Coral Island

Discuss these two extracts, commenting on:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of their characters' response to discovering a cave**
- how the writers' language choices in **each extract** help to reveal attitudes and values
- what the language of the **two extracts** shows us about the changes in language and style over time
- how far you think the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

The Scarlet Letter and The Color Purple

Discuss these two extracts, commenting on:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of a sense of fulfilment**
- how the writers' language choices in **each extract** help to reveal attitudes and values
- what the language of the **two extracts** shows us about the changes in language and style over time
- how far you think the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

Tom Brown's Schooldays and Harry Potter and the Philosopher's Stone

Discuss these two extracts, commenting on:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of a villainous character**
- how the writers' language choices in **each extract** help to reveal attitudes and values
- what the language of the **two extracts** shows us about the changes in language and style over time
- how far you think the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

Black Beauty and Watership Down

Discuss these two extracts, commenting on:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of human concern for animals**
- how the writers' language choices in **each extract** help to reveal attitudes and values
- what the language of the **two extracts** shows us about the changes in language and style over time
- how far you think the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

The Hound of the Baskervilles and The No. 1 Ladies' Detective Agency

Discuss these two extracts, commenting on:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of how the characters respond to people and places**
- how the writers' language choices in **each extract** help to reveal attitudes and values
- what the language of the **two extracts** shows us about the changes in language and style over time
- how far you think the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

Robinson Crusoe and The Coral Island

Key point for the first bullet point:

- **each writer's presentation of their characters' response to discovering a cave**

INDICATIVE CONTENT

Ideas, themes

The steer in the question gives candidates an opportunity to discuss how each novel makes use of a cave to show characters' response to both the beauty and the practical opportunities presented by the discovery. Both caves also feature in the 'plots' in that they are referred to later and are significant features in later events.

Immediately before this extract starts, Crusoe's curiosity is aroused by strange noises. He is surprised to find an old goat dying in a hollow, which turns out to be the entrance to a cave that has two sections. Being so resourceful and vigilant, he is forever on the lookout to improve his comfort and security. With caution but determination, he ventures far into the natural structure by crawling through a confined space and finds himself in a place of wonder. The potential value of the mineral deposits is only briefly noted because his chief concern is the opportunity for creating an impregnable fortress. He calculates the size, the condition and the usefulness of the great cave before moving all his most valuable equipment here. He allows himself a fleeting moment of greatness at the thought of being like the old giants dwelling in caves but the reader suspects that the fear of savages is never far from his mind. *Wild-fire* refers to tinder mixed with gunpowder to give a bright though not long-lasting illumination. The candles provided this. Jack and Ralph (Peterkin cannot dive) access the cave by diving into the pool. The lengthy description of the cave formation is designed to appeal to the young readers. The place offers a sense of mystery and excitement and there are hints of later developments. The boys leave a dry torch and consider that they may have need to return here some time in the future.

The structure of the extracts is very similar, moving from the first discovery, revealing the first sight and then the subsequent exploration. There are important similarities suggesting that Ballantyne owed some of his ideas to the earlier source text.

Other relevant themes and ideas should be given credit. These might include bravery, personal abilities, respect for nature and willingness to explore. Both writers present the islands as credible and well defined places.

Ways of presentation - HOW

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing HOW the cave and the event are presented.

Defoe concentrates on giving the reader a description of Crusoe's reaction. He measures the area as precisely as he can. The extract shows a balance between the glorious sight which is a source of wonderment and Crusoe's joy at the security it offers. Ballantyne's description conveys the wonder of the place. He uses Ralph's description to unfold the scene for the reader. Candidates should also make reference to any features which are relevant such as:

- genre
- narrative method
- voice and use of dialogue
- characterisation
- literary and linguistic features.

Language choices helping to reveal attitudes and values

Candidates are expected to select and discuss specific features of language which convey the attitudes and values of either the author, the narrator or the characters in the extract. Attitudes and values may be directly expressed, perceived or implied. The attitudes and values inherent in a culture or social context may also be valid points for discussion. The essential component is that candidates link their comments to the writer's specific use of language.

Changes in language and style over time

- vocabulary – archaic/ not in common use/idiom/contemporary reference/spelling
- connotations and denotations, extended and restricted
- sentence/paragraph construction; graphology and margin notes
- syntactic and structural change, including word order
- development of genre
- changes in taste and reader expectations, e.g. use of dialect or stylised diction
- language changes as a result of the development of the novel, e.g. fantasy language.

Ideas, attitudes and values, which are characteristic of the whole text, may include reference to:

- *Robinson Crusoe*: This incident shows another development in Crusoe's conquest of his island. This incident may be successfully linked to other triumphs of practicality. Crusoe is resourceful, far-seeing and plans for his future. He has changed considerably from his earlier state of fear and resentment
- *The Coral Island*: This is one of many points in the novel when detailed descriptions of places are given. It shows the skill and physical capabilities of the two older boys and their respect for nature. It is an exciting experience which fits well with other accounts of exploring the island and provides a contrast to other incidents of a more dynamic kind.

The Scarlet Letter and The Color Purple

Key point for the first bullet point:

- **including each writer's presentation of a sense of fulfilment**

INDICATIVE CONTENT

Ideas, themes

The steer in the question gives candidates an opportunity to discuss how the writers bring closure into the novels. Following the death of Arthur, Hester and Pearl appear to have left Boston. Subsequently Hester returns alone and takes up a rewarding if solitary way of life as counsellor within the community to those, especially women, who either have been unhappy in love or who have never found it. Her experience appears to have prepared her for this service to the community. There is a reference to the opening chapter in which Hawthorne introduces the old documents. This is one way of linking the opening of the Romance with the final phase. Another aspect of closure is the clear hint as to Pearl's success in life. She has been liberated from the Puritan way of thinking and her material and emotional well-being are demonstrated by the references to letters and gifts that pass between mother and daughter. Hester chose not to escape but continues to atone for her sinfulness within the community. She is a figure of respect, though still quite solitary, choosing to wear the scarlet letter. By her way of life, the significance of the letter changes. Hester is still burdened by her sense of sin and though her experience fits her as a guide to others, she does not feel in any way saintly, and though she believes that one day there will be a better understanding between women and men, she does not believe that she will be the agent by which it is achieved. The final section records her death and burial. Hawthorne shows Hester and Arthur in adjacent graves, rather than together but they share a headstone. The notion of their continuing relationship in the afterlife is left ambiguous. Hawthorne provides a sense of reconciliation but not of joy.

In her final letter, addressed to God, Celie describes in detail the moment of being reunited with her family. There is a long sequence which extends from the conversation on the porch through the curiosity about newcomers, up to the moment of recognition and embraces. The theme of loss has been strong throughout the novel and is now being reversed. Almost everyone of importance is either present or is mentioned. There is clear evidence of financial and social well-being. There is also a sense that characters have changed, have grown old and have achieved a sense of stability. The novel closes on a note of harmony between Celie and her family, with God and with the universe.

Any other relevant themes and ideas should be given credit. These may include the irony of Hester's new position and of Pearl's escape to Old Europe. The importance of family is very relevant to Walker's novel.

Ways of presentation – HOW?

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing HOW fulfilment is presented in each extract.

Hawthorne describes Hester's life and feelings without making use of any specific event or incident. He takes a broad overview of presumably a number of years and there is a philosophical tone. His is the only voice in this final section. The reader is not close to either Hester or Pearl. Celie tells her own story. She makes use of a single incident to bring together all the relevant ideas. She includes the speech of others to show a range of reactions.

Candidate should also make reference to any features which are relevant such as:

- genre
- narrative method
- voice and use of dialogue
- characterisation
- literary and linguistic features.

Language choices helping to reveal attitudes and values

Candidates are expected to select and discuss specific features of language which convey the attitudes and values of either the author, the narrator or the characters in the extract. Attitudes and values may be directly expressed, perceived or implied. The attitudes and values inherent in a culture or social context may also be valid points for discussion. The essential component is that candidates link their comments to the writer's specific use of language.

Changes in language and style over time

- vocabulary – archaic/ not in common use/idiom/contemporary reference/spelling
- connotations and denotations, extended and restricted
- sentence/paragraph construction; graphology and margin notes
- syntactic and structural change, including word order
- development of genre
- changes in taste and reader expectations, e.g. use of dialect or stylised diction
- language changes as a result of the development of the novel, e.g. fantasy language.

Ideas, attitudes and values, which are characteristic of the whole text, may include reference to:

- *The Scarlet Letter*: The extract is characteristic of Hawthorne's style and philosophy and he deals with the key issues of guilt and atonement. He also indicates his opinions of the Puritan society. But the extract is unlike earlier chapters in which we witness Hester and other characters. It shows the character of Hester and her determination to be of use to the community which she had wronged but it does not show her earlier suffering. There is no dialogue
- *The Color Purple*: Anyone reading only this extract would not have the full flavour of the novel. There are constant factors, such as the love between Nettie and Celie but the anguish of the earlier sections has gone. It does emphasise the importance of family. It also shows the strong relationship between Celie and Shug. It concludes Celie's spiritual journey and for the alert reader there are mentions of all important characters.

Tom Brown's Schooldays and Harry Potter and the Philosopher's Stone

Key point for the first bullet point:

- including each writer's presentation of a villainous character

INDICATIVE CONTENT
Ideas, themes

The steer in the question gives candidates an opportunity to discuss the characters of Flashman and Quirrell in some detail. Candidates should also be given credit if they include discussion of the main characters, Tom, East and Harry in the response, firstly because of they are the objects of conflict and secondly because the boys represent entirely different values and the contrast between them and the villainous characters could be illuminating. However, digressions that do not contribute to the main ideas in this extract will not have the same value. The main points here are that older and/or authority figures abuse their position in ways that threaten the main characters.

Flashman is presented as a bully in every sense of the word – verbal bullying, physical attacks, psychological warfare - he uses every opportunity to harm the two boys because their attitude offends his vanity. He is presented as more being complex than just a thug. When they challenge his superiority by pointing out his shortcomings, he cannot tolerate it. The contest is an unfair one. They are younger than Flashman who uses his money and ingratiating ways to get others to turn a blind eye to his behaviour. An interesting point might be that Flashman's behaviour is well known but even the more moral characters do not intervene. In fact, Hughes tells us that Flashman was the most obvious threat but he was not alone.

In a setting which has a number of magical components, Harry meets Quirrell face to face and is made aware that this is his real enemy. Quirrell is shown to be unfeeling as to Harry's fate and tells him coldly that he is going to kill him. His responsibility as a teacher does not get in his way. He is, however, under the power of Lord Voldemort. There is a suggestion that even under these difficult conditions Harry keeps his wits about him and tries to find ways out of his predicament. There is almost a point of sympathy for Quirrell at the end of the extract.

Any other relevant themes and ideas should be given credit. The extract raises the issue of how Rugby School is organised not by teachers but by the boys themselves. The moral issues are obvious here. There are a lot of references to battles and war. These ideas link to main themes. Harry's struggle against evil is set against the magical background.

Ways of presentation – HOW?

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing **HOW** the idea of malice is conveyed. Hughes uses a lot of expressions that convey contempt. There are comparisons that suggest unequal size. The terms of conflict are sustained to suggest a campaign of intimidation. Rowling shows how magic can be misused to hurt the innocent. Quirrell's main tools here are magic and verbal intimidation.

Candidates should also make reference to any features which are relevant such as:

- genre
- narrative method
- voice and use of dialogue
- characterisation
- literary and linguistic features.

Language choices helping to reveal attitudes and values

Candidates are expected to select and discuss specific features of language which convey the attitudes and values of either the author, the narrator or the characters in the extract. Attitudes and values may be directly expressed, perceived or implied. The attitudes and values inherent in a culture or social context may also be valid points for discussion. The essential component is that candidates link their comments to the writer's specific use of language.

Changes in language and style over time

- vocabulary – archaic/ not in common use/idiom/contemporary reference/spelling
- connotations and denotations, extended and restricted
- sentence/paragraph construction; graphology and margin notes
- syntactic and structural change, including word order
- development of genre
- changes in taste and reader expectations, e.g. use of dialect or stylised diction
- language changes as a result of the development of the novel, e.g. fantasy language.

Ideas, attitudes and values, which are characteristic of the whole text may include reference to:

- *Tom Brown*: Flashman is a memorable character and is involved in a number of incidents but there are other themes and characters in the book. Moreover, Tom grows up and becomes a much better role model. The whole novel is more about the triumph of good rather than the rule of evil
- *Harry Potter*: This is one of the darker moments and shows how the plot, which is very complex, revolves around Harry's ignorance of his true enemy – Quirrell. It shows the complex mixture of normality and magic. The episode is very characteristic of Rowling's ability to create this dual world.

Black Beauty and Watership Down

Key point for the first bullet point:

- **each writer's presentation of human concern for animals**

INDICATIVE CONTENT

Ideas, themes

The steer in the question gives candidates an opportunity to show how writers use instances of human intervention to relieve animal suffering.

The anonymous lady is given the role of commenting on the ill-treatment meted out to some working animals. Black Beauty's carter Jakes is not a cruel man but he is shown as being part of an ignorant economic cycle that uses horses for work and does not understand how to get the best out of them over a long period. Moreover, his knowledge of horses is quite weak and the foreman's immediate instructions have to be followed even though the long term damage to the horse is very grave. In this extract, Adams gives a good balance between the various interest groups. The cat has his job of keeping vermin off the farm. The farmer does not want a lot of wild rabbits around the place. But Lucy is kind-hearted and saves Hazel with the help of the doctor. She is an interesting little girl who takes a delight in the natural world which exceeds the simple economic fact of living on a farm.

Any other relevant themes and ideas should be given credit. Black Beauty is on a seemingly irreversible course towards physical breakdown. His character continues to be gentle and without resentment of his working conditions. The noble nature of horses is one of the main themes in the story. Humans play only a small part in the Watership Down story but their intervention is usually decisive for good or evil. The theme of human misunderstanding of the natural world is an important one in the novel as a whole.

Ways of presentation – HOW?

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing HOW the writers deal with human concern and care. The conversation between the kind lady and the carter takes the shape of an illuminating dialogue for the reader. It is part of Anna Sewell's persuasive intention. Adams uses the character of Lucy to convey his message about human responsibility for wild creatures. The different viewpoints are balanced in each of the extracts.

Candidates should also make reference to any features which are relevant such as:

- genre
- narrative method
- voice and use of dialogue
- characterisation
- literary and linguistic features.

Language choices helping to reveal attitudes and values

Candidates are expected to select and discuss specific features of language which convey the attitudes and values of either the author, the narrator or the characters in the extract. Attitudes and values may be directly expressed, perceived or implied. The attitudes and values inherent in a culture or social context may also be valid points for discussion. The essential component is that candidates link their comments to the writer's specific use of language.

Changes in language and style over time

- vocabulary – archaic/ not in common use/idiom/contemporary reference/spelling
- connotations and denotations, extended and restricted
- sentence/paragraph construction; graphology and margin notes
- syntactic and structural change, including word order
- development of genre
- changes in taste and reader expectations, e.g. use of dialect or stylised diction

- language changes as a result of the development of the novel, e.g. fantasy language.

Ideas, attitudes and values, which are characteristic of the whole text, may include reference to:

- *Black Beauty*: This episode fits in well with other similar instances and with Sewell's overall purpose. Gender does not play an obvious part in the characterisation of good and bad owners but there are other important female figures
- *Watership Down*: The sympathies that Adams brings out here are entirely in keeping with the rest of the novel. Nuthanger Farm provides the occasion for a number of developments in the story. There may be a case for feeling that his representation of some human figures is rather condescending. Generally, he shows farmers to be anti-rabbit.

The Hound of the Baskervilles and The No. 1 Ladies' Detective Agency

Key point for the first bullet point:

- **each writer's presentation of how the characters respond to people and places**

INDICATIVE CONTENT
Ideas, themes

The steer in the question gives candidates an opportunity to discuss how Watson and Mma Ramotswe interact with the people and the landscapes in which they find themselves. Candidates may wish to include any of the other characters in the discussion. For example, Barrymore's explanation is touchingly honest and very apologetic. He feels at a disadvantage with a superior.

Watson is operating on his own while Holmes is apparently still in London. He takes his duties very seriously and his diligence is praiseworthy. It is part of his task to guard Sir Henry and get what information he can. He and Sir Henry surprise Barrymore as he signals to his brother-in-law out on the moor and the whole story of the escaped felon comes to light. Both he and Sir Henry are taken aback by the new information of L.L.'s letter. Sir Henry questions Barrymore. There is obviously a difference in the way he treats people. Even given the circumstances, his words could be interpreted as rather curt. His tone is very different with his peers. This is decidedly a class-driven society. *If candidates mistake the identity of the questioner, there is no penalty.*

The moor, however, gives Watson sombre thoughts and through him we get another view of the gloomy setting for the story. Mma Ramotswe loves Africa as it was. She fears westernisation that kills the simplicity of its people. The vibrant community is poor but has warmth and life. Relationships with those she meets are warm and courteous. She knows, however, how to exploit this openness and cunningly gets peoples' cooperation without their knowing she is conducting an investigation.

Ways of presentation – HOW?

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing **HOW** the writers show us the relationships with people and places. Conan Doyle gives us several short conversations and a lengthy evocative description of the moor. Watson's mood and attitude change several times during the extract. His tone to Barrymore conveys the idea that he is speaking to a servant – civil but cool. Holmes's failure to communicate is forgiven because no doubt he is working on the other case. Mma Ramotswe can read situations and easily picks up a thread to follow. The various conversations show us her investigative technique – seemingly innocent questions with no motive other than to catch up with a former colleague.

Candidates should also make reference to any features which are relevant such as:

- genre
- narrative method
- voice and use of dialogue
- characterisation
- literary and linguistic features.

Language choices helping to reveal attitudes and values

Candidates are expected to select and discuss specific features of language which convey the attitudes and values of either the author, the narrator or the characters in the extract. Attitudes and values may be directly expressed, perceived or implied. The attitudes and values inherent in a culture or social context may also be valid points for discussion. The essential component is that candidates link their comments to the writer's specific use of language.

Changes in language and style over time

- vocabulary – archaic/ not in common use/idiom/contemporary reference/spelling
- connotations and denotations, extended and restricted

- sentence/paragraph construction; graphology and margin notes
- syntactic and structural change, including word order
- development of genre
- changes in taste and reader expectations, e.g. use of dialect or stylised diction
- language changes as a result of the development of the novel, e.g. fantasy language.

Ideas, attitudes and values, which are characteristic of the whole text, may include reference to:

- *Hound of the Baskervilles*: Watson's character is an interesting one. He is both narrator and actor in the story. This is fairly characteristic of his approach. Also the fact that he is not in Holmes's confidence. The hints about the figure on the moor are only partly understood by him or by the reader. This drip-feed of hints and information is entirely characteristic of the narrative technique. The evidence of the different classes is also a constant feature.
- No.1 Ladies': The episode is one of a series that makes up the story as a whole. The atmosphere of Africa is a constant backcloth. The different vignettes of people and places provides both variety and a linking factor. The crime is one of dishonesty involving twins. There are other crimes, some more serious but Mma gets at the truth by quiet questioning and encouraging people to chat to her in the most casual way, unaware that she is piecing together evidence.

	1 – 8 marks	9 – 16 marks
AO1 Candidates should be able to communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression	<ul style="list-style-type: none"> • Frequent lapses in spelling, punctuation, grammar, and other features of technically effective and written English • Limited and rudimentary vocabulary • An unclear line of argument and/or poor deployment of knowledge/evidence 	<ul style="list-style-type: none"> • Lapses in effective written English and technical errors do not seriously impede communication of meaning • Limited general vocabulary • Some presentation of ideas, sometimes simplistic, makes some reference to data
AO2i Candidates, in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form	<ul style="list-style-type: none"> • Rudimentary response to context of texts • Rudimentary response to task • Little attempt to describe meaning • Rudimentary attempt to comment on form 	<ul style="list-style-type: none"> • Responds to texts with some knowledge • Some focus on task • Some attempt to describe meaning • Appropriate, if general, evidence to support claims • Some awareness of form
AO3i Candidates should be able to respond to and analyse texts, using literary and linguistic concepts and approaches	<ul style="list-style-type: none"> • Rudimentary awareness of the need to use some methodology • Rudimentary knowledge of literacy and linguistic methods or terms 	<ul style="list-style-type: none"> • Some use of an appropriate methodology • Some limited awareness of literary and linguistic features of texts
AO4 Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape and the meanings of texts	<ul style="list-style-type: none"> • Rudimentary awareness of context • Rudimentary awareness of how form, style and/or vocabulary shape meaning 	<ul style="list-style-type: none"> • Some awareness of influence of context • Some awareness of how form, style and/or vocabulary shape meaning
AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing	<ul style="list-style-type: none"> • Rudimentary comment on attitudes and/or values • Little or no awareness of how they are conveyed 	<ul style="list-style-type: none"> • Little comment on attitudes and values • Some awareness of how attitudes and values are created and conveyed

17 – 25 marks	26 – 34 marks	35 – 42 marks	43 – 50 marks
<ul style="list-style-type: none"> • Generally accurate and clear written expression • Some critical vocabulary but limited in use • Argument clear but not always sustained 	<ul style="list-style-type: none"> • Accurate and clear written expression • Uses some critical vocabulary effectively • Clear line of argument, reasonably well-sustained 	<ul style="list-style-type: none"> • Accurate, clear and controlled written expression • Shows command of a range of critical vocabulary • Well-sustained argument, with some signs of sophistication 	<ul style="list-style-type: none"> • Exemplary written expression • Accurate use of an appropriate critical vocabulary and concepts • Sophisticated, sustained and cogent argument
<ul style="list-style-type: none"> • Uses knowledge of texts with some understanding • Awareness of task in most of response • Some consideration of variations in meaning • Some consideration of variation in form 	<ul style="list-style-type: none"> • Informed knowledge and understanding of texts • Some understanding and control of task • Some detailed description of variation in meaning • Recognition and some description of variation in form 	<ul style="list-style-type: none"> • Sound and detailed knowledge and understanding of texts • Planned response to task • Detailed description and some interpretation of variations in meaning • Detailed interpretation of variations in form 	<ul style="list-style-type: none"> • Very full knowledge and understanding of texts • Full accomplishment of task • Perceptive and thoughtful assessment of variation in form
<ul style="list-style-type: none"> • Shows some knowledge in the use of an appropriate methodology • Some awareness and some understanding of how form, style and vocabulary shape meaning 	<ul style="list-style-type: none"> • Shows some competence in the use of an appropriate methodology • Show some knowledge and understanding of literary and linguistic features of texts 	<ul style="list-style-type: none"> • Competent use of an appropriate methodology • Knowledgeable understanding of literary and linguistic features of texts 	<ul style="list-style-type: none"> • Exemplary use of an appropriate methodology • Sophisticated understanding of literary and linguistic features of texts
<ul style="list-style-type: none"> • Awareness and some understanding of contextual factors • Awareness and some understanding of how form, style and vocabulary shape meaning 	<ul style="list-style-type: none"> • Shows an informed understanding of contextual factors • Shows an informed understanding of how form, style and vocabulary shape meaning 	<ul style="list-style-type: none"> • Shows how form, style and vocabulary shape meaning. • Shows an informed and detailed understanding of contextual factors 	<ul style="list-style-type: none"> • Sophisticated understanding of contextual factors • Sophisticated understanding of how form, style and vocabulary shape meaning
<ul style="list-style-type: none"> • Identification of attitudes and values • Consideration of how these are created and conveyed 	<ul style="list-style-type: none"> • Understanding of attitudes and values • Understanding of some methods used to create and convey attitudes and values 	<ul style="list-style-type: none"> • Detailed comment on attitudes and values • Detailed consideration of how attitudes and values are created and conveyed 	<ul style="list-style-type: none"> • Sophisticated understanding of how attitudes and values are created • Sustained consideration of how attitudes and values are conveyed