



## General Certificate of Education

# English Language and Literature 5726 *Specification B*

*NTB2 The Changing Language of Literature*

## Mark Scheme

*2005 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.

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.

## 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 **each extract** reveals ideas, attitudes and values found in **each text as a whole**.

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.

<b>AO1</b>	Communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO2i</b>	In responding to literary and non literary texts, distinguish, describe and interpret variation in meaning and form
<b>AO3i</b>	Respond to and analyse texts, using literary and linguistic concepts and approaches
<b>AO4</b>	Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meaning of texts
<b>AO5</b>	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)

<b>AO1</b>	<b>AO2i</b>	<b>AO3i</b>	<b>AO4</b>	<b>AO5</b>
<b>5</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>5</b>

## 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**

**30 - 35**

*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**

**24 - 29**

*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**

**18 - 23**

*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) 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 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**

**12 - 17**

*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**

**6 - 11**

*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 or 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 – 5**

*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 (3 – 5). At the lower end of the band, answers are likely to be fragmentary and may be very brief (1 – 2).*

- *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.*

## INDICATIVE CONTENT

While it is likely that candidates' responses will include reference to the ideas included in this mark scheme, there is no intention to be prescriptive. Other credit-worthy answers are possible. Examiners will always be positive in their assessment of scripts, including those which demonstrate different approaches to the question, provided that the responses meet the requirements of the generic question.

### ***The Pilgrim's Progress and The Power and the Glory***

The extracts give candidates an opportunity to discuss how the two heroes acted in moments of danger on their journeys in which they were confronted by their enemies.

Christian has rejected his past life and has been relieved of the guilt of his early life. This has been symbolised as a 'burden' which has now been taken from him. He is nearer to his goal but as he crosses the Valley of Humiliation, the fiend Apollyon accosts him. Apollyon is the name in Greek for destroyer or Satan. The very sight of the monster is in itself fearsome and, after an initial interrogation, the devil is clearly the more powerful figure. Christian refuses Apollyon's claim that he is his subject. He also rejects Apollyon's offers of a better life in return for his loyalty. After a combination of threats, cajoling and bribing, Apollyon loses his patience and threatens Christian with physical force, declaring his contempt for God. This is a strong characterisation of the figure of Dragon. Though it is not a naturalistic presentation, being strongly allegorical, the description is spirited and makes use of the conventions of martial combat. The commentary by the narrator on the battle between the two becomes a set piece – the battle between the evil of Apollyon and the goodness of Christian who is never once tempted or deceived. The outcome is not really in doubt. The incident marks a triumph for Christian.

The meeting between the lieutenant and the priest is more realistic and explores the complex relationships between the priest and his community and the lieutenant and the peasants. There are no names for the main characters though Greene deliberately identifies members of the village community to create pathos. The lieutenant is following up a line of enquiry in which his only evidence is a photograph of the priest at a first communion party. Ironically, the priest is so changed by his experiences that he is unrecognisable. The onion has obliterated the smell of wine, the hands are no longer soft and even the child's knowledge is hidden by her perverse response. There is a sense of tension here, in the characters of Maria and Brigitta. The priest's dilemma is acute. The people protect him at the expense of their own families. He even longs to be betrayed so that it can all be over. His relationships with his community are ambiguous. He is consumed with a sense of his own desperate condition and the need to survive. There is also the guilt that he is the cause of suffering. His desperate attempt to save Miguel is the ultimate irony of the lieutenant's enquiries. The lieutenant is a complex character. He has a deep sense of humanity and duty. Though the priest is saved at the end of the episode, there is no sense of triumph or even of true relief. This is not an isolated encounter and is part of the bigger plot.

*Ideas, themes and ways of presentation* may include:

- clash of ideologies
- description of the combat
- account of psychological battle
- evocation of fear; threats
- characterisation in allegory and novel
- use of direct speech
- episode compared to incident in crafted plot

*Language choices helping to reveal attitudes and values* may include reference to:

- fear
- aggression
- persuasive tactics
- anger
- guilt
- religious references
- confidence
- self-doubt

*Changes in language and style over time* may include:

- allusive style, dependence on biblical references, religious writings and moral works
- modern novel – sense of real speech, contemporary setting
- vocabulary – archaic/not in common use/idiom/contemporary reference/spelling
- graphology/margin notes
- connotations and denotations extended and restricted
- sentence/paragraph structure; punctuation/capitalisation
- syntactic and structural change, including word order

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

- *The Pilgrim's Progress*: other instances where Christian meets with danger but is protected by his faith; God's intervention on his behalf; other allegorical figures
- *The Power and the Glory*: character of the priest and the lieutenant as seen in other episodes; relationships with Maria and Brigitta; other examples of irony and close encounters with failure; the motif of pursuit and evasion

This final bullet point requires candidates to comment upon the relationship between each set extract and the whole text. In linking the ideas, attitudes and values found in these extracts with those found in the whole texts, the best answers are likely to use exemplification and specific references to support their argument. Some credit can be given to answers that simply identify recurring ideas, attitudes and values. Likewise, those answers that identify ideas, attitudes and values found elsewhere in the text but are not represented in these extracts, can be given credit for a relevant contribution to the discussion.

## INDICATIVE CONTENT

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### ***Robinson Crusoe and The Coral Island***

The extracts give candidates an opportunity to discuss episodes in which the castaways encounter the native peoples of the islands and rescue those who are about to be victims of cannibalism. They make friends with some of the natives but, in the main, there are overtones of cultural superiority. Both episodes begin with a sighting from afar and end with close contact with strangers. The castaways are not the aggressors and do not kill without cause. Modern readers may feel there is a lack of understanding of other cultures.

Robinson Crusoe had been on the island for many years and had long wished to meet with the natives of the area in the hope of finding servants, though he had prepared himself against the surprise attack by his fortified home. He is at first afraid when he sees the cannibals but, keeping his head and with the advantage of surprise and firearms, he is able to rescue Friday. His relationship with Friday seems strange to modern readers but was in keeping with the attitudes of Defoe's time. Defoe's description both of the place and the events achieve a realism that makes the account seem entirely authentic. His description of how he conducted himself in the fight seems entirely credible. The episode fits in with the over plan of the narrative – to show how Crusoe overcomes odds to survive.

The heroic rescue in *The Coral Island* is classic boys' adventure story. The details are more gruesome than in Defoe's tale. There is an initial note of melodrama. Though the boys have no weapons except stout sticks, the decisive moment was the distress of the mother at the killing of the baby. Jack's single combat with the chief is not believable in ordinary terms but, within the context of the novel, has spirit that is hard to resist. The behaviour of the native peoples is presented in a way that seems stereotypical by modern standards.

*Ideas, themes and ways of presentation* may include:

- meeting strangers and dangers
- rescue of the innocent victims
- fear and courage
- action and adventure
- characters of man/boys

*Language choices helping to reveal attitudes and values* may include reference to:

- savages
- cannibalism
- pity for victims
- attitudes to personal safety

*Changes in language over time* may include:

- vocabulary changes
- spelling differences
- connotations and usage
- style choices and intended audiences, including contemporary slang; representations of speech
- punctuation features; sentence structure

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

- *Robinson Crusoe*: other instances where Crusoe shows determination to survive and prosper; his relationship with Friday; his relationship with other native people
- *The Coral Island*: character of the boys; especially Jack; other adventures that show courage and resourcefulness

This final bullet point requires candidates to comment upon the relationship between each set extract and the whole text. In linking the ideas, attitudes and values found in these extracts with those found in the whole texts, the best answers are likely to use exemplification and specific references to support their argument. Some credit can be given to answers that simply identify recurring ideas, attitudes and values. Likewise, those answers that identify ideas, attitudes and values found elsewhere in the text but are not represented in these extracts, can be given credit for a relevant contribution to the discussion.

## INDICATIVE CONTENT

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### *Selected Tales and The Big Sleep*

The extracts give candidates an opportunity to discuss the two descriptions of crimes being committed and described for the reader by the onlookers. In the first extract, the narrator, Dupin's friend, reports the account given by the sailor who comes to their apartment to claim the lost Ourang-Outang. Poe succeeds in giving the reader an account of the killings from the perspective of the sailor, while using the superior descriptive powers of the narrator, who also provides important interpretation. The combination of first hand information and objective accounting gives a compelling and detailed description for the reader, though it is arguable as to whether this is more or less chilling for the reader. In the second extract, Marlowe describes the events at the Fulwider Building where he had arranged to meet Harry Jones. Jones had asked for \$200 for information about Mona Mars's whereabouts, which might also include information on the missing Regan. Unfortunately, Canino, who is Eddie Mars's hit man, has beaten Marlowe to the rendezvous. Marlowe's gradual realisation of what is happening gives a chilling picture of cold-blooded murder.

The sailor's account tells how he looked on helplessly through the window of the L'Esplanaye apartment as the enraged animal killed the mother and the daughter. Overwhelmed by fear, he fled the scene. The account as the reader receives it here, completes all the mystery about the means of entry and exit, the different voices and the mystery of the self-closing window. Dupin has solved the mystery and the innocent bank clerk is freed. The Prefect is none too pleased at Dupin's intrusion and once again the tension between the amateur and the professional is noted.

Marlowe too was unable to intervene in the killing of Harry Jones by Canino. From the adjacent office, he could not determine what exactly was happening and could not know until later that the 'drink' was poisoned with cyanide. He listens with growing concern to Canino's threats and Harry's refusal to reveal Agnes's whereabouts. Harry Jones is one of the few 'good' people in the story. His death acts as a spur to Marlowe to get to the bottom of the affair.

(The plot of *The Big Sleep* is very complex. Discussion of this extract requires candidates to show some awareness of the whole plot but examiners will be realistic as to how much detail can be expected. In answering Bullet Point 1, candidates may restrict their discussion to what is actually described in the extract and use the opportunities presented by Bullet Point 4 to fill out some of the contextual information. Examiners will have to judge the success of this approach. It is unlikely that candidates will be able to give a satisfying response if there are no references to the context.)

*Ideas, themes and ways of presentation* may include:

- descriptions of killings
- 1<sup>st</sup> person narrative
- reported speech/dialogue
- character of 'killers' and victims
- features of genre
- use of irony

*Language choices helping to reveal attitudes and values* may include reference to:

- persuasive or threatening language
- attitude to crimes
- attitude to victims
- language of violence and horror
- deceit, double-dealing

*Changes in language over time* may include:

- vocabulary – lost, acquired, coined: connotations and denotations extended and restricted
- idiom and contemporary reference
- sentence and paragraph construction; preference for Latinate constructions
- spelling
- development of literary style closer to speech; use of colloquialism and contractions

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

- *Selected Tales*: other instances where Dupin solves mysteries; Legrand's solutions; examples of Gothic scenes; other instances of the competitive spirit between Dupin and the Prefect
- *The Big Sleep*: character of Marlowe shown here and in other instances; examples of behaviour and attitude in the underworld; Canino as the archetypal villain; Harry Jones – one of the many victims

This final bullet point requires candidates to comment upon the relationship between each set extract and the whole text. In linking the ideas, attitudes and values found in these extracts with those found in the whole texts, the best answers are likely to use exemplification and specific references to support their argument. Some credit can be given to answers that simply identify recurring ideas, attitudes and values. Likewise, those answers that identify ideas, attitudes and values found elsewhere in the text but are not represented in these extracts, can be given credit for a relevant contribution to the discussion.

## INDICATIVE CONTENT

While it is likely that candidates' responses will include reference to the ideas included in this mark scheme, there is no intention to be prescriptive. Other credit-worthy answers are possible. Examiners will always be positive in their assessment of scripts, including those which demonstrate different approaches to the question, provided that the responses meet the requirements of the generic question.

### *The Scarlet Letter and The Color Purple*

The extracts give candidates an opportunity to discuss the ill treatment of the two heroines at the hands of their respective husbands. Both extracts show the cruel treatment that each has to endure from husbands who are not their equal in any way. While Hester and Celie assert their dignity, the selfishness and the lack of self-knowledge on the part of the husbands are worth a particular mention. In these extracts, the reader is made aware of their helplessness but each woman is determined not to be subdued. Both writers seek to convey the unfairness of the way in which they are treated and to engage the reader's sympathy. The psychological pressures on Hester are as strong as the physical abuse of Celie.

This is an important stage in the plot of *The Scarlet Letter*. Chillingworth is a complex character and is responsible for most of the later developments. He confronts Hester to know the name of her love. He admits that their marriage was a mistake and that he himself should have known better than to imagine otherwise. In a callous way, he says that between himself and Hester, things are more or less even – they betrayed each other. But his coldness is shocking. Hester's state as a new mother does not move him at all to pity her. Under the protection of an assumed name, he plans his revenge upon the man who, he believes, has wronged him. Though he appears as the 'wronged' husband and even acknowledges some of his own contribution towards Hester's fall, he does not evoke much sympathy from readers. Hester is the victim of the narrow-minded society of Calvinist/Puritan society that treats her as a social outcast because she has offended against the code. Hawthorne is constantly reminding the reader that she had committed no crime against nature. Her defence of Arthur seems natural and praise-worthy. She emerges as a better person than her husband.

The suggestion in the novel is that while slavery is officially over, this is not the case for black women. Celie has always been a survivor, mainly by avoiding confrontation. Her husband, whose name she never uses (we know his name through other speakers), has treated her as a servant, almost a slave. Here, in a letter to Nettie, she gives an account of one moment where she fights back. He hid Nettie's letters and that was the last straw. He speaks to her as if she were hardly human. But Celie has gradually found her own voice with the help of Shug Avery. She reminds Albert that despite her shortcomings, despite a lifetime of abuse, she is still here. The series of letters continues to demonstrate her growing independence and takes us nearer to the 'happy' ending. Her value as a person has never been in doubt to the reader. Celie herself now has this confidence.

*Ideas, themes and ways of presentation* may include:

- rejected wives
- cruel husbands
- use of dialogue
- characterisation
- authorial voice
- epistolary style

*Language choices helping to reveal attitudes and values* may include reference to:

- language of conflict
- threats
- worth and worthlessness

*Changes in language over time* may include:

- vocabulary change
- formal prose style
- development of style to present dialect and accent in literature

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

- *The Scarlet Letter*: other instances where Chillingworth tries to intimidate Hester; the character of Dimmsdale, who cannot deal with Chillingworth; Hester's revelations about her husband later in the novel
- *The Color Purple*: characters of Celie, Shug and Albert as demonstrated in other episodes; Celie's emergence as an independent woman; other male figures; other female figures

This final bullet point requires candidates to comment upon the relationship between each set extract and the whole text. In linking the ideas, attitudes and values found in these extracts with those found in the whole texts, the best answers are likely to use exemplification and specific references to support their argument. Some credit can be given to answers that simply identify recurring ideas, attitudes and values. Likewise, those answers that identify ideas, attitudes and values found elsewhere in the text but are not represented in these extracts, can be given credit for a relevant contribution to the discussion.

## INDICATIVE CONTENT

While it is likely that candidates' responses will include reference to the ideas included in this mark scheme, there is no intention to be prescriptive. Other credit-worthy answers are possible. Examiners will always be positive in their assessment of scripts, including those which demonstrate different approaches to the question, provided that the responses meet the requirements of the generic question.

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

The extracts give candidates an opportunity to discuss how friends save the two heroes from life threatening dangers. The background to both episodes is that the boys are being punished but, in the case of Harry, this is a side issue and need not feature strongly in candidates' responses.

Tom is lucky to win a ticket in the lottery and refuses to hand it over to Flashman. As a punishment, he is roasted – that is, held so close to the fire that his clothes are burnt and his skin is scorched. He is rescued by an older boy, Diggs, who is the opposite of everything that Flashman stands for. True to the Rugby tradition, Tom refuses to name the bullies. In the short term, it leads to a weakening of Flashman's influence but he manages to ride out the storm and continues to conspire against Tom and East. He is expelled only through his own acts of drunkenness. Candidates may comment on the different attitudes to bullying in our own day and age.

Harry and his friends have been sent on a night expedition, led by Hagrid, as a punishment for breaking school rules. They are following the blood trails of the wounded unicorn, to determine who or what is threatening the gentle beasts. Malfoy behaves in a cowardly way while Harry is left to face the aggressor alone. The centaur saves him. The episode in the forest is a clever combination of different genres. There is the relatively ordinary conversation about extraordinary things, followed by the hooded figure and the silver blood that are highly evocative of other types of story, including the fairy story and the Gothic novel. It marks a further stage in the plot to unmask Harry's enemies.

*Ideas, themes and ways of presentation* may include:

- descriptions of dangerous situations
- threats
- rescue
- characters of heroes and bullies
- use of dialogue
- purpose of episode in plot development
- friendships at school
- authorial voice
- mixture of seriousness and humour
- normal life at school
- imaginary world

*Language choices helping to reveal attitudes and values* may include reference to:

- intimidation
- fear
- defiance

- wounded animal
- tones in conversation

*Changes in language over time* may include:

- shift in literary style in children's literature
- language changes associated with the expectations of a different social group of readers
- public school slang and jargon, now largely out of use
- use of vocabulary not in common use
- idiom which is not archaic but not favoured by young people sentence construction, reduction in periodic sentences and subordination
- introduction of the fantasy vocabulary and coinage of words and phrases
- attempts to reproduce accent in speech

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

- *Tom Brown's Schooldays*: other instances where Flashman features; the ethos of Rugby School; East and Tom as friends
- *Harry Potter and the Philosopher's Stone*: character of Hagrid and his humorous contribution; the magic quality of other episodes; Malfoy and his role in the plot; other hints about the villain

This final bullet point requires candidates to comment upon the relationship between each set extract and the whole text. In linking the ideas, attitudes and values found in these extracts with those found in the whole texts, the best answers are likely to use exemplification and specific references to support their argument. Some credit can be given to answers that simply identify recurring ideas, attitudes and values. Likewise, those answers that identify ideas, attitudes and values found elsewhere in the text but are not represented in these extracts, can be given credit for a relevant contribution to the discussion.

	0-5 marks	6-11 marks
<p>AO1</p> <p>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.</p>	<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, punctuation, grammar, and other features of technically effective and written English.</li> <li>• Limited and rudimentary vocabulary.</li> <li>• An unclear line of argument and/or poor deployment of knowledge/evidence.</li> </ul>	<ul style="list-style-type: none"> <li>• Lapses in effective written English and technical errors do not seriously impede communication of meaning.</li> <li>• Limited general vocabulary.</li> <li>• Some presentation of ideas, sometimes simplistic, makes some reference to data.</li> </ul>
<p>AO2i</p> <p>Candidates, in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form.</p>	<ul style="list-style-type: none"> <li>• Rudimentary response to context of texts.</li> <li>• Rudimentary response to task.</li> <li>• Little attempt to describe meaning.</li> <li>• Rudimentary attempt to comment on form.</li> </ul>	<ul style="list-style-type: none"> <li>• Responds to texts with some knowledge.</li> <li>• Some focus on task.</li> <li>• Some attempt to describe meaning.</li> <li>• Appropriate, if general, evidence to support claims.</li> <li>• Some awareness of form.</li> </ul>
<p>AO3i</p> <p>Candidates should be able to respond to and analyse texts, using literary and linguistic concepts and approaches.</p>	<ul style="list-style-type: none"> <li>• Rudimentary awareness of the need to use some methodology.</li> <li>• Rudimentary knowledge of literacy and linguistic methods or terms.</li> </ul>	<ul style="list-style-type: none"> <li>• Some use of an appropriate methodology.</li> <li>• Some limited awareness of literary and linguistic features of texts.</li> </ul>
<p>AO4</p> <p>Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.</p>	<ul style="list-style-type: none"> <li>• Rudimentary awareness of context.</li> <li>• Rudimentary awareness of how form, style and/or vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Some awareness of influence of context.</li> <li>• Some awareness of how form, style and/or vocabulary shape meaning.</li> </ul>
<p>AO5</p> <p>Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.</p>	<ul style="list-style-type: none"> <li>• Rudimentary comment on attitudes and/or values.</li> <li>• Little or no awareness of how they are conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>• Little comment on attitudes and values.</li> <li>• Some awareness of how attitudes and values are created and conveyed.</li> </ul>
<p>AO6</p> <p>Candidates should be able to demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on choices made.</p>	<ul style="list-style-type: none"> <li>• Shows rudimentary knowledge of genre requirements.</li> <li>• Rudimentary attempt to suit content, structure and style to specific audiences.</li> <li>• Rudimentary comments on own language use and choices.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows some knowledge of genre requirements.</li> <li>• Shows some awareness, in content, structure or style of how to write for a variety of specific audiences.</li> <li>• Some relevant comments on own language use and choices.</li> </ul>

12-17 marks	18-23 marks	24-29 marks	30-35 marks
<ul style="list-style-type: none"> <li>Generally accurate and clear written expression.</li> <li>Some critical vocabulary but limited in use.</li> <li>Argument clear but not always sustained.</li> </ul>	<ul style="list-style-type: none"> <li>Accurate and clear written expression.</li> <li>Uses some critical vocabulary effectively.</li> <li>Clear line of argument, reasonably well sustained.</li> </ul>	<ul style="list-style-type: none"> <li>Accurate, clear and controlled written expression.</li> <li>Shows command of a range of critical vocabulary.</li> <li>Well sustained argument, with some signs of sophistication.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplary written expression.</li> <li>Accurate use of an appropriate critical vocabulary and concepts.</li> <li>Sophisticated, sustained and cogent argument.</li> </ul>
<ul style="list-style-type: none"> <li>Uses knowledge of texts with some understanding.</li> <li>Awareness of task in most of response.</li> <li>Some consideration of variations in meaning.</li> <li>Some consideration of variation in form.</li> </ul>	<ul style="list-style-type: none"> <li>Informed knowledge and understanding of texts.</li> <li>Some understanding and control of task.</li> <li>Some detailed description of variation in meaning.</li> <li>Recognition and some description of variation in form.</li> </ul>	<ul style="list-style-type: none"> <li>Sound and detailed knowledge and understanding of texts.</li> <li>Planned response to task.</li> <li>Detailed description and some interpretation of variations in meaning.</li> <li>Detailed interpretation of variations in form.</li> </ul>	<ul style="list-style-type: none"> <li>Very full knowledge and understanding of texts.</li> <li>Full accomplishment of task.</li> <li>Perceptive and thoughtful assessment of variation in form.</li> </ul>
<ul style="list-style-type: none"> <li>Shows some knowledge in the use of an appropriate methodology.</li> <li>Some awareness and some understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows some competence in the use of an appropriate methodology.</li> <li>Shows some knowledge and understanding of literary and linguistic features of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Competent use of an appropriate methodology.</li> <li>Knowledgeable understanding of literary and linguistic features of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplary use of an appropriate methodology.</li> <li>Sophisticated understanding of literary and linguistic features of texts.</li> </ul>
<ul style="list-style-type: none"> <li>Awareness and some understanding of contextual factors.</li> <li>Awareness and some understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows an informed understanding of contextual factors.</li> <li>Shows an informed understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows how form, style and vocabulary shape meaning.</li> <li>Shows an informed and detailed understanding of contextual factors.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated understanding of contextual factors.</li> <li>Sophisticated understanding of how form, style and vocabulary shape meaning.</li> </ul>
<ul style="list-style-type: none"> <li>Identification of attitudes and values.</li> <li>Consideration of how these are created and conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>Understanding of attitudes and values.</li> <li>Understanding of some methods used to create and convey attitudes and values.</li> </ul>	<ul style="list-style-type: none"> <li>Detailed comment on attitudes and values.</li> <li>Detailed consideration of how attitudes and values are created and conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated understanding of how attitudes and values are created.</li> <li>Sustained consideration of how attitudes and values are conveyed.</li> </ul>
<ul style="list-style-type: none"> <li>Shows some knowledge and some control of genre requirements.</li> <li>Shows awareness in content, structure or style, or how to write with some success for a variety of specific audiences.</li> <li>Comments appropriately on features of own language use makes connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>Shows knowledge and some control of genre requirements for achieving specific purposes.</li> <li>Achieves some success in content, structure and style of how to write for a variety of specific audiences.</li> <li>Apt comments on own language use and some valid connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>Shows knowledge and control of genre requirements for a range of purposes.</li> <li>Controlled use of content, style and register.</li> <li>Detailed comments on own language use and makes valid connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes.</li> <li>Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences.</li> <li>Exemplary comment on features of own language use and makes cogent connections between linguistic knowledge and features of language use.</li> </ul>