



**General Certificate of Education**

**English Language and Literature  
5726**

*Specification B*

**NTB2      The Changing Language of  
Literature**

**Mark Scheme**

*2008 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.

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**June 2008****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.

<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>
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:

- |             |  |
|-------------|--|
| <b>AO1</b>  | <b>Quality of written communication</b> <ul style="list-style-type: none"><li>• ability to construct a focused, coherent and relevant discussion</li><li>• use of literary and linguistic vocabulary appropriate to this task</li><li>• clear and accurate expression in written English, in a suitable register</li></ul>   |
| <b>AO2i</b> | <b>Response to literary texts</b> <ul style="list-style-type: none"><li>• knowledgeable discussion of themes and ideas</li><li>• accurate identification of meaning and tone</li><li>• ability to describe characterisation and narrative approaches</li><li>• recognition and discussion of features of genre</li></ul>   |
| <b>AO3i</b> | <b>Analysis of texts using appropriate frameworks for discussion</b> <ul style="list-style-type: none"><li>• ability to discuss writers' use of literary and linguistic concepts and approaches to demonstrate writers' intentions and meaning</li><li>• informed discussion of effects of literary and linguistic features</li><li>• understanding of how form, style and vocabulary shape the meaning of texts</li></ul> |
| <b>AO4</b>  | <b>Diachronic change and contextual factors</b> <ul style="list-style-type: none"><li>• accurate and informed discussion of features of language change</li><li>• knowledge of contextual factors and their impact on style</li><li>• understanding of genre development</li></ul>   |
| <b>AO5</b>  | <b>Recognition and consideration of attitudes and values</b> <ul style="list-style-type: none"><li>• ability to identify and discuss writers' use of language to convey attitudes and values of fictional characters</li><li>• informed selection and discussion of evidence of writers' intentions</li><li>• identification and discussion of writer's social, moral, spiritual and political agendas</li></ul>           |

## 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 an unexpected discovery**
- 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 secrets being revealed**
- 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 school traditions and ceremonies**
- 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 the care of wounded 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 each detective approaches a new case**
- 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 an unexpected discovery.**

**INDICATIVE CONTENT*****Ideas, themes***

The extracts give candidates an opportunity to discuss how Crusoe's narrative describes the fear he felt on seeing a human footprint in the sand. Ironically, he had longed for company but this sign suggests that savages visit his island. He has been suffering from intense loneliness but the very idea of another human being makes him react in an extreme way that shows the mental scars of so many years of solitude. His state of mind is the main point of the extract but the strangeness of the human print also presents a mystery he cannot solve. He even suspects the devil is complicit and has not yet found his unconditional faith in Divine Providence. As the boys explore the island, they discover the macabre but pitiful remains of an earlier castaway and consider for a moment what might be their own fate.

**Any other relevant themes and ideas should be given credit.**

***Ways of presentation - HOW***

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing HOW the unexpected discovery is presented. They might include Defoe's description of Crusoe's reaction, his flight back to his castle, his fear, comparing himself to an animal, his train of thought and his attempts to secure his own safety. Ballantyne's description conveys the eeriness 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, eg use of dialect or stylised diction
- language changes as a result of the development of the novel, eg fantasy language.

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

- *Robinson Crusoe*: this incident shows one of many stages in Crusoe's experiences. What are the others? How does he actually respond when people come? Is he like this all the time or does he develop confidence? He rescues Friday and defeats the mutineers
- *The Coral Island*: this is one of only a few thought-provoking moments in the novel. What are the others? Is this moment typical? If not, what is the rest of the book like?

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

Key point for the first bullet point:

- **each writer's presentation of secrets being revealed.**

### **INDICATIVE CONTENT**

#### ***Ideas, themes***

The extracts give candidates an opportunity to discuss what happens when Hester is at last forced to reveal Chillingworth's true identity to Arthur. The extract describes Arthur's angry reaction when Hester is forced to acknowledge her deception in keeping Chillingworth's identity a secret. His response changes from anger to despair and he blames Hester. She responds by giving him the first sign of tenderness he has experienced since their enforced separation and he forgives her. Ironically, the incident restores some of their lost relationship though at first it provides only more evidence of Arthur's weakness. Nettie learns through Samuel how 'Pa' has deceived them all these years and is not the sisters' real father. She writes to Celie who reacts by returning to the family home to face her stepfather with the truth.

**Any other relevant themes and ideas should be given credit.**

#### ***Ways of presentation - HOW***

In their answer to Bullet Point 1, candidates should make meaningful reference to any features, showing HOW each writer presents the situation in which secrets are revealed. They might include how Hawthorne describes each of the characters, how he moves the scene from one of anger to one of reconciliation, in which Arthur and Hester are seen sitting side by side in the forest, confident that they have not sinned against anyone else. Their emotional dialogue reveals ideas about sin and the relative seriousness of sinfulness. The second extract pieces together the clues about Celie and Nettie's parentage and the whereabouts of Celie's children. Through these letters, Walker shows how Nettie sheds tears but Celie's first reaction is that God has let her down by leaving her in ignorance so long, and then comes her more considered response. Her initial shock, reflected in her terse, sharp sentences is followed by her change of mood, shown in the almost lyrical description of the house and the area. With her now characteristic pluck, she determines to face 'Pa' and demand an explanation. Walker shows how, as she nears the house, she sees it with new eyes, as she experiences a burden lifted from her. 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, eg use of dialect or stylised diction
- language changes as a result of the development of the novel, eg fantasy language.

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

- *The Scarlet Letter*: Is this episode characteristic of Hester and Arthur's relationship? If so, what other incidents demonstrate it? How does this scene reflect Hester's ongoing trauma? How have the last seven years passed for her? How does this scene relate to Hawthorne's overall presentation of the issues? What part does this episode play in the development of the plot?
- *The Color Purple*: How does Celie change over the years? What other instances are there of men getting their comeuppance? How does this episode compare with other darker moments in Celie's experiences? How does Walker make use of Nature in the novel as a whole?

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

Key point for the first bullet point:

- **each writer's presentation of school traditions and ceremonies.**

### **INDICATIVE CONTENT**

#### ***Ideas, themes***

The extracts give candidates an opportunity to discuss how Pater Brooke's parting speech to the house gives a strong indication of Rugby's ethos and values. His speech deals with two aspects of tradition, one good, the other bad. This is very early in Tom's school life.

Dumbledore's speech as he presents the awards for the year shows the special qualities of the school. Both extracts emphasise strong moral values.

**Any other relevant themes and ideas should be given credit.**

#### ***Ways of presentation - HOW***

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing HOW school traditions and ceremonies are presented. The extract shows how Hughes uses Brooke to represent the importance of role models. His language is typical of persuasive speech and he uses a lot of school jargon. He gets the boys on his side. He is used to provide the reader with a clear demonstration of the attitudes and values that Tom is being brought up to recognise, though Tom himself is not mentioned. There is also the use of sport as a metaphor for healthy competition and camaraderie. Like Diggs in a later passage, he insists on younger boys fighting their own corner and not letting bullies get away with it. Harry and his friends are nearing the end of their present adventures and this becomes a parody of school speech days everywhere. Candidates should show how the genres of normal school story and the magical fantasy are mixed as Neville the underachiever wins the final house points and Dumbledore raises a magic scene. Tension is built into the narrative by the counting up of the points. 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, eg use of dialect or stylised diction
- language changes as a result of the development of the novel, eg fantasy language.

***Ideas, attitudes and values, which are characteristic of the whole text***

- *Tom Brown*: Is the whole of 'Tom Brown' like this? Is Brooke one of many good role models? How does Tom ultimately respond to this set of attitudes and values? How is the character of Flashman presented?
- *Harry Potter*: Is this episode typical of Harry Potter? What other school events are shown in this multiple genre? The Sorting Hat. Lessons. Christmas party. How does this contrast with the darker sides of the plot?

## ***Black Beauty and Watership Down***

Key point for the first bullet point:

- **each writer's presentation of the care of wounded animals.**

### **INDICATIVE CONTENT**

#### ***Ideas, themes***

The extracts give candidates an opportunity to discuss how Black Beauty is cared for after a drunken rider brings him to his knees and ruins his chances of being kept on in a prestigious stable. The episode shows the danger to horses of folly and selfishness. This accident is the start of Black Beauty's unhappy life, ironically doing his job selflessly. With the help of Keehar, Fiver and Bigwig care for Hazel who has been shot near Nuthatch Farm and trapped in the drain. The episode shows the suffering of wild animals and the efforts of the other wild creatures to save him. It suggests a kinder and more responsible society than humans would ever imagine and is highly critical of peoples' attitude towards wild rabbits as a kind of vermin.

#### ***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 the question of care. Candidates should pick out Anna Sewell's parallel descriptions of the horses' perceptions and experiences and the human characters coping with their jobs. Black Beauty's first person narration shows his quiet acceptance and unquestioning faith. Ginger recognises the danger more sharply. The men are concerned for him but he is mostly perceived for his economic value. This is shown through dialogue and description. Adams uses description and emotional language to convey the pain as Hazel felt it. The dialogue is partly quaint but conveys the mutual support within the animal world which is one of Adams's major themes. The dialogue is used to show his criticism of the farmer's gun culture. The qualities of allegory and fable should come into the discussion here. 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, eg use of dialect or stylised diction
- language changes as a result of the development of the novel, eg fantasy language.



***Ideas, attitudes and values, which are characteristic of the whole text***

- *Black Beauty*: How does this episode fit with the others and with Sewell's overall purpose?
- *Watership Down*: What other incidents show the suffering of animals and in particular the incompatibility between rabbits and humans? What other incidents show the special qualities of lapine culture as Adams describes it? How important is Hazel in the story? How are individual characters shown here, represented in the whole book?

## ***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 each detective approaches a new case.**

### **INDICATIVE CONTENT**

#### ***Ideas, themes***

The extracts give candidates an opportunity to discuss how Holmes has taken the Baskerville case but wants the opportunity to investigate under cover. He contrives to send Sir Henry down to Devon with Watson while he pretends he has other work in town. After a tentative start on what seems a fruitless case, Mma Ramotswe has a flash of inspiration that this is probably not the first time the swindler has tried this ploy and there must be evidence against him somewhere in insurance records.

#### ***Ways of presentation - HOW***

In their answers to Bullet Point 1, candidates should make meaningful reference to presentation features, showing HOW the detectives are described as they plan their next move. Through Watson's narrative, Conan Doyle drops a number of mysterious clues which the reader may be able to pick up, either now or later. Holmes plans to act alone, keeping up the character of a mysterious and very deep figure. It is an amusing irony that Watson thinks he knows what is going on. The writer hints at Holmes's manipulation of the innocent Watson. The detective's character is being developed further. This episode shows his resourcefulness and ability to plan ahead. He is not a team player. He is a lone thinker. Candidates should show how his character is conveyed – his ability to pretend, his melodramatic behaviour. We are not privy to his thoughts and are being to a degree deliberately misled. The genre requires this approach. Presented with a new case, McCall Smith shows us in detail Mma Ramotswe's line of argument. Candidates should be able to track the structure of the episode from uncertainty to action. Readers are able to experience her system of detection as it happens. Her mind wanders between the case and the mundane claims of daily life until, in a flash of inspiration, she knows how to proceed. In a clever mix of ideas, the description of her daily life frames the period of preparation. 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 of 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, eg use of dialect or stylised diction
- language changes as a result of the development of the novel, eg fantasy language.

***Ideas, attitudes and values, which are characteristic of the whole text***

- *The Hound of the Baskervilles*: How does this episode fit into the overall plan for the novel? Is this typical of the two characters? If so, what other incidents demonstrate the same features? How is Holmes's difficult and introspective character shown in other parts of the novel? What other cunning tricks does he play on villains and on his friend?
- *No. 1 Ladies' Detective Agency*: How is this episode typical of the lady detective's characteristic approach? Give other examples of flashes of inspiration that show how she uses common sense and her knowledge of human behaviour to reach rational conclusions.

	<b>1 – 8 marks</b>	<b>9 – 16 marks</b>
<b>AO1</b> 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"> <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>
<b>AO2i</b> Candidates, in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form	<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>
<b>AO3i</b> Candidates should be able to respond to and analyse texts, using literary and linguistic concepts and approaches	<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>
<b>AO4</b> 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"> <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>
<b>AO5</b> 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"> <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>

17 – 25 marks	26 – 34 marks	35 – 42 marks	43 – 50 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>Show 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>