

GCE 2005  
*January Series*



# Mark Scheme

## English Language and Literature B

NTB2

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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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*Dr Michael Cresswell Director General*

**January 2005****NTB2****GENERAL PRINCIPLES**

Assessment Unit 2 asks candidates to answer *one* compulsory question on the 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.

Examiners should be aware of the relevant Assessment Objectives, described in the Specification (AO1, AO2i, AO3i, AO4 and AO5).

- 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 the ways attitudes and values are created and conveyed in speech and writing

This mark scheme includes the **indicative content** for each pair of texts, **mark band descriptors** and the **AS template for English Language and Literature**.

In their responses to the first three bullet points, it is likely that candidates will make reference to the ideas included in this mark scheme but 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 that demonstrate different approaches to the question, provided that the responses meet the requirements of the generic question.

The 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 answer that identify ideas, attitudes and values found elsewhere in the text but not represented in these extracts, can be given some credit for a relevant contribution to the discussion.

**EXAMINERS ARE ENCOURAGED TO MARK POSITIVELY AT ALL TIMES, REWARDING STRENGTHS AND ACHIEVEMENTS.**

**Question 1** Find the extracts from *the pair of texts that you have studied*. Read them through carefully.

Discuss these two extracts in detail, commenting on:

- 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**.

**INDICATIVE CONTENT*****The Pilgrim's Progress and The Power and the Glory***

The extracts give candidates an opportunity to discuss the circumstances surrounding the deaths of Faithful and the priest. Each has been tried and condemned to die for his religious convictions. Both trials were nothing more than a sham. The verdicts were foregone conclusions. The nature of martyrdom as an act of witness to the truth is an important part of the authors' messages in both extracts. Both authors explore what each man has achieved.

The injustice of Faithful's sentence is emphasised by the names of the 12 jurors and the catalogue of their personal reactions. They personify sin and hypocrisy. They collude between themselves to find him guilty, though there is no specific evidence of wrongdoing. They condemn him out of personal resentment because he represents all the virtues that they lack. The viciousness of the actual execution itself further reinforces their wickedness. The cruel death is described in minute detail and is evocative of some aspects of Christ's execution. Christian's sense of loss is lightened by his vision of Faithful being transported to his reward in the next life and by the certainty that his death as a martyr will act as a spur to others. Faithful's place as Christian's companion is taken by Hopeful and many others will follow, strengthened by his example. There is an overwhelming certainty that he has achieved something through his death.

Greene gives a very credible description of the priest's thoughts and fears, as he waits in his cell for the morning, and his execution by firing squad. The reader, however, sees a different picture, though he is not drawn as the conventional saintly hero. Taking comfort yet again in drink, his first reaction is the dread of physical pain but the more poignant reflection is of his own personal weakness. Denied a formal confession, he is tormented by the recognition of his sinfulness and failure, all of which have been demonstrated throughout the novel. Reflecting on how far short he has fallen in the practice of his ministry, he regards his obsessive love for his child as a weakness. The way in which the sentence is reached creates sympathy for him. He is technically guilty of preaching and ministering to the people of a state where the practice of religion and the comforts of spirituality are outlawed. As the last priest left in the country, he refused to give up his ministry as many others did. As a result, he has suffered and has been betrayed. Ironically, he sees none of this as an achievement. By now, the reader has warmed to him and recognises the complexity of his character. Later in the novel, it is revealed that another priest is coming to take his place. The example he gave has not gone unnoticed.

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

- narrative style – allegory/novel
- representations of saintliness and sinfulness
- clash between good and evil
- conflict of ideologies – secularisation versus religion
- Christian witness/martyrdom
- characterisation of condemned men
- characterisation of accusers
- perceptions of success and failure

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

- names with pejorative connotations/derogatory terms
- use of irony
- physical and mental suffering
- sense of loss/evocation of pity

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

- 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 either success or failure; other instances of death; attitudes of others to Christian's mission; personification of morals and failings
- *The Power and the Glory*: other instances that demonstrate the complex character of the priest; religious theme in the novel; use of child and children in the novel; other deaths

**INDICATIVE CONTENT*****Robinson Crusoe and The Coral Island***

The extracts give candidates an opportunity to discuss the responses of the castaways to their predicament, as they undertake an extensive exploration of their surroundings for the first time and discover the topography and vegetation of their islands. They are confident of their ability to survive.

Defoe's *Robinson Crusoe* was written for an adult audience. In a mixture of allegory, parable and novel, we can see Crusoe as the prodigal son. The shipwreck has changed him from a successful merchant adventurer to a lonely figure with no obvious hope of rescue. Earlier in the novel, he describes loneliness as being a state he most dreaded. He also recognises that it was his stubborn refusal to follow his father's advice that has brought him to this sorry state. His diary, however, conveys his strength of character. It shows us a mixture of his unease at his isolation and the pleasure in being sole inhabitant of so beautiful a kingdom. As an experienced traveller and mature adult, he has enough knowledge of the area to make the most of what he finds. It is clear that he is resourceful and intelligent. He is not likely to starve and his caution will be very important in dealing with any dangers. On the other hand, he misses human company, describing the island as a lonely place and he finds himself planning for an uncertain future. Despite his misgivings, he makes preparations to gather and store food. He is methodical and organised in preparing himself for less favourable conditions. His optimism and his determination to survive are impressive. His description of the island emphasises the natural beauty of the place and reinforces the notion of the blessings of a life away from civilisation. The quality of everyday expression in Defoe's writing makes the character of Crusoe all the more believable.

The characters of the three boys and the author's intentions are well demonstrated by this episode. The story is an escapist, outdoor adventure for readers who would mostly be confined to home and the schoolroom. This is the classic children's story of a world without adults. They are on an adventure of discovery. Cast away in the idealised setting of a tropical paradise, the boys become role models of the British culture of the time. There is no hierarchy except of age and knowledge. The perfect harmony with which they operate conveys the dream of independent living. Jack generously shares his knowledge. Peterkin's playful nature keeps the other two in good humour. Ralph is the thinker and commentator. Considering their predicament, there is little sense of unease or concern. Their island paradise offers food and drink for the asking. In their innocence, they do not seem to expect any real problems.

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

- character of the castaways/heroic qualities
- reactions to their predicament
- didactic tale/adventure story
- diary/1<sup>st</sup> person narrative
- levels of seriousness/credibility
- story recalled in old age/hindsight
- descriptions of islands
- uses of direct speech

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

- attitude to present predicament
- responses to natural beauty
- attitudes to potential dangers
- relationships between friends/ tone and humour

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

- vocabulary change: *divers, virtues, indefeasibly*
- spelling differences: *mellons, remembring, wholesom*
- connotations and usage: *delicious, furnish*
- 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 he shows his resourceful nature; contrast with moments of despair or disappointment; progressively reconciled to his situation; instances of the goodness of Providence; contrast with later dangers
- *The Coral Island*: other instances of finding food, like the oysters and the coconuts; the relationships between the friends; examples of the escapist quality of the adventure; contrast with later dangers.



**INDICATIVE CONTENT*****Selected Tales of Edgar Allan Poe and The Big Sleep***

The extracts give candidates an opportunity to discuss the ways in which both detectives consider the crime scene and draw conclusions about what may have happened.

Dupin explores the classic problem of the ‘locked room’. How could the murderer(s) escape? With characteristic thoroughness he eliminates the possibility that the doors or the chimney provided an escape route. The two windows appear to be nailed up. But one window at least must have been self-fastening. He probes the possibility that the broken nail could have allowed an attacker to escape with the window locking itself as it fell shut. In looking at physical evidence and testing theories, he arrives at the solution. There is a rational explanation if only one thinks in the right way.

The extract is interesting because of the way in which Marlowe describes the scene. The reader also gets a clearer picture of the problems with Carmen and the kind of people she has been mixing with. She is naked and drugged. Geiger’s body is on the floor. He has been shot. Marlowe considers the room in an effort to make sense of it all. His concern for Carmen is that of a professional looking after a client. He regards Geiger with contempt. His dispassionate approach is typical.

(The plot of *The Big Sleep* is very complex. Candidates may wish to explore the relationship between this incident and the whole story. At this point in the novel, Marlowe has been waiting outside Geiger’s house. Having tailed him home, he wants an opportunity to settle the gambling debts that were enclosed in Geiger’s letter to General Sternwood. As he waits, Marlowe sees a bright flash of a camera and hears three shots. He also hears the footsteps of someone running away. At this point in the story, he cannot know that Owen Taylor, the chauffeur in love with Carmen, was Geiger’s killer. It was he who removed the incriminating plates. Brody subsequently stole these. He and his girlfriend then try to use them to blackmail Vivien. Examiners will be realistic about how much detail can be expected.)

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

- characterisation of the detectives
- investigative method
- puzzle of the locked room (Poe)
- complex plot (Chandler)
- 1<sup>st</sup> person accounts – how presented: in conversation or in retrospect
- ratiocination/logic
- powers of observation/informed guesswork
- narrow focus of tale/broader spectrum of novel

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

- objective or subjective descriptions
- attitudes to crime and criminals
- Marlowe’s description of Carmen and Geiger
- attitude implied in the use of Latin and French expressions

*Changes in language and style 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 the hero uses reasoning to solve a problem; instances that demonstrate the character of the hero; similarities between this and the other tales
- *The Big Sleep*: other instances that show a similar side of the character of Marlowe and of Carmen; the decadent atmosphere of the underworld.

**INDICATIVE CONTENT*****The Scarlet Letter and The Color Purple***

The extracts give candidates an opportunity to discuss the way in which the two societies behave towards women who have offended against the law/social code by flouting deeply held social values. The extracts are particularly poignant in describing the reaction of other women to their predicament. Both societies require abject sorrow and remorse. Punishment is not enough. Treatment of wrongdoers carries with it a strong message to discourage others. There is no dignity for the condemned. The sentences on both women reveal the malice and vindictiveness within the communities. The women respond to their punishment in different ways but each is determined to survive despite society. In the case of Sophia, racism seems a stronger motive for abuse than punishing the crime itself. The fact that both novels have a strong historical basis gives the authors' messages greater force.

The extract describes Hester as she leaves prison, having given birth to a child in society where extra-marital relationships are punishable by death. Refusing to give away the name of her child's father, she is forced to bear the badge of social outcast. As she leaves prison, the women waiting like vultures at the gates are entirely without pity. Despite the superficial religiosity of the community, there is no sense of justice or mercy and more than a hint that they resent her beauty and poise. Even a male onlooker is shocked by their outbursts. The reader does not get a sense of fear for her physical safety, but the psychological torment is very strong. Nothing short of breaking her spirit will satisfy the righteous indignation of the townswomen.

The condition of Sofia when her family visit her is a sharp condemnation of the cruelty experienced by black prisoners. She 'sassed the mayor's wife' and assaulted the mayor. Her captors' physical abuse of her is extreme. Sophia understands how their minds work. She adopts a pose of compliance but inside she smoulders with resentment. The social criticism is very strong in this extract.

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

- judicial systems and penal codes
- treatment of women who incur public disgrace
- vindictive treatment of prisoners
- characterisation of Hester and Sophie
- narrative styles – omniscient author and 1<sup>st</sup> person letters
- use of dialogue
- interpretations of goodness
- puritan society
- institutionalised racial prejudice and abuse of civil rights

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

- attitude of both women to their circumstances
- responses of others to their plight
- distorted sense of justice
- descriptions of visible signs/scars of ill-treatment

- evocation of pity
- references to children
- authorial purpose

*Changes in language and style 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 Hester finds herself rejected by the community; contrast later developments in which she assumes a renewed status; character of the Puritan society in other episodes; moral quality of the novel
- *The Color Purple*: character of the narrator throughout the novel; the narrative style and its development; Sophie and other female characters; racial prejudice in the novel; the novel as a vehicle for social awareness

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

The extracts give candidates an opportunity to discuss the first experiences of a new school. Tom and Harry meet new friends but they also have an early encounter with bullies. The characters of the two heroes are well demonstrated by these episodes.

The customs of Rugby are hard for the little boys to resist even though the school has publicly expressed its disapproval of bullying. The introduction of Flashman points to further episodes in the story.

Harry finds the bully has more than a passing interest in him. This is a significant part of the plot. The tone of the episode is lightened by the activities of Scabbers.

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

- the first day at boarding school/new boys
- new friends/best friends
- bullies/power struggles
- characterisation of hero
- verbal intimidation/physical abuse
- absence of adult intervention
- recognisably real world of *Tom Brown*
- partly escapist quality of *Harry Potter* e.g. Scabbers and hints of humour

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

- ways in which boys' names are used
- intimidatory language
- condescending tones
- descriptions of big boys/little boys
- fear or standing one's ground
- friendship and support of friends
- use of nick names and diminutives
- use of speech and exchanges to show differences of character
- words or phrases which imply criticism of the bullies or compassion for the victims by the author e.g. *prey, captive*

*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, e.g. *Pater*
- use of vocabulary not in common use e.g. *shuttlecock*
- idiom which is not archaic but not favoured by young people e.g. *lend a hand, hold your tongue*
- sentence construction, reduction in periodic sentences and subordination

- introduction of fantasy vocabulary and coinage of words and phrases, e.g. wizarding families
- attempts to reproduce accent in speech '*Mind yer step*'.

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

- *Tom Brown's Schooldays*: other instances showing the conflict and rivalry within the school; instances of Tom's independent spirit; episodes concerning Flashman; role of East as Tom's guide
- *Harry Potter and the Philosopher's Stone*: other instances demonstrating the character and ambitions of Malfoy; instances of animals and magic; Harry's independent spirit; friends

**INDICATIVE CONTENT*****Utopia and Brave New World***

The extracts give candidates an opportunity to discuss the attitude of each society towards the natural world in general and agriculture in particular. The Utopians achieve self sufficiency and satisfaction from their highly organised farming methods. The culture in Brave New World is entirely opposed to an enjoyment of nature. Food production has become an industrialised process. From his background in New Mexico, John feels more at ease away from the artificial life in the city but his real motive is to make a statement about rebelling against the World State. Unlike the Utopians, he is not part of a farming community and there is a sense of impending doom.

Everyone in Utopia takes part at some time in the process of farming. There is no hierarchy of workers in Utopia and the whole community takes a responsibility for seeing that there are no food shortages. Though no one is forced to stay longer than two years, all citizens are required to experience life on a farm, to share the different tasks and to acquire the various skills involved in the production of food.

After Linda's death, John's spirit is partly renewed by this contact with nature, a pleasure that the citizens of the World State, conditioned to appreciate only artificial environments, do not understand. He tries to rediscover the way of life he knew and experiences again the pleasure of manual work. To be productively engaged proves therapeutic for a time. The rural location has many natural charms and is the complete opposite of the fabricated world in the city. John is, however, a flawed character who lacks a balanced understanding of the world or of himself. He chooses to live in deliberate isolation and the attempt to be self-sufficient is not entirely convincing. His happiness is short-lived. He is regarded as a freak to be hounded by sightseers and journalists. As a direct consequence of their intrusions and exploitation, he commits suicide.

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

- attitudes to natural world and agriculture
- relationship between city folk and country people
- satisfaction derived from farming
- differences between discursive description and development of plot
- generalisation and characterisation

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

- descriptions of countryside and farming
- use of rural experience as a means of personal development
- John's response to his choice of life
- use of figurative language
- authorial voice

*Changes in language over time* may include:

- vocabulary – lost, acquired and coined; connotations and denotations extended and restricted
- semantic change
- grammatical change
- syntactic/structural change
- pronunciation and spelling
- punctuation
- idiom and contemporary reference

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

- *Utopia*: other instances where the Utopians show their desire for whole community responsibility; practical and skilled nature of their community; instances of tight control and organisation to ensure common good
- *Brave New World*: other instances that show the character of John and of the people of the New World State; admiration for the false and the fabricated; detachment from the natural world; instances that show the conflict surrounding John



## INDICATIVE CONTENT

### *Rasselas and The Lost Continent*

The extracts give candidates an opportunity to discuss the impact on the characters in both books of visiting burial places. Each extract shows how the living can be affected by the proximity of the dead. Pekuah is afraid of spirits. Bryson is affected by the evidence of loss of life and the emptiness it suggests for all people, including himself.

Rasselas and his companions were on a journey of discovery so a visit to the pyramids, the burial site of the pharaohs, seemed appropriate in view of Imlac's earlier assertion that an understanding of history is an important part of their education and the pyramids are among the ancient wonders of the world. Johnson describes the party as being mostly concerned with the architectural and engineering achievements. Only Pekuah felt a poignant sense of the dead that were buried there. She responded very differently from the others, being suddenly overtaken by fear of unquiet spirits and of her own death in the darkness. In the discussion about ghosts that followed, the other characters offered an explanation of how they perceived ghosts but Pekuah refused to enter the monument. The incident is structured to further the plot, in that it results in Pekuah's capture by bandits. Ironically, her disappearance was entirely due to the action of living predators.

Bryson's visit to New England is part of his own journey of discovery. He starts his day sightseeing but it ends on a bleaker note. Even in this obscure corner, he too found monuments to the dead that were impressive in size and design. His admiration, however, was tempered by his sense of melancholy as he read the names on the obelisk and in the cemetery. His description of Peacham is carefully constructed. The village itself had an air of death. There was no one around. There was a silence except for the church bell. Even that reminded him of death as it tolled the hour. Describing the town as a 'mere hamlet in the hills', it seemed to be only a shadow of what it had once been. The thriving population had been reduced by war and sickness. Bryson describes himself as being deeply affected by the sad loss of life, especially the effect on families and children. Just as he seems to have hit real depths of sorrow, he snaps out of it with his colloquial humour. The sudden shift in mood is unexpected but characteristic.

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

- autobiographical voice/1<sup>st</sup> person narrative
- authorial voice
- direct speech/dialogue
- characterisation
- evocation of fear or pity
- rational argument over intuitive response

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

- descriptions of monuments/gravestones
- attitudes to the dead
- shows of indifference
- suggestions of personal mortality and danger

*Changes in language over time* may include:

- vocabulary – lost, acquired and coined, connotations and denotations extended and restricted
- grammatical change
- idiom/contemporary reference/American English
- sentence/paragraph construction
- syntactic/structural change
- spelling change
- acceptance of colloquialism/taboo terms

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

- *Rasselas*: other instances where the group discuss their ideas and beliefs; purposes of this episode in the novel; the character of Pekuah; the role of Imlac as teacher
- *The Lost Continent*: character of Bryson demonstrated through other experiences either similar or not; the diverse experiences of his journey; the American landscape and the exploration of history

**INDICATIVE CONTENT*****Alice's Adventures in Wonderland and The BFG***

The extracts give candidates an opportunity to discuss the events that put the heroines in danger and discover how they escape from these situations by using their wits. Their being so small causes the problems but this in itself actually helps them evade their 'attackers'. The puppy in Alice is not consciously aggressive but he could hurt her accidentally. Bloodbottler is more dangerous. Both writers use the contrast between the diminutive and the huge as a device for drama and humour.

In the episode preceding this extract, Alice has got stuck in the White Rabbit's house. Having drunk the contents of a little bottle, she becomes so large she cannot get out. The Wonderland creatures decide to get rid of the intruder by burning the house down. Alice threatens them with Dinah, her cat. The story continues with this extract, where all goes quiet. Alice escapes by shrinking but that only makes her vulnerable to the attentions of the puppy, who may accidentally hurt her. She hides in the undergrowth until it is safe to leave. Alice senses a potentially dangerous situation and makes her escape promptly but does not express fear. The author does not exploit the situation to create fear in the reader.

Sophie's situation is presented with greater tension and enhanced by irony. Hiding from the Bloodbottler in the snozzcumber is comically revolting but also quite exciting. The BFG's attempts to get the other giant to leave by inviting him to taste the 'delicacy' go badly wrong. The rest is the near death of Sophie, who actually ends up in the giant's mouth. The extract shows an entertaining mixture of excitement and amusement. The exchanges between the two giants and Sophie's own train of thought show a complex narrative technique.

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

- characterisation of Alice and Sophie
- difference between the BFG and Bloodbottler
- different presentation of danger in the two stories
- genre/fantasy
- use of size and proportion/disproportion in creating tension and humour
- mixture of human and fantasy characters
- battle of wits between the Bloodbottler and the BFG
- Alice outsmarts the puppy

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

- attitudes to danger
- suggestions of fear
- characterisation of 'attackers'
- authors' creation of tone of both passages

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

- development of language in children's literature
- vocabulary changes

- phrase, sentence, paragraph structure
- creation of fictional language for the BFG

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

- *Alice's Adventures in Wonderland*: other instances where Alice changes size; experiences with strange creatures; ability to handle potential danger; fantasy elements to entertain the younger reader
- *The BFG*: other instances of danger from giants; character of Sophie and the BFG; development of plot involving the snozzcumbers

**INDICATIVE CONTENT*****Diary of a Nobody and The Secret Diary of Adrian Mole aged 13¾***

The extracts give candidates an opportunity to discuss the problem raised by the prospect of unemployment in both families. The incidents occur at the time of a Bank Holiday. Both extracts contain elements of humour but there is also an underlying sense of family conflict, insecurity and tension.

The extract shows just how much Pooter is deceived in his view of himself as master of the house. Lupin and Carrie show him very little respect. He is taken aback by the changes in his son and irritated in that his mother seems overindulgent. Lupin has become the exact opposite of his father. During his weekend at home, he ignores his parents' customs and simply pleases himself. He affects a very casual manner and rejects the formal tones of the Pooter household. The change in him is especially noticeable with regard to his attitude to work and his employer. Lupin has got the sack but, as Pooter consoles himself, it was only for being lazy and late. The implication is that there is no suspicion of incompetence or, even worse, dishonesty. The reader feels that Pooter's ambition to get Lupin into his firm is probably a bad idea. It shows Pooter's lack of understanding and the narrowness of his vision.

Adrian's reaction to the news of his father's unemployment has elements of both comedy and pathos. Adrian's concerns are mainly for himself. He does not see the effect on his father's morale, being mostly concerned with the impact upon his own self-image. His penchant for melodrama and overreacting is shown in the way he involves the school secretary. The arrival of Doreen Slater with her son Maxwell introduces further characters into the dysfunctional family. Adrian's assessment of her shows his hasty judgement but also his ability to form relationships with people. He moves between adolescent intolerance and quite mature understanding. Having dismissed her on the basis of appearances, he later finds she might be quite nice if she were a bit fatter.

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

- characters of the diarists
- relationships between children and parents
- responses to employment/unemployment
- balance between seriousness and humour
- presentation of female characters
- young person's view of adults
- mature person's view of children

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

- Pooter's work ethic
- disappointment in Lupin
- aspiration to gentility
- Lupin's indifference; blasé approach to life in general
- Adrian's assumed rôle as the grown up in his family
- Adrian's attitude to the changing family scene

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

- vocabulary
- semantic change – connotations and denotations
- grammatical and syntactic change
- contemporary references/slang
- formal/informal presentations in diaries

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

- *Diary of a Nobody*: other instances which demonstrate Pooter's ongoing problems with Lupin; Pooter's attitude towards respectability and his own employment
- *Adrian Mole*: other instances where Adrian finds his father in difficult circumstances; changes in the household; absence of his mother; character of Adrian presented through other episodes

**MARK BOUNDARY 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.**

**0-5**

Frequent lapses in control of written English; rudimentary awareness of linguistic change and its context over time; rudimentary attempt to look at literary elements (e.g. plot) and to identify linguistic elements (e.g. punctuation); rudimentary awareness of ideas and themes; rudimentary attempt to comment on attitudes and/or values; rudimentary attempt to comment on bullet points.

**6-11**

Some lapses in control of written English; some awareness of linguistic change and its context over time (e.g. vocabulary change); some awareness of literary elements (e.g. character) and of linguistic elements (e.g. sentences); some awareness of ideas and themes; some awareness of attitudes and values and how they are conveyed; some attempt to focus on bullet points.

**12-17**

General accuracy and clarity in written English; awareness and some understanding of linguistic change and its context over time (e.g. change in meaning); some attempt to examine literary elements (e.g. simile/metaphor) and linguistic elements (e.g. dialogue); awareness and some understanding of ideas and themes; awareness and some understanding of attitudes and values and how they are created and conveyed; some attempt to discuss bullet points.

**18-23**

Accurate and clear use of written English; informed understanding of linguistic change and its context over time (e.g. grammatical change); some knowledge and understanding of literary features (e.g. narrative voice) and linguistic features (e.g. register); some understanding of complex ideas and themes; understanding of some methods used to create and convey attitudes and values; informed treatment of all bullet points.

**24-29**

Controlled, accurate and clear use of written English; informed and detailed understanding of linguistic change and its context over time (e.g. semantic change) detailed, knowledgeable understanding of literary features (e.g. tone) and linguistic features (e.g. discourse); sound understanding of complex ideas and themes; detailed consideration of how attitudes and values are created and conveyed; sound and detailed knowledge revealed in treatment of each bullet point.

**30-35**

Exemplary use of written English; sophisticated understanding of linguistic change and its context over time; exemplary knowledge and understanding of literary and linguistic features of texts; sophisticated understanding of complex ideas and themes; sustained and sophisticated consideration of how attitudes and values are created and conveyed; perceptive and knowledgeable treatment of all bullet points.

	0-5 marks	6-11 marks
<p>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.</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 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 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 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.</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 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 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>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>

<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>
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