AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

English Language and Literature 5726
Specification B

NTB2 The Changing Language of Literature

Mark Scheme
2006 examination – January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

NTB2 – The Changing Language of Literature

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 about changes in language and style over time
- how far the ideas, attitudes and values in **each extract** are characteristic of those found in the **whole text**.

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

AO1 Communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression

AO2i In responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form

AO3i Respond to and analyse texts, using literary and linguistic concepts and approaches

AO4 Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meaning of texts

AO5 Identify and consider the ways attitudes and values are conveyed in speech and writing

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

AO1	AO2i	AO3i	AO4	AO5
5	10	10	5	5

INDICATIVE CONTENT

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

MAIN CRITERIA

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

AO1   Quality of written communication
- ability to construct a focused, coherent and relevant discussion
- use of literary and linguistic vocabulary appropriate to this task
- clear and accurate expression in written English, in a suitable register

AO2i   Response to literary texts
- knowledgeable discussion of themes and ideas
- accurate identification of meaning and tone
- ability to describe characterisation and narrative approaches
- recognition and discussion of features of genre

AO3i   Analysis of texts using appropriate frameworks for discussion
- ability to discuss writers' use of literary and linguistic concepts and approaches to demonstrate writers' intentions and meaning
- informed discussion of effects of literary and linguistic features
- understanding of how form, style and vocabulary shape the meaning of texts

AO4   Diachronic change and contextual factors
- accurate and informed discussion of features of language change
- knowledge of contextual factors and their impact on style
- understanding of genre development

AO5   Recognition and consideration of attitudes and values
- ability to identify and discuss writers' use of language to convey attitudes and values of fictional characters
- informed selection and discussion of evidence of writers' intentions
- identification and discussion of writer's social, moral, spiritual and political agendas

MARK BAND DESCRIPTORS

To be placed in a particular mark band, it is <u>not</u> 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 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 of 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

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.

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

The extracts give candidates an opportunity to discuss the experience of imprisonment. Both writers describe how the heroes deal with hope, despair and the fear of death.

Following Vain-confidence, Christian and Hopeful left the path to find an easier route along the River band but found themselves in the grounds of the Castle of Despair. Accusing them of trespass, the giant imprisons them and suggests that the only way they can escape is by killing themselves. He treats them most cruelly to break their spirit. Christian loses heart for a time but is brought to a better state of mind by Hopeful, who reminds him of his past triumphs. The two finally escape when Christian remembers that the key out of the castle has been with him all along. Christian's imprisonment is allegorical. Having fallen into despair, he has to rally himself. The solution to Christian's misfortunes lies within himself. After another valuable lesson in Faith, he and Hopeful continue on their way.

Immediately before this extract, the priest has been imprisoned overnight, after being caught in illegal possession of spirits. His night in the cells was a deeply affecting experience with a group of people from different backgrounds. Even when he is freed, he believes his death is only a matter of time as he contends with the sinister figure of the mestizo who has tracked him as far as the town and now has him within his power.

Greene's description of the physical conditions reflect the spiritual state of the people but the priest feels more love for them here and also feels closer to humanity than he did in his former life. This feeling of oneness with sinful mankind explains his admission to the group that he is a priest. The mood is heightened by his certain knowledge that the authorities will identify him in the morning. Ironically, when morning comes, the informer has his own reasons for keeping the priest's identity a secret. Having completed his chores, the priest is released.

Ideas, themes and ways of presentation **may include:**
- experience of prison
- fear of death
- injustice/conflict/prejudice
- hope and despair
- character of prisoners
- character of giant/wife/mestizo
- features of allegorical narrative method
- features of plot
- functions of dialogue
- significance of episodes in story/plot
- presentation of ideologies

Language choices helping to reveal attitudes and values **may include reference to:**
- Hopeful's advice
- Christian's reactions
- vindicate/malicious attitudes of giant/mestizo
- pain and abuse
- relief and freedom

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
- development of genre

Ideas, attitudes and values, which are characteristic of the whole text, **may include reference to:**
- *The Pilgrim's Progress*: other instances where Christian's faith saves him from destruction; Hopeful's part in the allegory; other threatening figures in the allegory; other parts of the journey; relationship between this episode and the whole religious message
- *The Power and the Glory*: other episodes of irony in the priest's journey; character of the mestizo and his other contributions to the plot; other descriptions of squalor and sin; the relationship between this episode and the plot as a whole

BULLET POINT 4

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 will 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 not represented in these extracts, can be given credit for a relevant contribution to the discussion.

The Pilgrim's Progress
'Now night being come again,'   Page 95
'out of his Jurisdiction'   Page 97

The Power and the Glory
'The priest stood stubbornly,'   Page 136
'You've got to look round the town first'   Page 138

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.

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

The extracts give candidates an opportunity to discuss the relationships the castaways had with people they met. Crusoe finds great consolation in Friday's companionship and aims to teach him English and to instruct him in the Christian faith. Ralph had only the pirate Bill to rely on and was deeply distressed by his death. In this extract, he consoles the dying man that there is forgiveness for all.

Crusoe is always alert to the prospect of escape from the island and much of his relationship with Friday is based on the hope that the man will be useful to him. The extract shows Defoe describing a belief system which has similarities with Christianity but Crusoe insists that there is but one true faith. This is understandable in view of the impact that his faith has had on him during his isolation but his attitude towards the religion Friday describes seems patronising by modern standards. Ballantyne mixes the didactic elements of his tale with the adventure story of the boy lost among pirates. The circumstances of their escape from the islanders and the other pirates are very unrealistic but exciting for the target reader. This moment of sentiment fits the genre neatly. Ralph's character as a Christian boy, putting the dying pirate on the road to salvation, is quite outdated by modern standards.

Ideas, themes and ways of presentation **may include:**
- characters of heroes and friends
- 1st person narratives
- theme of escape
- faith in the wilderness
- ideologies compared
- didactic intention
- presentation of Christian values
- use of dialogue
- representations of speech
- humour and Friday

Language choices helping to reveal attitudes and values **may include reference to:**
- characters' attitudes to other belief systems or lack of faith
- seriousness of faith; values associated with Christianity
- concern about lack of faith or unorthodox views
- need for friendship
- sharing hardships and values in characterisation
- lower status of Friday and Bill

Changes in language and style over time **may include:**
- vocabulary change
- spelling differences
- connotation 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 relies on faith and explains his own beliefs; instances involving Friday as Crusoe's servant and pupil; didactic purpose of the novel; Crusoe's development from his earlier despair
- *The Coral Island*: character of Ralph and his contribution in other parts of the novel; other instances of mixing adventure with uplifting messages; other examples of Ralph's superior knowledge and self-control

BULLET POINT 4

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 will 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 not represented in these extracts, can be given credit for a relevant contribution to the discussion.

Robinson Crusoe
'I enquir'd if he could tell me'   Page 215
'where he dwelt, to speak to him'   Page 217

The Coral Island
'At length I laid my hand on his arm'   Page 234
'Quite sure, I replied'   Page 237

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.

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

The extracts give candidates an opportunity to discuss the part played by children in the novels. Not only are they important characters in themselves, but they are also used by the writers to demonstrate features of their parents' characters. In these particular extracts, the likeness of a child to her parents is used for reasons of sentiment as well as being significant to the plot. The idea of unknown parentage is also a strong feature.

Pearl in herself is absolutely crucial in the plot and Hawthorne uses her for a great many narrative purposes. She is often shown as a fairy creature, a wild child of nature. Both her parents find her beautiful and Hester is devoted to her. She is the embodiment of their relationship, both the beauty of it and the fear. Dimmesdale, however, dreads the thought of being exposed by any physical likeness and has deliberately distanced himself from the child during the 7 years since her birth. Ironically, now that he and Hester plan to escape to England, he has to consider building a relationship with his child. Hester warns him not to expect or to show too much affection, for fear of alienating her. In responding to the fourth bullet point, candidates should be able to elaborate on the relationship between father and daughter and comment on the final stages of Dimmesdale's life. The extract from *The Color Purple* comes from an early letter from Celie to God, when she has married and is in town shopping. We have previously learnt that she has given birth to two children by Alphonso (Fonso) the man she calls 'Pa'. He is her stepfather, though at the time she believed he was her real father. Both children were taken away. She believes he killed the girl and sold the boy to a couple in a distant town. In this extract, the remarkable family likeness of the little girl 'Pauline' convinces Celie that this is her child Olivia and she sets out to build a relationship with the child's mother, who reappears in the story later as Corinne. Corinne's own suspicions about her husband and the child's origins emerge when Nettie goes as nurse to the family. The importance of these characters in the plot should be discussed under bullet point four.

Ideas, themes and ways of presentation **may include:**
- parents and children
- unknown parentage
- social attitudes
- mothers and daughters
- authorial voice
- epistolary form
- 1st person narrative
- dialogue
- genre
- use of forest for pathetic fallacy
- everyday life in the South/tension between white storekeeper and black customer

Language choices helping to reveal attitudes and values **may include reference to:**
- love for children
- mixed emotions
- suspicion
- sense of rejection/loss
- fear of exposure
- authors' management of reader's response

***Changes in language and style over time* may include:**
- vocabulary change
- formal prose style
- development of style in literature closer to present-day dialect and accent

***Ideas, attitudes and values, which are characteristic of the whole text,* may include reference to:**
- *The Scarlet Letter*: other instances where Pearl is the focus of the whole story; Dimmesdale's handling of the secret; Hester's care of her daughter throughout the novel; Chillingworth and Pearl; rare moment of happiness in their family lives; Pearl's behaviour towards her father
- *The Color Purple*: character of Celie and her early abuse by her stepfather; Olivia's part later in the story; the pathos of Celie's position; other instances of racial tension; Celie's powers of language develop in the course of the story and some sections of the book are written by Nettie in Standard English

BULLET POINT 4

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 will 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 not represented in these extracts, can be given credit for a relevant contribution to the discussion.

The Scarlet Letter
'"Thou wilt love her dearly"'   Page 180
'waiting to receive her'   Page 181

The Color Purple
'Dear God, I was in town'   Page 14
'I think, November'   Page 15

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.

Tom Brown's Schooldays (1857) **and** *Harry Potter and the Philosopher's Stone (1997)*

The extracts give candidates an opportunity to discuss the amusing descriptions of what happens in school in both novels. Each author gives an indication of the curriculum and the actual lessons being taught. Teachers are described in some detail, as well as the attitude and aptitude of pupils. The humour in both descriptions adds significantly to the effectiveness of the extracts.

Hughes gives the reader a realistic insight into the daily routine of the boys' boarding school of the period. Tom has by now identified with his peers. He and his friend East are at the adolescent stage of turning lessons into a game. They do not take their academic work seriously but are concerned about the reports that the Doctor will receive of their progress. Their studies revolve around learning the Classics. Lessons consist of a lot of learning by heart, followed by testing out loud. Hence the expression 'lessons were heard'. The big and unwieldy class was a paradise for young mischief-makers and a trial to ineffective teachers.

At Hogwarts, the curriculum is decidedly unusual but there is a sense of orderliness in the day. It is almost a parody of the normal school experience. There are some teachers who are better than others and only one who can inspire real awe. Though the treatment of the subject by Rowling is humorous, the art of wizardry is taken very seriously. Harry and his classmates are eager to learn. Unlike Tom, Harry is picked out as special.

Ideas, themes and ways of presentation **may include:**
- descriptions of school
- pupils and teachers
- discipline
- curriculum
- humour
- realism/fantasy
- appeal to young readers

Language choices helping to reveal attitudes and values **may include reference to:**
- attitude to study
- respect for teachers
- response to specific lessons
- directives in the authorial voice

Changes in language and style over time **may include:**
- shift in literary style and intention in children's literature
- slang and jargon of both periods
- use of vocabulary not now in common use
- idiom which is not entirely outdated but not favoured by young people
- teenage slang
- sentence construction; reduction in the use of periodic sentences and subordination
- introduction of fantasy vocabulary and coined words

***Ideas, attitudes and values, which are characteristic of the whole text,* may include reference to:**
- *Tom Brown's Schooldays*: other instances where Tom and his friends show the growing up process; references to school life; author's use of Tom to show the educative process; the character and atmosphere of the school
- *Harry Potter and the Philosopher's Stone*: other instances that demonstrate the character of Hogwarts and the unusual life; Harry's approach to his studies in relation to his goal; relationship of characters here with the rest of the story

BULLET POINT 4

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 will 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 not represented in these extracts, can be given credit for a relevant contribution to the discussion.

Tom Brown's Schooldays
'The lower-fourth, and all the forms below it'   Page 162
'on the morning of the examination day'   Page 164

Harry Potter and the Philosopher's Stone
'And then, once you had managed'   Page 99
'have much of a head start'   Page 100

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.

Black Beauty (1887) **and** *Watership Down (1972)*

The extracts give candidates an opportunity to discuss the hazards that animals encounter in their dealings with people. These are not the sort of natural dangers that they would face in the wild. Irresponsible conduct, though not intentionally malicious, leads to the death of two horses in the inn stables where a careless visitor, Towler, has left a pipe burning. Some men protect horses, others are indifferent but the horses themselves are entirely dependent on humans and to whom they are, of necessity, very loyal. Rabbits have no illusions about people. They are wild and self-sufficient but they are helpless against human intrusion into their territory. The developers want to clear ground for new homes and have no hesitation in using poisonous gas to exterminate the rabbits in the warren at Sandleford. The levelling of the area by a mechanical shovel swiftly follows this and the survivors are forced to find an alternative. Rabbits and people are incompatible.

Black Beauty is a tale about horses and the people who own them. It is a simply constructed 'autobiography' in an episodic style. *Watership Down* has a more sophisticated construction. It has an epic quality of destruction, flight and rebuilding. Both writers use the voices of animals to make the narration of events more powerful. Anna Sewell's Black Beauty tells his own story throughout. *Watership Down* has an omniscient narrator but the extensive use of dialogue and the rabbits' recounting of events give the animals a very significant voice in the story.

Both novels deal with issues that were, and indeed still are, topical. Victorian legislation to control cruelty to horses is mentioned a number of times in the novel though the impact on horses' conditions seems to have been very mixed. Environmental issues and concerns about the increasing urbanisation of the countryside, to the detriment of wild life and, ultimately, to the impoverishment of the world in general, are at the heart of Adams's writing. There is not much opportunity here for candidates to discuss the additional dimension of the created mythology but the concept of rabbit 'culture' and their community life might be a topic in some responses.

Both novels have a clearly didactic purpose. The moral perspectives and the judgements on people are key issues in both books. The characterisation of animals also throws light on the human condition. The genre of these books is mixed. There are elements of fable and fantasy, adventure and moral tale.

Ideas, themes and ways of presentation **may include:**
- horrifying descriptions of gas and fire; use of pathos
- first hand accounts of danger and rescue/escape; authorial voice
- animal perspectives of events; description of incomprehensible phenomena
- animal behaviour and animal speech; Lapine language; anthropomorphic features
- characterisation of animals and humans; names
- 'flat' and 'round' characters; stereotypes; use of anonymity
- fantasy and realism

Language choices helping to reveal attitudes and values **may include reference to:**
- fear; helplessness; intimidation
- relationships between animals and people; indifference
- behaviour of humans; cruelty; affection
- authors' appeal to readers' response

Changes in language and style over time **may include:**
- vocabulary – lost, acquired and coined; connotations and denotations, extended and restricted
- grammatical change; morphological change
- idiom/contemporary reference
- sentence/paragraph construction
- syntactic/structural change
- spelling change
- adaptation of style for younger reader
- register; presentation of dialogue

Ideas, attitudes and values, which are characteristic of the whole text, **may include reference to:**
- *Black Beauty*: other instances where horses are in danger; instances that show good and bad masters; character of Black Beauty; friendship between Black Beauty and Ginger; didactic quality in whole text; muted description of suffering suitable for children's literature
- *Watership Down*: realistic, uncompromising description of animal suffering; start of the journey – other dangers faced by the survivors; character of the rabbits; other instances where humans play a threatening part; any instance of kindly humans as a contrast; Fiver's part in the story; quality of community among the rabbits

BULLET POINT 4

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

Black Beauty
'No doubt we were very foolish'   Page 61
'were taken in and well done by'   Page 63

Watership Down
'I heard the commotion'   Page 152
'It destroyed the field'   Page 154

RE-SIT TEXTS

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 questions.

Selected Tales **and** *The Big Sleep*

The extracts give candidates an opportunity to discuss the characterisation of the police in the novels and to compare them with the writers' presentation of the detectives. The relationship each detective has with the authorities is important in the stories for humour and plot.

In each story, the detective is presented as offering an alternative and superior approach to the usual forces of law and order. These extracts demonstrate the differences between the two groups. The first extract forms the introduction to the tale and Poe uses it to summarise Dupin's lifestyle and circumstances and to give the reader a reminder of his qualities. Following on from his previous successes, it is clear why the Prefect seeks Dupin's advice in cases which baffle him and on this occasion he frankly admits to his helplessness. The dialogue reveals the difference between the Prefect and the intellectual. It is very noticeable and not without a little snobbish humour at the Prefect's expense. He comes over as a sincere but limited official, who has no idea that he is such a source of amusement. He is entirely baffled despite knowing who the criminal is and having conducted extensive and detailed searches for the missing letter. Dupin's reaction to the problem is that it is probably too simple and thus needs a different approach. In the end, he is proved right. Some candidates may notice a similarity between the Prefect and Captain Gregory in that they are both very confident of their own methods but they are unsuccessful (Gregory has searched for Regan yet has been unable to break the case). However, candidates are not required to compare the extracts and there are probably more differences than similarities.

The second extract is the introduction to a much longer conversation. Captain Gregory is carefully drawn as a wily 'old buzzard' (see later in this chapter) who gives the impression of taking his duties lightly. He maintains a professional detachment, having learnt through experience that there is a limit to what one can do in this crime-ridden city. At first, he plays his cards carefully showing limited interest in helping Marlowe whom he regards as a rival. Marlowe, however, outsmarts him, feeding him minimal information, allowing him to believe that the General has hired him to look for Regan and suggesting obliquely that he has contacts in the DA's office. Without lying, he gleans enough to confirm his hunch that the General did ask the Missing Persons Bureau to find his son-in-law but they have drawn a blank. Some aspects of the case are mystifying, especially the involvement of Eddie Mars and his missing wife. Marlowe learns enough from the policeman to convince him that he has been deliberately kept in the dark. The episode has the classic exchanges of police/gangster/detective fiction, with the question of Gregory's honesty not satisfactorily settled but he supplies vital information that takes us into the next part of the plot. Chandler's cleverly written dialogue shows Marlowe being ambiguous without being dishonest.

***Ideas, themes and ways of presentation* may include:**
- use of dialogue for plot, tone and characterisation
- role of narrator
- 1st person narrative
- detection techniques
- Dupin's lifestyle
- police and office work/professional detachment
- stereotypes of official figures/stock characters of genre

***Language choices helping to reveal attitudes and values* may include reference to:**
- character evaluations
- features of non-cooperation in speech
- body language
- professional detachment
- conflict or rivalry
- circumstantial or verbal irony
- descriptions or suggestions of incompetence or boredom
- understatement or sarcasm

***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 Dupin and the Prefect meet; humour in the tales at the Prefect's expense; difference in their methods as demonstrated by other incidents and Poe's revelation of Dupin's character; other figures of fun, such as Jupiter
- *The Big Sleep*: character of the other policeman – Ohls, Wilde; Marlowe's use of police contacts on other occasions; Marlowe's mistrust of official line demonstrated on other occasions; aspects of corruption in rest of novel; atmosphere of deceit and secrecy; difference between Marlowe and police

BULLET POINT 4

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 will use exemplification and specific references to support their argument. Some credit can be given to answers that identify recurring ideas, attitudes and values. Likewise, those answers that identify ideas, attitudes and values found elsewhere in the text but not represented in these extracts, can be given credit for a relevant contribution to the discussion.

Selected Tales
'AT Paris, just after dark'   Page 249
'the cant of diplomacy'   Page 250

The Big Sleep
'Captain Gregory of the Missing Persons Bureau'   Page 118
'can be done – for a while'   Page 120

	0 – 8 marks	**9 – 16 marks**
AO1 Candidates should be able to communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.	• Frequent lapses in spelling, punctuation, grammar, and other features of technically effective written English. • Limited and rudimentary vocabulary. • An unclear line of argument and/or poor deployment of knowledge/evidence.	• Lapses in effective written English and technical errors do not seriously impede communication of meaning. • Limited general vocabulary. • Some presentation of ideas, sometimes simplistic, makes some reference to data.
AO2i Candidates, in responding to literary and non-literary texts, should be able to distinguish, describe and interpret variation in meaning and form.	• Rudimentary response to context of texts. • Rudimentary response to task. • Little attempt to describe meaning. • Rudimentary attempt to comment on form.	• Responds to texts with some knowledge. • Some focus on task. • Some attempt to describe meaning. • Appropriate, if general, evidence to support claims. • Some awareness of form.
AO3i Candidates should be able to respond to and analyse texts, using literary and linguistic concepts and approaches.	• Rudimentary awareness of the need to use some methodology. • Rudimentary knowledge of literary and linguistic methods or terms.	• Some use of an appropriate methodology. • Some limited awareness of literary and linguistic features of texts.
AO4 Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.	• Rudimentary awareness of context. • Rudimentary awareness of how form, style and/or vocabulary shape meaning.	• Some awareness of influence of context. • Some awareness of how form, style and/or vocabulary shape meaning.
AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.	• Rudimentary comment on attitudes and/or values. • Little or no awareness of how they are conveyed.	• Little comment on attitudes and values. • Some awareness of how attitudes and values are created and conveyed.
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.	• Shows rudimentary knowledge of genre requirements. • Rudimentary attempt to suit content, structure and style to specific audiences. • Rudimentary comments on own language use and choices.	• Shows some knowledge of genre requirements. • Shows some awareness, in content, structure or style of how to write for a variety of specific audiences. • Some relevant comments on own language use and choices.

17 – 25 marks	26 – 34 marks	35 – 42 marks	43 – 50 marks
• Generally accurate and clear written expression. • Some critical vocabulary but limited in use. • Argument clear but not always sustained.	• Accurate and clear written expression. • Uses some critical vocabulary effectively. • Clear line of argument, reasonably well sustained.	• Accurate, clear and controlled written expression.. • Shows command of a range of critical vocabulary. • Well sustained argument, with some signs of sophistication.	• Exemplary written expression. • Accurate use of an appropriate critical vocabulary and concepts. • Sophisticated, sustained and cogent argument.
• Uses knowledge of texts with some understanding. • Awareness of task in most of response. • Some consideration of variations in meaning. • Some consideration of variation in form.	• Informed knowledge and understanding of texts. • Some understanding and control of task. • Some detailed description of variation in meaning. • Recognition and some description of variation in form.	• Sound and detailed knowledge and understanding of texts. • Planned response to task. • Detailed description and some interpretation of variations in meaning. • Detailed interpretation of variations in form.	• Very full knowledge and understanding of texts. • Full accomplishment of task. • Perceptive and thoughtful assessment of variation in form.
• Shows some knowledge in the use of an appropriate methodology. • Some awareness and some understanding of how form, style and vocabulary shape meaning.	• Shows some competence in the use of an appropriate methodology. • Show some knowledge and understanding of literary and linguistic features of texts.	• Competent use of an appropriate methodology. • Knowledgeable understanding of literary and linguistic features of texts.	• Exemplary use of an appropriate methodology. • Sophisticated understanding of literary and linguistic features of texts.
• Awareness and some understanding of contextual factors. • Awareness and some understanding of how form, style and vocabulary shape meaning.	• Shows an informed understanding of contextual factors. • Shows an informed understanding of how form, style and vocabulary shape meaning.	• Shows how form, style and vocabulary shape meaning. • Shows an informed and detailed understanding of contextual factors.	• Sophisticated understanding of contextual factors. • Sophisticated understanding of how form, style and vocabulary shape meaning.
• Identification of attitudes and values. • Consideration of how these are created and conveyed.	• Understanding of attitudes and values. • Understanding of some methods used to create and convey attitudes and values.	• Detailed comment on attitudes and values. • Detailed consideration of how attitudes and values are created and conveyed.	• Sophisticated understanding of how attitudes and values are created. • Sustained consideration of how attitudes and values are conveyed.
• Shows some knowledge and some control of genre requirements. • Shows awareness in content, structure or style, or how to write with some success for a variety of specific audiences. • Comments appropriately on features of own language use makes connections between linguistic knowledge and features of own language use.	• Shows knowledge and some control of genre requirements for achieving specific purposes. • Achieves some success in content, structure and style of how to write for a variety of specific audiences. • Apt comments on own language use and some valid connections between linguistic knowledge and features of own language use.	• Shows knowledge and control of genre requirements for a range of purposes. • Controlled use of content, style and register. • Detailed comments on own language use and makes valid connections between linguistic knowledge and features of own language use.	• Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes. • Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences. • Exemplary comment on features of own language use and makes cogent connections between linguistic knowledge and features of language use.