



General Certificate of Education

English Language and Literature 5726

Specification B

NTB2 The Changing Language of Literature

Mark Scheme

2007 examination - June series

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

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NTB2

GENERAL PRINCIPLES

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

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

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

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

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

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

AO1	AO2i	AO3i	AO4	AO5
5	10	10	5	5

INDICATIVE CONTENT

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

MAIN CRITERIA

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

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

MARK BAND DESCRIPTORS

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

Band 6

43 – 50

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

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

Band 5

35 – 42

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

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

Band 4

26 – 34

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

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

Band 3

17 – 25

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

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

Band 2

9 – 16

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

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

Band 1

1 – 8

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

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

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

0 Nothing written

Robinson Crusoe and The Coral Island

Discuss these two extracts, commenting on:

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

The Scarlet Letter and The Color Purple

Discuss these two extracts, commenting on:

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

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

Discuss these two extracts, commenting on:

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

Black Beauty and Watership Down

Discuss these two extracts, commenting on:

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

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

Discuss these two extracts, commenting on:

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

Robinson Crusoe and The Coral Island

Key point for the first bullet point:

- **each writer's presentation of the castaways' attitudes to the animals on the islands.**

INDICATIVE CONTENT

Ideas, themes

The extracts give candidates an opportunity to discuss Crusoe's ambivalent attitude towards his cats. He is caring but practical. He refers to them as part of his family and speculates as to how they have been fathered but, when they breed uncontrollably, he has no hesitation in treating them as pests and putting them down, to reduce their numbers. This is typical of Crusoe's approach. He is not without sentiment but he will not let it get in the way of good sense. He regards the goat and the tortoise as food. They are part of his husbandry. He mentions the animals among all the other things that occupy his mind. His other entries are to do with himself and his predicament.

Peterkin, the youngest of the boys, has been flattered by the attention of the black cat and is seen here setting up a relationship that is very similar to what would be expected at home if one had a family pet. Ralph's account shows how he treats it like a personal friend, even referring to it in human terms. The extract shows Peterkin's thoughts and feelings at having a close friend who depends on him. The other two, amused and certainly not disdainful of him, find his approach quite endearing. They like Peterkin and do not make fun of him, even though they were working while he was talking to the cat. There does not seem to be any particular concern about their situation, except that they want a boat to visit the other islands, to extend the scope of their adventures.

Ways of presentation

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

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

Language choices helping to reveal attitudes and values

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

Changes in language and style over time

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

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

- *Robinson Crusoe*: other instances where Crusoe shows either his practical side or his deeper feelings; his relationships with others; his progress towards self-sufficiency; his religious side
- *The Coral Island*: character of the boys and the quality of their life; other more serious moments.

The Scarlet Letter and The Color Purple

Key point for the first bullet point:

- **including each writer's presentation of the death of an important character.**

INDICATIVE CONTENT

Ideas, themes

The extracts give candidates an opportunity to discuss the surprises and revelations surrounding the deaths of Arthur and Alphonso. Though they were very different characters, they both held secrets which are now revealed. Each account particularly focuses on their respective daughters' reactions. The reader actually witnesses Arthur's melodramatic end whereas Alphonso's death is described in brief detail. The main interest is the reception of the news by Celie and Shug.

After 7 years of secrecy, Arthur finally decides to admit his guilt to the whole community, here on the scaffold where the novel opened with Hester's shaming. The family are reunited for Arthur's death. In stepping forward to reveal himself as Pearl's father, Arthur speaks of himself in the third person, as the one who has suffered and who wears on his breast the letter 'A' as clearly as Hester's but with greater pain attached to it. He spends his last moments unveiling who he is and reconciling himself with Pearl and Hester, though he fears his sin will follow him into the next world. Hester's view of their situation is that they have paid the price for their sin but he does not share her view of divine mercy. Pearl is now seen as a whole person, ie one who has a background, and the suggestion is that she can now take her place in society. Alphonso's death marks a turning point in Celie's material fortunes but, more importantly, it gives closure to her major shame that she was raped by her own father. Celie cannot be hypocritical. She has not a shred of regret that he is dead and is somewhat put out that his gravestone portrays a better man than he was but, as Shug points out, the kind words can't save him. He is still dead. His death marks liberation for Celie. Shug's steadying influence is seen here as she encourages Celie to profit from his death and take what her parents intended for her and Nettie.

Ways of presentation

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

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

Language choices helping to reveal attitudes and values

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

Changes in language and style over time

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

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

- *The Scarlet Letter*: other instances where the character of Arthur and his sufferings are described
- *The Color Purple*: character of Celie; the contrasts between the happy and the sad times in the novel.

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

Key point for the first bullet point:

- **each writer's presentation of a decisive moment in the life of the main character.**

INDICATIVE CONTENT

Ideas, themes

The extracts give candidates an opportunity to discuss the reactions of the main characters in times of mixed emotions. Both of them experience fear and confusion, as well as joy and a sense of achievement. Both extracts deal with their thoughts about their mothers. These are unusual scenes in the novels, for they contrast heavily with the generally light-headed atmosphere of Tom's schooldays and Hogwarts. Tom is lying in bed, feeling humiliated that a much weaker boy than himself has the principles he himself once had. He is consumed by guilt that he has forgotten to keep up his religious observances as he had promised his mother. Even when he resolves to pray openly, he is uncertain as to what is the right thing to do. Hughes presents the classic scenario of the hero being flanked by the good angel and the bad. The extract shows his reasoning as he finally makes the right decision. The descriptions of his sense of shame and his self-realisation are important points in the extract. From this time on, Tom is a different character, as he and Arthur become complementary characters in the moral tale. The night Harry sees his family in the magic mirror marks a special event in his life and a turning point in the plot. He is in the deserted classroom alone. This is quite unusual for he is often with friends. He is becoming aware that he has a destiny to find out more about himself. There is a mixture of joy and sadness. Harry is now determined to know the truth. This is a touching moment, when Harry is more like a real boy.

Ways of presentation

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

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

Language choices helping to reveal attitudes and values

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

Changes in language and style over time

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

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

- *Tom Brown*: other instances where Tom is thoughtless and undisciplined; instances of reformed behaviour; Arthur's influence on Tom; the moral of the book
- *Harry Potter*: character of Harry and his encounters with magic; other points in the story where his history is revealed/referred to.

Black Beauty and Watership Down

Key point for the first bullet point:

- **each writer's presentation of strong characters who have faced difficulties.**

INDICATIVE CONTENT

Ideas, themes

The extracts give candidates an opportunity to discuss the development of character and abilities in two animals who afterwards became strong fighters. The extracts tell the story of their upbringing and give a clear idea of their attitudes and values and what makes them strong. Their names suggest a military role. *Captain* suggests his role in the army, while the *General* suggests a military dictator. The accounts draw heavily on the idea of human counterparts. Both animals are big and powerful, using their strength either to serve others or to subdue them. Training as part of man's war machine gave Captain much pleasure. He is a proud and sensitive animal. He perceives it at the level of a service to his brave master and rider. There is a sense in which he feels sad about the loss of life both for horses and people but Sewell does not give him the depth of understanding to make him step outside his character as a horse, an animal. His references to their preparations for the Charge of the Light Brigade would be recognised by most of the contemporary readers.

The General had a bad beginning which has obviously warped his view of others, especially humans. With his mother and father dead, brutally killed by either farmer or predator, he has bullied his way to the top. He is ruthless and self-seeking. He is the deadly enemy of the main characters who are seeking a free way of life.

Ways of presentation

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

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

Language choices helping to reveal attitudes and values

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

Changes in language and style over time

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

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

- *Black Beauty*: other instances where horses talk about their background; other instances of horses suffering as part of human activity or commerce; Black Beauty's friends
- *Watership Down*: character of other rabbits; the General's part in the story; the quality of the story overall as a lapine epic; the writer's skill in characterisation; credibility of the fantasy.

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

Key point for the first bullet point:

- **each writer's presentation of the detectives' abilities to uncover the truth.**

INDICATIVE CONTENT

Ideas, themes

The extracts give candidates an opportunity to discuss the cool professionalism of both detectives. In this instance, they both use photographs to prove their point. Holmes uses the picture to shock the lady into abandoning her support for Stapleton. Precious Ramotswe gets the evidence by stealth to prove her case to the deceived wife.

Holmes has uncovered the fact that Stapleton has pretended to be single to inveigle himself into the affections of Mrs Lyons, so that he can manipulate her in respect of her friend, Sir Charles. So, she became an unwitting partner in luring Sir Charles out of his house on the night of his death. Holmes already has all the proof of Stapleton's deceit in his pocket but he questions Mrs Lyons quite sharply until he gets her co-operation by showing her the photograph. Even Watson is surprised at his forthright manner. It is clear that the lady did not intend any harm. Precious has an approach which is both resourceful and risky. She cajoles rather than challenges. She gets her proof by luring the philanderer into a compromising situation and then taking a photograph. The role of temptress is one which amuses her and the reader. She is clever enough to style-manage the situation, exploring his vanity. She takes risks and reads people in a very astute way. This incident is very characteristic. There is a good sense of justice being done and the end justifying the means.

Candidates may wish to examine the melodrama of the Baskerville murder and the stories of human folly and vanity in *The No 1. Ladies' Detective Agency* when they answer Bullet Point 4.

Ways of presentation

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

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

Language choices helping to reveal attitudes and values

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

Changes in language and style over time

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

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

- *The Hound of the Baskervilles*: other instances where Holmes gets his information, though possibly by other means, eg hiding out on the Moor
- *The No 1. Ladies' Detective Agency*: character of Precious and her clients; other examples of detection successes.

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

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