



General Certificate of Education

English Language and Literature 5726 *Specification B*

NTB2 The Changing Language of Literature

Mark Scheme

2006 examination – June series

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

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

GENERAL PRINCIPLES

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

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

- the ideas in **each extract** and the ways in which they are presented, **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 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 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 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

The Pilgrim's Progress (1678) and The Power and The Glory (1940)

The extracts give candidates an opportunity to discuss the climax of each novel, to discuss the ways in which the different writers and characters convey their understanding of the afterlife. Bunyan describes Christian's arrival at the celestial city with the conventional imagery of Christian tradition. This perception is not questioned either by the writer or by other characters. Greene presents two distinctly contrasting perspectives. Mr Tench witnesses the actual execution. The mother reads to her children. The pious book purports to describe the last moments of a martyr's life and his expectations of the welcome into heaven. It bears little relation to the previous episode (Mr Tench has described for us the last moments of the priest's life) in which the reader has shared the priest's dying moments. The incident underlines the discrepancy between the idealised experience of martyrdom presented in popular piety and the authentic experience, as Greene imagines it.

Key point for the first bullet point:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of the transition from this world to the next**

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

- management of final stages in narrative; different strands of storytelling
- joyful and glorious welcome into heaven
- vivid description of heaven, using traditional imagery and names
- Bunyan's didactic purpose; quality of the allegory
- mother's didactic purpose; contemporary context (20th Century South America)
- irony of mother's account, compared to reader's existing knowledge of events
- narrative method: story within a story and Bunyan's dream

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

- joys of heaven; majesty of the heavenly court
- comparison of eternal and worldly values; sanitised version of the martyr's death
- responses of children; attitudes to death and salvation
- authorial irony; implied criticism (Greene)
- language that invites readers' response

Changes in language and style over time may include:

- 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

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

- *The Pilgrim's Progress*: other instances of Bunyan's belief in heaven and the afterlife; final stages of Christian's journey; use of allegorical figures; unqualified faith in God
- *The Power and the Glory*: other episodes that show the various responses of the people (compare the peasants' attitudes); use of children in the novel; discrepancy between the read and the ideal; difference between the fictional martyr and the main character

The Pilgrim's Progress

'Now when they were come up to the Gate...

Page 131

I wished my self among them.'

Page 132

The Power and the Glory

'Of course there was nothing to do.

Page 216

- into his eternal kingdom.'

Page 218

Robinson Crusoe (1719) and The Coral Island (1858)

The extracts give candidates an opportunity to discuss the closing stages of the castaways' adventures and to describe the different emotions of Crusoe and the boys. Crusoe's return home after 35 years' absence is not overly emotional. His preparations to leave remind us once again of his characteristic mixture of good sense and sentiment. He takes a few keepsakes to remind him of the island but does not forget the money that will see him through when he returns to civilisation. His account is detailed and has the quality of a ship's log. Getting back into normal society was not easy. His parents and many others in his family were dead. His own death had been taken for granted and so no money had been left to him as legacies. He had only what he brought from the island. He had few friends, and those that remained, particularly his old benefactress, were advancing in years. His kind and sensitive treatment of her is in some contrast to his earlier character. The one stroke of real good fortune is the reward he receives for having saved the ship and crew. He seems to need all the skills of survival when he returns. He has to put himself in the way of making a living. The support of Friday is still being presented in the light of the servant-master relationship. To a modern reader it seems strange that Crusoe has so much praise for Friday and yet says so little about him.

Though there is little of the practical concern that occupies Crusoe's mind and no description whatsoever of their reception back in England, the tone of the final episode in *The Coral Island* is more thoughtful than the earlier, more exuberant passages of the adventure. The boys are genuinely looking forward to going home. At the same time, their attachment to the beautiful islands is very strong because of the contribution they feel they have made to the native peoples. The boys have matured during their time on the islands. They are proud of the changes in culture which they have instigated. Like many of his contemporaries, Ballantyne imagines that the islanders would be both fortunate and grateful to have their culture overturned. The final episode, emphasising the 'civilising' and 'Christianising' influence of the trio, will strike a modern reader as patronising and lacking in real feeling for the value other cultures but is a good example of 19th century paternalism.

Key point for the first bullet point:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of the castaways' response to their rescue**

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

- rescue, homecoming and mixed feelings; feelings of loss
- emotional and practical considerations
- narrative style; characteristic responses of castaways

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

- the islands and their peoples
- personal responsibilities; loyalty and values; link with Defoe's moral purpose
- homecoming; nostalgia and expectation

Changes in language and style over time may include:

- vocabulary change; spelling differences; connotation and usage
- style choices and intended audiences
- punctuation features; sentence construction

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

- *Robinson Crusoe*: Crusoe's character at other stages in the story; Friday as a faithful servant; characteristics of style e.g. diary; concern about money; Crusoe's development
- *The Coral Island*: other stages that show a change in the boys; importance of Christian and western values; quality of boys' adventure story in other instances

Robinson Crusoe

'When I took leave of this Island.... Page 278
...faithful Servant upon all Occasions' Page 279

The Coral Island

'To part is the lot of all mankind. Page 294
...bright, green, coral islands of the Pacific Ocean' Page 296

The Scarlet Letter (1850) and The Color Purple (1983)

The extracts give candidates an opportunity to discuss how both Hester and Celie use their natural gifts not only to make a living but to make a statement about their own worth. The limitations imposed on them by society and by the prejudice against them are at least partly overcome, and certainly alleviated, by their creative abilities. Needlework becomes more than a symbol for survival. For each of the women, it becomes a way of expressing herself.

The ‘sumptuary laws’ forbade excessive expenditure and Hester’s clients are sombrely dressed people who, it might be supposed, would have had very little use for ornately decorated clothing. However, for important public events, funerals and for baby-linen, Hester’s work became acceptable. It is ironic that Hester’s abilities are first shown in the creation of a beautiful artefact instead of an ugly badge of shame. The only work she was never asked to do was to decorate the brides’ veils. Though the leaders of the community use Hester’s work to dignify every important occasion, there is a suggestion that she is still being punished. Hawthorne’s use of the scarlet letter throughout the story could be helpful in responding to the fourth bullet point.

Candidates may wish to explore how Walker uses the making of trousers to suggest Celie’s mastery of her own life. Celie’s sewing is undertaken in a spirit of love. Each pair of pants is designed for the individual and the text described the thoughtful process by which she creates a garment fitting for its owner. At first, she is modest about her achievements but Shug urges her to ‘think big’. Economic freedom and creative ability make her an independent woman.

Key point for the first bullet point:

- the ideas in **each extract** and the ways in which they are presented, **including each writer’s presentation of the heroine’s skills**

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

- narrative method; omniscient author; 1st person narrative; epistolary style
- use of speech/dialogue/reported speech
- skill and self esteem/independence/survival
- quality of Puritan life
- character of the two heroines; Shug and John as admirable characters

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

- Hester’s value to the community; society’s treatment of women/attitude to work and creativity
- attitudes to wealth and showiness
- ambivalent attitudes to garments and to people
- garments created for love

Changes in language and style over time may include:

- vocabulary change; grammar and vocabulary of black American English
- formal prose style; sentence construction; change in styles of subordination; use of minor sentences
- 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*: references to the scarlet letter or needlework; Hester's loneliness and continued exclusion; her fight for survival; local officials and their attitude to Hester; Puritanism and its codes
- *The Color Purple*: references to stages in Celie's liberation: contrast with earlier subjugation; other instances of the important of family and friends; Celie's dependence on Shug's advice

The Scarlet Letter

'Lonely as was Hester's situation Page 73
...frowned upon her sin.' Page 75

The Color Purple

'Then finally one day... Page 180
Girl, you on your way.' Page 182

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

The extracts give candidates the opportunity to discuss the amusement that is to be found in each writer's description of eccentric characters and the comic episodes that are woven into each of the plots. Martin and Hagrid, both likeable creations, are devised as comic characters but each has also a part to play in the stories.

Being Arthur's appointed friend has its drawbacks and Tom is keen to help Arthur make friends with Martin, because it will afford him a bit of space. Here he gives Arthur a fairly full description of the eccentric schoolboy, which encourages Arthur even more to seek the other boy's acquaintance. Despite being very different in temperament, the two boys get on well together. Martin introduces Arthur to a more adventurous and outdoor way of life. His character is used to tell us something of the liberal culture and the great capers of public school life. Candidates may point out (bullet point 4) that this is a very light-hearted episode but that the book has a more serious tone at other times.

Hagrid is an important ally and regards himself very much as Harry's guardian but he is also the source of fun. The absurd situation, of rearing a dragon as a pet, fits in well with the overall tone of the story. Hagrid speaks of it as he would of a puppy. The other characters, in particular Hermione, are more aware of the problems. Once again, Hagrid is characteristically full of good intentions.

Key point for the first bullet point:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of comic situations**

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

- characterisation of eccentrics and other minor characters; use of contrasting characters
- genre – school stories and fantasy novels; mixture of fantasy and normal world
- narrative method – Tom's anecdote
- humour – verbal and situational
- use of dialogue and idiolect

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

- attitudes towards Martin – Tom, Arthur, the Doctor
- attitudes towards Hagrid – Ron, Hermione
- liberal education
- loyalty and Hagrid's love of wild creatures

Changes in language and style over time may include:

- shift in literary style and intention in children's literature; created, coined words
- slang and jargon of both periods; use of vocabulary not now in common use
- features of phonetic transcription in Hagrid's speech
- sentence construction; reduction in the use of periodic sentences and subordination

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

- *Tom Brown's Schooldays*: other instances that show pranks and the 'boys will be boys' culture; liberal education; moods of same characters in other parts of the book; less attractive instances of boys' behaviour
- *Harry Potter and the Philosopher's Stone*: other amusing instances involving Hagrid; Malfoy's threatening behaviour; other instances of fantasy and other strange creatures, e.g. Fluffy the dog

Tom Brown's Schooldays

'ABOUT six weeks after the beginning of the half...
...must give up practising chemistry by yourself.'

Page 246

Page 248

Harry Potter and the Philosopher's Stone

'Hagrid, can we have a window open? I'm boiling.
...Norwegian Ridgebacks grow, exactly?'

Page 170

Page 172

Black Beauty (1887) and Watership Down (1972)

The extracts give candidates an opportunity to discuss the main characters meeting other animals. The writers show customs and experiences that have all the qualities of interaction between humans, while maintaining a credible impression that the characters are animals.

Black Beauty has just arrived in his second home and is exchanging opening remarks with the other horses in the stables. Anna Sewell gives the reader a small gallery of different types and is successful in creating a parallel community in which the horses live. Merrylegs is used to explain the background of Ginger's difficult temperament. The importance of Ginger's story in the overall message of the book starts here. The book is structured to describe the stages of Black Beauty's life and does not aim to have a complicated plot but there are linking characters like Ginger and James. A significant part of the extract deals with the characters of humans as owners and carers of horses.

Watership Down is an epic story of triumph over hardship and evil, told through the tale of the rabbits. The rabbits are trying to extend their number by finding more does who are prepared to join them in setting up a new warren. The extract describes Hazel's meeting with the captive rabbits of Nuthanger Farm. There is a clever mixture of human and animal references that are generally successful within the context of the novel in convincing the reader of the reality of the rabbit culture. The episode is important in the plot. The building of tension and excitement with the confrontation with the cat is a good example of Adams' skill in creating character, especially in the use of dialogue. The cat becomes a recognisable human type as well as being a fully developed feline figure.

Key point for the first bullet point:

- the ideas in **each extract** and the ways in which they are presented, **including each writer's presentation of the characters of the animals**

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

- making friends and building trust
- characterisation of horses, rabbits and the cat (anthropomorphism)
- relationship to plot or story
- writers' underlying messages about animal world, parallel to our own
- narrative voice; contrast and similarities between children's story and adult novel

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

- strategies in conversation, features of speech, conveying attitudes and intentions
- Merrylegs' description of good and bad behaviour in animals and humans
- Hazel's description of the free life of wild rabbits
- Adams' description of the captive rabbits

Changes in language and style over time may include:

- vocabulary, grammar; sentence/paragraph construction; presentation of dialogue
- register; idiom/contemporary reference
- adaptation of formal style for younger reader; coined or fantasy language for lapine epic

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

- *Black Beauty*: other instances where Black Beauty changes owner/carer and meets with different treatment; other equine characters; importance of Ginger in the story; animal welfare as a theme; autobiographical quality
- *Watership Down*: characters of Hazel and others at other stages in the story; other instances that convey Adams's philosophy about animal dignity; other creatures (rat, Keharr); quality of a thriller, escape story

Black Beauty

'When I had eaten my corn I looked round.
...she did not stay in that box.'

Page 16

Page 17

Watership Down

'The hutch rabbits seemed at once bewildered...
...back-door, saucer-scraper –'

Page 201

Page 203

| | 0 – 8 marks | 9 – 16 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"> • 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. |
| <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"> • 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. |
| <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"> • 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. |
| <p>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.</p> | <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. |
| <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"> • 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. |
| <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"> • 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. | <ul style="list-style-type: none"> • 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 |
|---|---|--|--|
| <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. |
| <ul style="list-style-type: none"> • 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. | <ul style="list-style-type: none"> • 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. | <ul style="list-style-type: none"> • 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. | <ul style="list-style-type: none"> • 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. |