



General Certificate of Education

English Language and Literature 5726

Specification B

**NTB2 The Changing Language of
Literature**

Mark Scheme

2007 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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2007 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

January 2007

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 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

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

The extracts give candidates the opportunity to consider how each writer makes use of pirates and mutineers. Each story requires that the castaways return to civilised life and tell their story, in the books that we are now reading. Their means of rescue comes through these episodes.

After 27 years, Crusoe's chance for escape comes when an English ship visits the island. The crew has mutinied and put her captain, the mate and a passenger on the island with the intention of leaving them there. Crusoe, having rescued the 2 men from the landing party that brought them ashore, sets out a plan which will bring the ship back into the captain's control and will ensure Crusoe's own return to civilisation. It is left to Crusoe both to put courage into the captain and to plan the operation. He demonstrates his ability as a leader in contrast to the captain's timidity.

Up to this point in *The Coral Island*, we have seen the three boys together but Ralph has been taken prisoner by the pirates, while Jack and Peterkin are safely hidden in the Diamond Cave. Separated from his friends, he stoutly refuses to betray their whereabouts and, while a prisoner on the schooner, has many adventures around the islands. The episode introduces him to other characters, including Bloody Bill. Amazingly, he eventually takes charge of the schooner alone and returns to the island to rescue his fellow castaways. At first, the pirates are very much out of the realms of boys' literature. The pirate captain is described in detail. His way of thinking and speaking are exactly what we would expect from the genre but Ballantyne's didactic purpose does not allow for any glamorising of the villains.

Key point for the first bullet point: including each writer's use of episodes involving pirates and mutineers.

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

<i>Robinson Crusoe</i>	<i>The Coral Island</i>
The episode shows the triumph once again of faith and courage over seemingly insurmountable odds. Crusoe has always dreamed of being rescued. Now Providence provides the means of escape. An English ship, but commandeered by mutineers. Crusoe seizes his chance despite the danger. He has heroic qualities: courage, determination and resourcefulness. He inspires others. He is humane – prisoners are well-treated – but capable of decisive action. If anyone deliberately attempts to stop him, he will kill. The captain is not in the same mould. Without Crusoe, he would have been lost.	The episode is a mixture of adventure and moralising. As well as providing opportunity for Ralph's adventures aboard the pirate ship, some commentators have seen the pirate ship as an example of a community with bad government. The pirate company represents a sinister view of the seafaring world but Ralph provides the contrast. He is truthful, loyal and decent. He is under no illusion about the kind of people who hold him captive. They are not heroes. As a boys' book, the descriptions of the ship would have been of contemporary interest. Candidates who know the book will recall that the large boat holds the ship's great gun, Long Tom.

Ways of presentation	Ways of presentation
<p>Narrative method – perceived ‘authorial’ voice; Crusoe’s journal told in retrospect.</p> <p>Voice – 1st person narrative, with no other viewpoint, unless explained through Crusoe in indirect speech. The captain has hardly any voice at all.</p> <p>Detailed – account but without any superfluous or irrelevant material. No names to other characters. Known only by their role. Flat characters.</p> <p>Genre – aspects of allegory; redemption. Episodic plots.</p> <p>Juxtaposition/Comparison – between Crusoe and the captain.</p> <p>Vocabulary – Nautical language and terms.</p> <p>Linguistic and literary features – persuasive speech.</p> <p>Indications of dialogue but the speech is very one-sided.</p>	<p>Narrative method – Ralph’s 1st person narrative. Everything seen and judged through his eyes. The voice of the author can be detected. Does not always sound like a boy’s opinion. Mouthpiece.</p> <p>Characterisation – Ralph sensible without being overconfident; knowledgeable about ships and a good judge of character. The pirate captain has some superficial charm but he is altogether a downright villain; some stereotyping.</p> <p>Voice – Ralph is the perceived author. The pirate’s speech gives us another voice. Colourful phrases.</p> <p>Tone – is not particularly frightening.</p> <p>Vocabulary – of seafaring and ships.</p> <p>Genre – uses conventions of boys’ adventure story; includes several deliberate references to remind the reader that this is also a moral tale.</p> <p>Literary and linguistic features – methods of description (multiple adjectives; use of adverbs); contrasts; structure; euphemism; nautical slang.</p>

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

<i>Robinson Crusoe</i>	<i>The Coral Island</i>
<p>Crusoe reports the captain as saying that the mutineers are ‘outrageous, desperate’ and that he is ‘apprehensive’; conveys the captain’s fear. Crusoe recognises the need to motivate the captain. He uses questions, rhetorically, to cheer him up and inspire him. The word ‘deliverance’ is used here to convey Crusoe’s viewpoint. Either death or rescue would get him off the island. He emphasises the choice and will take either.</p> <p>His language shows confidence and determination: ‘smiled’, ‘cheerful countenance’, ‘vigorously’. His attitude is ‘Do or die’.</p> <p>He regards himself as the leader: ‘I sent them’.</p> <p>He is humane to the prisoners. ‘good usage’.</p>	<p>‘neatness’, ‘brightly polishes’, ‘perfect order’, conveys Ralph’s admiration for the ship ‘a lion-like villain’ conveys Ralph’s recognition of the pirate’s strength and bravery but also his contempt for their lawlessness.</p> <p>Use of superlative ‘tallest, most powerful’.</p> <p>There are a number of references indicating violence and aggression, as well as the reckless nature of the pirates; ‘desperadoes’, ‘terror’, reckless Ralph shows his distress at being separated from his friends, which the pirate misunderstands as cowardice. His comments convey disdain for Ralph. He refers to him using references of dogs, suggesting his lack of sympathy. The pirate uses quite a number of sharp imperatives. His speech conveys that he is used to being obeyed.</p> <p>Author’s attitude – implied contrast between crew and boys.</p>

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

<i>Robinson Crusoe</i>	<i>The Coral Island</i>
<p>Vocabulary – <i>leagues</i> – not in common use as a measure of distance; <i>persons</i> – more likely identity; <i>deliver'd men</i> – means here 'the freed men' the connotation has changed; 'delivered' is not used in the same sense today. 'frighted', 'effectually' also 'elevated' not used in ordinary speech to mean raising of spirits.</p> <p>Capitalisation – of common nouns.</p> <p>Spelling – 'enterprize', 'cheerful', fits more closely with pronunciation.</p> <p>Spelling of past tenses 'smil'd' where the final syllable is not emphasised.</p> <p>Long sentences – loosely constructed; marked a development in its time.</p> <p>Punctuation – no speech marks.</p> <p>Syntax – inversion of subject and verb 'said I'.</p>	<p>Vocabulary – of sea and sailing ships, not in common use except in context of historical novels etc. Words for weapons are old-fashioned. Candidates may comment that these terms were much better known in 19th century.</p> <p>Desperadoes – borrowing from Spanish.</p> <p>Formality and register not common in children's literature today. Reflects the didactic purpose. Follows the principle of 'good prose'.</p> <p>Style shows an overall modernisation since the time of Defoe.</p>

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

- *Robinson Crusoe* – the episode fits in well with the overall story of the resourceful Crusoe. Other examples of dealing with danger, e.g. rescues Friday. At the start of the book, he is less confident, particularly as he has yet to develop his sincere belief in divine providence. By this point, he has become 'Governour' and rules his country with wisdom and justice.
- *The Coral Island* – the episode shows the character of Ralph to good advantage. He is often overshadowed by Jack, whom he admires. There is enough evidence throughout the book to show that he is knowledgeable and resourceful. When the pirates meet with the native peoples, they show how they are murderous and without conscience. Moral tale and adventure story, it is also a good example of Ballantyne's mixing of the genres.

Robinson Crusoe

'As the Ship lay almost two Leagues'
'four honest men among them also'

Page 260
Page 261

The Coral Island

'Immediately after coming aboard'
'and stay there till I call you'

Page 180
Page 182

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

The extracts give candidates the opportunity to consider how both Celie and Hester are called upon to support men who are socially much more powerful than themselves but whose courage and strength of character are not equal to the situations they find themselves in. This extract is taken from a meeting in the forest. Dimmesdale is completely broken both by his own sense of guilt and by Chillingworth's dogged pursuit of him. Hester has just told him the identity of his persecutor. He is terrified of exposure. Hester inspires him with her own courage to survive. She recommends that he should leave Boston and start again somewhere else. At first, he feels he cannot leave. Though he is a lost soul himself, he feels it is his duty to stay and help others. He does not fully take heart until later in their discussion, when she assures him that he will not be alone, implying her continuing love for him. At a later point in conversation, he agrees they should go away together.

Harpo is completely without understanding of his wife, who refuses to treat him like a master. Celie tries to instil into him some idea of how a man should treat his wife fairly. Ironically, she draws on her own bad experiences for much of her understanding. It is quite a departure from the way we have seen Celie being treated to find her now as confidante to Harpo. Ironically, she gave poor advice on a previous occasion.

Key point for the first bullet point: including each writer's presentation of the heroine's strength of character.

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

<i>The Scarlet Letter</i>	<i>The Color Purple</i>
The meeting in the forest. The episode shows the effects of two different kinds of punishment on the guilty lovers. After seven years, Hester has largely come to terms with her position and has developed inner strength. Unlike Arthur, her guilt was known at once and she has learnt to live with the shame. His concealment has put him in the power of Chillingworth. He has become enslaved in a narrow world of iron men and his religious beliefs hold very close to theirs. He has lost the ability to make decisions as well as his self-esteem. He begs Hester to share her strength with him. It furthers the plot towards the conclusion. Dimmesdale agrees to leave after his final sermon. There are a number of ironies in the exchanges. Hester warns him that he is likely to die for weakness. Later, this seems to be the case.	The extract gives some indication of the changes that are occurring in the culture of poor black Americans. The habit of wife-beating was taken for granted until a new generation of more confident women emerges. Celie advises Harpo, her husband's eldest son. She has become friendly with Sofia, whom she admires for her independent spirit and regrets that she earlier advised Harpo that a good beating was the way to control a wife. The extract shows the characters of Celie and Harpo, and also of Sofia. Celie is coming to a more sophisticated understanding of relationships between men and women. But it does little to alter her own situation. The Harpo/Sofia generation have moved a step forward but not Mr. -.

Ways of presentation	Ways of presentation
<p>Narrative style – the author, who is perceived as being the editor of the documents found in the customs house, lets the reader hear the different characters through their own speech.</p> <p>Genre – romance, moral tale, allegory.</p> <p>Dialogue – contrasts the speakers and shows their different approaches and their states of mind.</p> <p>Authors’ comments – include the additions to their speech; things which they cannot be aware of e.g. Arthur’s involuntary gesture, or to give us information which is not spoken e.g. Hester is in tears at one point.</p> <p>Setting – they meet in the forest, outside the town and its limitations. Here they can be free and natural.</p> <p>Figurative language – ‘fallen leaves’, ‘watch’, ‘sentinel’.</p> <p>Imperatives – preach, write, act.</p> <p>Lyrical – poetic language for persuasion.</p> <p>Stylised diction; constructed argument.</p>	<p>Narrative style/genre – diary entry. Use of minor sentences and one-word indicators. Note form. Not standard punctuation.</p> <p>Voice – the voice is Celie’s. Other speakers are controlled by her, in reported speech or selected quotations.</p> <p>Minimalist style – does not suggest that the writing is for the benefit of a third party. Has qualities of an authentic diary – sometimes difficult to follow the story.</p> <p>The extract deals with the fundamental issue of women’s rights and male dominance. The book’s main theme is how the issues are resolved.</p>

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

<i>The Scarlet Letter</i>	<i>The Color Purple</i>
<p>Attitudes and values suggested by the two speakers. Despair, hope, defeatist attitudes, self-confidence; failure, belief in future; tenderness.</p> <p>Candidates should supply textual references. e.g. Attitude towards Chillingworth – deadly enemy.</p> <p>Arthur regards Hester as the stronger character: ‘Think for me’. Suggests his dependency but also author’s view that he is weak.</p> <p>Attitudes towards the community – ‘iron men’.</p> <p>Contrasting values – God is mercy, or there is no forgiveness.</p>	<p>Attitudes and values connected with love and respect.</p> <p>Harpo sticks to the old habits. Men’s power. Celie seems to have some sympathy for Harpo’s distress but finds him also a pathetic figure and makes some slight fun of him. Shug and Sofia recognised as different. Celie’s views of a good wife: hardworking, good to the children and clean. Suggests a down-to-earth approach.</p>

Changes in language and style over time may include:

<i>The Scarlet Letter</i>	<i>The Color Purple</i>
<p>Grammar – archaic personal pronouns, possessive adjectives, conjugation of verbs, e.g. didst and wilt, doth, thy. Second person singular in verb construction now lost, hadst, thou.</p> <p>Style – deliberately antiquated, to achieve the tone for an older story and a romance. Formal and less common lexis, ‘vestige’, ‘sentinel’. No attempt to present naturalistic speech.</p> <p>Syntax inversion, ‘answered he’.</p> <p>Vocabulary outdated – alas, yonder, wither.</p>	<p>Development of a new medium for literature – use of Black American English throughout most of the novel.</p> <p>Language shows features of grammar and vocabulary of BAE.</p> <p>Spelling gives an indication of pronunciation. Style is appropriate for Celie’s character and makes the reader feel closer to the black community at that time.</p>

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

- *The Scarlet Letter* - the extract provides a good opportunity to see the contrast between the two characters that is evident from the very start of the story as well as the conflict between the individual and the community which is central to the novel. Other instances showing Dimmesdale’s weak character: stood silent in the crowd at Hester’s first appearance; he has refused to recognise Pearl; he refused to stand with them on the scaffold when Pearl asked him to do so. He appears to better advantage towards the end. Hester has always seemed strong but this is the first time the reader becomes aware of her deep love for Arthur.
- *The Color Purple* – the episode is a good example of the many other instances of the unhappy relationships that exist in this family, especially between men and women. It shows the deeply held convictions among men that they should be the unchallenged head of the household. Consider other examples taken from Celie’s earlier life. Compare with Samuel and Corinne. Style consistent except for the letters from Nettie.

The Scarlet Letter

‘And !! How am I to live longer’

Page 171

‘Do anything, save to lay down and die!’

Page 173

The Color Purple

‘Dear God, Harpo staying with us this week-end’

Page 56

‘He fall right off to sleep’

Page 57

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

The extracts give candidates the opportunity to discuss the nature of conflict in each of the episodes. The fight between Slogger Williams, who has threatened and cuffed Arthur, is one of the big events of the story. Tom is determined to take issue with Williams, a boy of fearsome reputation, and the whole school is excited by the contest. There is a clear reason for the fight and it seems as if this is the accepted way for quarrels to be solved. Good candidates should be able to comment on the behaviour of all the boys – the seconds, the ones taking bets, etc. – and might also discuss the way the boys manage their own affairs, and what Hughes thought about it. It seems he can tolerate a fair fight, where no one is seriously hurt. It is a way of clearing the air. Interestingly, Williams and Tom become quite friendly after the event. Malfoy is always jealous of Harry. This 'Midnight Duel', as the chapter is called, is not about honour so much as about malice. It is part of the plot to get Harry expelled or in some way to harm him.

Key point for the first bullet point: including each writer's presentation of conflict at school.

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

<i>Tom Brown's Schooldays</i>	<i>Harry Potter</i>
The fight becomes a whole school event. Although the Doctor does not approve, it seems the boys see the fight as part of their tradition. Tom sees the fight as being about honour and support for his protégé. East and the others take quite a professional approach to the event. It is as orderly and well managed as one could expect. The boys even start to lay bets. The tone suggests that competition of this kind is good if the fight is fair. The event is presented as a test of skill rather than as a demonstration of aggression.	Interesting mixture of normal life and magic world. A school fight with wands. Malfoy challenges Harry for no other reason than his jealousy over Harry's promotion in Quidditch. His language is threatening and not at all sportsmanlike. Ron is once again the loyal friend. Hermione is concerned both for them and for the house points they will lose if they are found wandering around. A mixture of practical, sensible concerns and the magical world of fighting with wands.
Ways of presentation	Ways of presentation
Omniscient author's commentary. School vocabulary and slang. Dialogue contributes to narrative. Description, some of which is in the present tense. Description of the two competitors. Ways of creating suspense and excitement.	Omniscient author and dialogue, mixture of voices. Characters shown through their speech. Malfoy malicious, Harry not very talkative in this section, perhaps concerned at the prospect of the duel, Hermione fussing and worrying, Ron taking charge for once.

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

<i>Tom Brown's Schooldays</i>	<i>Harry Potter</i>
Excitement about the fight Loyalty, support, East's friendship. Eagerness to fight, while maintaining honour.	Language of conflict and disagreement. Terms suggesting support. Some of Ron's comments have elements of humour, suggesting he wants to boost Harry's confidence or wind him up. Hard to say.

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
- 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* – the episode fits in well, the overall presentation of Tom's character and the way school traditions and customs are upheld. East's friendship is always strong. Tom's skill had been learnt early on in the Vale. This is one of the ebullient episodes. Other more thoughtful sections show Tom's increasing maturity.
- *Harry Potter* – the episode fits in well with the tone and plot. Malfoy is the villain of the story. The friends work together to solve the mystery. The magic theme permeates the story.

Tom Brown

'Huzza, there's going to be a fight between' Page 289

'sometimes forgets these little things' Page 292

Harry Potter

'I'd take you on any time on my own' Page 114

'I'm coming with you,' she said.' Page 116

Black Beauty (1887) and Watership Down (1972)

Black Beauty encounters human figures of every kind in this episodic tale of a horse's journey through life. Here the human characters are of two distinct kinds, the good and the bad. The master, who is kindly but knows very little about horses, is taken in by his dishonest servant but alerted to the problem by his more informed friend. The policeman is seen as a 'good' character. This is a very simple passage for candidates to deal with.

The circumstances of *Watership Down* are much more complex. On their journey to freedom, the rabbits find a warren where they are made welcome by the resident rabbits and given access to abundant food, provided by a nearby farmer, apparently because he wants to feed the rabbits living on his land. Strangely, there are not as many rabbits living there as might be expected. The reality is that the farmer encourages them as a kind of 'natural larder' and lays snares for them when he needs a rabbit to eat. Cowslip knows what is going on but deliberately does not tell the newcomers about the risks in return for food. It would seem that he deludes himself as long as he is fed. The duplicity of Cowslip is hinted at throughout the passage. He is a weak leader who is betraying his warren. Fiver distrusts the place. As a truly wild rabbit, he fears this arrangement because it runs contrary to the normal relationship between farmers and rabbits. No man feeds rabbits so generously unless there is some other more sinister reason. There can be no safe relationship. People are the natural enemies of wild rabbits.

Key point for the first bullet point: including each writer's presentation of the animals' relationship with humans.

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

<i>Black Beauty</i>	<i>Watership Down</i>
Moral message in crusade against animal cruelty. Didactic purpose. An unpleasant experience of a new home, another master and another groom. Animals under the control of humans. Contrast between responsible treatment of horses, and ignorance and greed. Horses entirely dependent and seen mostly as possessions to be used. Unable to communicate and needing protection by knowledgeable humans. Shown as having feelings and emotion. Resolution of crisis shows the good people triumphing over the bad. Ironically, it may be that Filcher was jailed for theft rather than cruelty. The boy appears to have been told that the oats are his father's property.	As part of their epic journey towards a safe home, rabbits from Sandelford, under Hazel's leadership, encounter the 'lotus eaters' of Cowslip's warren, which the farmer has turned into an unnatural larder surrounded by snares. Cowslip, a weak leader, has accepted the arrangement but dishonestly does not tell the newcomers about the danger. The more rabbits, the less likely each one is to be the next victim. Although unaware of the exact nature of the danger, Fiver tries to warn them. Hazel, unduly influenced by the prospect of easy living, rejects his brother's fears and ignores his own doubts about the evasiveness of Cowslip's replies to his questions. Conflict of opinion between Hazel and Fiver unable to interpret the farmer's motives.

Ways of presentation	Ways of presentation
<p>Narrative method – another episode in the chronicle rather than part of a plot. Economy of style suited to audience. Voices – mixture of Black Beauty’s account as narrator, with dialogue of others to tell the story. Immediacy of autobiographical account. Vocabulary – authentic atmosphere created by ‘horse’ vocabulary. Characterisations – of Black Beauty; contrast between Barry and his friend to show knowledge and ignorance; Filcher shows indifference. Tone – note of pathos rather than melodrama. Genre – children’s literature with moral message using animal story as vehicle for crusade against cruelty. Convention of animal’s ability to talk to reader with understanding of human affairs. Friend used as author’s mouthpiece. Literary and linguistic features – alliteration, use of adjectives and adverbs, technical and equine terms.</p>	<p>Narrative method – voice of omniscient narrator for description and reported thought. Genre – beast fable, epic journey. Allegory of different political states. Freedom or appeasement. Dialogue for characterisation of Cowslip, urbane, polite; Fiver, emotional, disturbed; Hazel, common sense, rational. Also moves the narrative forward. Interaction between characters. Anthropomorphic tale without transferring the animals to a human state. Conventions that animals can talk to each other. Episode has taken a sense of mystery. Fiver is the mouthpiece of the author? Do people feed rabbits except to deceive them? Tone of authentic human discussion, given at some length. Literary and linguistic features – Cowslip, discourse strategies. Hazel and Fiver – rhetorical questions.</p>

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

<i>Black Beauty</i>	<i>Watership Down</i>
<p>Black Beauty refers to Barry as ‘master’. Black Beauty’s expressions of loyalty and feeling evoke pathos. Helplessness, vulnerability of domestic animals. Filcher – the name means ‘thief’. Time markers indicate the matter is getting more serious. Stealth indicated by ‘the covered basket’ and ‘be off’. Moral outrage in the farmer’s description of thieves as mean scoundrels. Barry’s naïvety. Wisdom and knowledge of horses show proper sense of responsibility. Respect and admiration for police implied.</p>	<p>‘ought to be full of rabbits’. Hazel is speculating and wondering. Anxious not to lose face, he ‘cheers up’ the others. Cowslip avoids question, changes the subject and even walks off, showing he has something to hide. Fiver shows contempt for rabbits who give up their own traditions to imitate other animals, dogs carrying sticks and squirrels with nuts. Sarcasm – ‘kind heart’? There are a number of examples from the heated exchanges, showing annoyance and disagreement. Persuasion ‘dear old Hazel’. Fear ‘unnatural, evil, twisted’.</p>

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; deliberate use of modern language

<i>Black Beauty</i>	<i>Watership Down</i>
<p>Vocabulary and idiom of 19th century Terms of address dated by modern standards Exclamations – not in common use Occupations and class references – considered old-fashioned or not now relevant – ostler, gentleman farmer – not in common use.</p> <p>Style Formal style adapted for younger reader. Accessible vocabulary, most high frequency. Short sentences and mostly compound. Sentence structure – most prominent conjunction is ‘and’ or punctuation using semi-colon. Representations of speech – complete sentences, little attempt to imitate spontaneous exchanges.</p>	<p>Vocabulary and idiom of 20th century Uses modern vocabulary and idiom. Some instances of informality, ‘this next lot’, ‘hanging around’. Many more instances of contractions in speech ‘Aren’t you coming...’ than in BB. Adds to the ‘realism’.</p> <p>Style Sentences in narration show a combination of syntax, making extensive use of phrases to lengthen and elaborate. Most sentences contain several ideas. Dialogue constructed to seem authentic; makes use of minor sentences, features of naturally occurring speech. Suitable for experienced, independent readers.</p>

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

- *Black Beauty* – episode fits in well with the overall didactic purpose. There are many other instances where grooms feature in the story. The kindness and expertise of John Manley, James Howard, and Joe Green, whose ignorance almost resulted in Black Beauty’s death. Other masters compared and contrasted with Barry. Black Beauty’s early experiences compared with his life now. Cruelty and kindness demonstrated through different episodes and through the experiences of other horses. Black Beauty is on his own here. Other parts of the story show him in the company of other horses. There are many good people in the story. There is no attempt to show all owners as bad and ignorant.
- *Watership Down* – fits in well as part of the epic journey and the conflicts they face. References to other instances should be included. Behaviour of main characters is mostly typical – Hazel the leader, Fiver the one with second sight – but they both mature over the period of the novel. Style is typical of the realistic presentation. Other parts of the novel are more violent. Adams uses a more formal prose and lapine language in other sections.

Black Beauty

‘My new master was an unmarried man.’
‘where your father keeps his rabbits’ food.’

Page 122

Page 124

Watership Down

‘Food’s no problem, then.’
‘...twisted all round this place.’

Page 84

Page 87

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

The extracts give candidates an opportunity to discuss the two opening chapters, showing how each writer presents the character of the detective. Holmes is shown in his London setting with his friend Watson. The period and social setting are established as well as his quirky character and the relationship between Holmes and his friend. The mystery that is the subject of the book is not broached here but a start is immediately made on introducing the characters when the discussion turns to the lost walking stick. The device of the stick introduces us immediately to Holmes' ability to draw conclusions from the slightest of evidence. Mma Ramotswe's background is also presented to the reader. The unfamiliar details of the setting and of the culture in Botswana, her gentle character and the simplicity of her life are all covered. Her sound common sense is already being emphasised. There is the impression of hidden depths behind a very ordinary manner.

Key point for the first bullet point: each writer's introduction of the central character.

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

<i>The Hound of the Baskervilles</i>	<i>The No.1 Ladies' Detective Agency</i>
A very English setting. Holmes is the focal point of the chapter, starting with his name and his lifestyle, his eccentric bachelor life, the late nights, his working methods. Story told by his friend whose character can also be deduced. Comfortable environment, educated, urbane. Demonstration of deduction techniques in the case of the walking stick. Holmes also uses the coffee pot as a mirror. Watson's attempts to use his friend's methods, but with only limited success, shows us Holmes's condescending attitude. Becomes a comic theme that Watson is often wrong. Here, Watson's inaccuracy helps Holmes to the right conclusion, hence he is not luminous, i.e. he does not provide light, but he promotes the light in Holmes.	Unusual setting, almost incongruous, a detective agency in post-colonial Africa. The simplicity of the agency. The evidence of the African culture. A quiet sense of humour on the part of the author. There are elements of parody. Comparisons with other fictional detectives are implied. Character and background of the lady detective. Mma Ramotswe confident but not over-assertive, friendly with people and commands respect without being stuffy. A semi-rural society. Mixture of traditional culture and modern life suggested by her traditional inheritance of cattle being invested in a 20 th century business venture.

Ways of presentation	Ways of presentation
<p>Genre – characterisation of gentleman detective (not professional policeman).</p> <p>Voice – Dr Watson, the first-person narrator who is also part of the story. It is a reliable and detailed account which helps us to understand Holmes. It also gives a view of Watson which at times gives the reader the advantage over him, as when he misses the irony in Holmes’s apparent compliments on his detection skills.</p> <p>Deliberately elevated and formal style to suit the period and Holmes’s character and social setting.</p> <p>Dialogue used to show Holmes’s characteristic speech.</p> <p>Modes of address set the period and the tone.</p>	<p>Voice of the omniscient narrator.</p> <p>Descriptive skill.</p> <p>Use of questions which require no answer.</p> <p>Characterisation managed by anonymous narrator and supported by her reported thoughts.</p> <p>Economy of style.</p>

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

<i>The Hound of the Baskervilles</i>	<i>The No.1 Ladies’ Detective Agency</i>
<p>The relationship between Holmes and Watson is presented in the introduction. Candidates are able to comment on language that conveys admiration, approval, respect, self-satisfaction, friendship. (Friends call each other by their surname, as they did at school. Acquaintances make use of ‘surname only’ when they are friendly equals. Not to be confused with using surname only to servants and tradespeople.)</p>	<p>The author’s opinion of Mma Ramotswa is conveyed through the extract. She is considered good, etc. Candidates are able to comment on the language that conveys admiration and respect for Mma Ramotswa. Her attitude towards her work and towards life in general is also made clear. Her attitude towards herself and her place in society is worth a mention.</p>

Changes in language and style over time may include:

<i>The Hound of the Baskervilles</i>	<i>The No.1 Ladies’ Detective Agency</i>
<p>Style – reflects the taste of the period. Stylised rather than naturalistic.</p> <p>Formal exchanges between the friends. Excessive politeness. Wordy style, using higher register of low frequency vocabulary. ‘no sign of my occupation’ rather than ‘did not tell him what I was doing’. Some words have changed their use or emphasis. Occupation now more commonly means a profession. Dialogue represents upper class speech habits that were commonly used in novels of the period.</p>	<p>Economical style. Direct style, depends on short sentences and commonly used vocabulary, except for place names. Redbush tea is an introduction to modern English.</p>

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

- *The Hound of the Baskervilles* – the extract is a good example of the working relationship between the two men and prepares us to a degree for the way that Holmes uses Watson during the investigation.
Having set the scene in London, the rest of the story takes place in Devon. This opening does not show us the scene of the crime. It does not show us the range of characters, both good and bad, who are part of the main story. It does not indicate the terrifying atmosphere of the moors.
- *The No.1 Ladies' Detective Agency* – the extract gives us a good view of the lady detective and whets our appetite for more about her and her work. The small details of her teapot and her office are to be found again as she solves her cases. Her character is hardly ever different but she actually emerges as a much stronger and tougher individual later in the book. Some instances should be given.

The Hound of the Baskervilles

'Mr Sherlock Holmes, who was usually very late'

Page 7

'your conclusions were erroneous'

Page 9

The No.1 Ladies' Detective Agency

'Mma Ramotswe had a detective agency in Africa'

Page 1

'he said to her on his death bed'

Page 4

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

The extracts give candidates an opportunity to discuss the friendship between Christian and Hopeful, and the disturbing encounters between the priest and the informer, which whom he is forced to travel. Candidates should be able to describe each of the relationships and, in some way, bring out the different quality of the allegorical character of Hopeful in one story and the sinister character whose intention is to betray the priest, while claiming to help him. The mestizo's contribution to the plot and to the priest's growing awareness of the importance of love and humanity should be important parts of a good answer.

Key point for the first bullet point: each writer's introduction of the hero's relationship with his travelling companion.

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

<i>The Pilgrim's Progress</i>	<i>The Power and the Glory</i>
The extract from <i>The Pilgrim's Progress</i> shows Christian making a mistake in choosing the wrong path on their journey. They are assured by Vain-Confidence that the road leads to the Cælestial City. Having discovered their error, Hopeful is disappointed but not spiteful. Christian is sad at having endangered his friend. The tone of the extract shows their mutual concern. They return to their right path, Hopeful generously taking the lead.	The mestizo has guessed the identity of the stranger and attaches himself to the priest on the pretence of helping him find the road. He is anxious to keep the fugitive in his sights so he can claim the reward. Unable to throw him off, the priest is forced to put up with the unwelcome companion, who also falls so sick that he needs to ride on the mule. Despite recognising Judas, the priest sees in him the image of God and treats him accordingly. Marks another stage in his redemption.
Ways of presentation	Ways of presentation
Voice of author, Bunyan in prison – his dream. Genre and episodic style. Allegory. Dialogue. Characterisation. Margin notes. Stylised presentation. Stereotypical character of Vain-Confidence.	Voice of the omniscient author. Characterisation of two men. Allegorical journey. Figurative language. Genre – adventure and detection. Anonymous characters – universality. Plot. Suspense.

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

<i>The Pilgrim's Progress</i>	<i>The Power and the Glory</i>
Faith. Friendship, generosity. Caution. Regret. No mercy for fools.	Reluctant companion. Fear, suspicion. Betrayal, mercy. Saintly acceptance. Religious belief, hypocrisy.

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* – this is a useful extract to demonstrate the message of the story that those who journey in the right spirit will find heaven. Candidates may refer to other instances of Christian's adventures, showing his character and the characters of his many companions
- *The Power and the Glory* – this is a good example of Greene's message about the complexities of humanity and their relationship with a loving God. Candidates may refer to other episodes that show the priest's relationship with the mestizo and the man's final contribution to his capture.

The Pilgrim's Progress

'Now I beheld in my Dream'

Page 91

'may lead you out of the way again.'

Page 92

The Power and the Glory

'Slowly, slumped over the pommel...'

Page 100

'...shoulders of God's image'

Page 101

	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.

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.