

GCE 2004  
*June Series*



## Mark Scheme

### English Language and Literature B *(NTB2)*

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

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*Dr Michael Cresswell Director General*

**June 2004****NTB2****GENERAL PRINCIPLES**

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

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

- AO1** Communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
- AO2 i** In responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form
- AO3 i** 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 meanings of texts
- AO5** Identify the ways attitudes and values are created and conveyed in speech and writing

This Mark Scheme includes the *Indicative Content* for each pair of texts, *Notional Mark Band Descriptors* and the *AS Template for English Language and Literature*.

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

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

Discuss these two extracts, commenting on:

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

## INDICATIVE CONTENT

### *Utopia and Brave New World*

The extract offers candidates an opportunity to discuss the layout of two capital cities and the surrounding areas, and to draw conclusions about the culture and ethos of the communities, together with the underpinning social philosophies.

The description of Amaurote and its people suggests their characteristic ingenuity and caution. There is a good standard of living, equality of treatment and a high degree of trust. Aggressive self-seeking and jealousy are controlled through a degree of uniformity, in which private property and competitiveness are controlled, except in the matter of gardening. Hythloday enjoyed his time there and describes it with enthusiasm.

The aerial view of London, presented partly as an authorial viewpoint and partly through the eyes of Lenina, shows a city of identical, flat-topped, concrete skyscrapers. A zone of scrubby parkland separates Central London from the suburbs. Separated by caste and defined by colour, people look and act like colonies of insects. The behaviour of the people, the insistence on speed, efficiency and the soulless anonymity give the city a sinister coldness and an emptiness, which Lenina senses but which she has been conditioned to accept.

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

- appearance of cities
- social organisation/concept of community
- relationships between citizens
- leisure activities
- technological achievements
- equal access to living standards
- regimentation/uniformity/social conditioning
- conformity/curtailment of personal liberty
  
- personal account/omniscient viewpoint/discourse form
- detailed description of location and design
- narrative forms including narrative voice
- use of dialogue
- characterisation (men/women)
- significance of names
- tone

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

- terms which suggest admiration or disapproval for architecture, design, construction features
- approval of social systems and goals
- dominance of large scale technology and speed
- figurative language – effect of extended metaphor of insects
- hierarchical implications of caste names and colour coding

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

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

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

- *Utopia* – other instances of social harmony; sharing, control of personal ambition; achievements; discursive style
- *Brave New World* – conformity; segregation; futuristic descriptions; response to or questioning of the regime by other characters; contrast with the Savage Reservation

**This final bullet point requires candidates to link the ideas, attitudes and values found in these extracts with others in the texts and to support their points by exemplification/specific textual references.**

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

The extracts offer candidates an opportunity to discuss Christian's didactic description of his neighbour Talkative as a man whose faith is all talk. He is well known for his assertions of good faith and gives all the outward impressions of being a good man but in his private life he is nothing of the kind. He is empty of real values. Faithful, reluctantly at first, accepts Christian's judgement that Talkative's appearance of goodness is contrived. It is not borne out by positive action. Doing and saying are entirely different things. Appearances are deceptive. Christian speaks directly to the reader, through Faithful, with complete authority.

The encounter between the priest and Padre José presents a more complex picture of human dilemma in a challenging situation. The incident is a demonstration of Christian commitment in action, or not, as the case may be. Both men are acutely conscious of their own unworthiness. Padre José acknowledges he has given up his calling to save his skin. He refuses to give a hunted man refuge in his house. The hunted priest himself is not a straightforward character. Judged on appearances, he has many of the features of a 'bad' man – he has fathered an illegitimate child, he is dependent on alcohol, he has few of the obviously heroic qualities that would suggest the conventional martyr. Yet beneath the surface, this incident shows him driven to do what he believes is his duty and his faith is more than just talk. He risks his life to continue his ministry. Appearances are deceptive. Greene makes the reader aware of the irony and directs us towards conclusions about the relative goodness of the two men.

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

- nature and quality of faith and goodness
- irony of appearance and reality
- journey of faith/fugitive/hunt
- universality of *Pilgrim's Progress*
- political, historical, and religious context of *The Power and the Glory*
  
- allegory/didactic presentation/linear/use of margin notes
- episode in a novel/plot
- detailed account of character
- question and answer device
- characterisation/character study/complex human figures/significance of names/anonymity
- allusions to scripture; literary features
- quality and balance of entertainment/narrative/religious message
- use of speech/discourse features
- semantics of religion/philosophy/biblical references/use of abstract nouns

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

- names with pejorative connotations/derogatory terms
- contrast between appearance and reality
- use of antithesis
- assertions of values
- suggestions of fear/desperation/evocation of pathos
- pleading/rejection

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

- vocabulary – archaic/not in common use/recently acquired/idiom/contemporary reference/spelling
- graphology/italics linked to meaning or character/use of margin notes
- connotations and denotations extended or restricted
- sentence/paragraph construction and punctuation/capitalisation
- syntactic and structural change, including word order
- presentations of speech in literature
- development of plot over linear structure

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

- *The Pilgrim's Progress* – other instances where Christian discovers the truth/is deceived by appearance/meets characters who represent a particular aspect of faith or morals
- *The Power and the Glory* – other instances in the hunt/meetings with others who either help or reject/encounters with the authorities/instances of the priest's awareness of his own sinfulness or fear or courage/stages towards death.

**The final bullet point requires the candidate to link the ideas, attitudes and values found in these extracts with others in the texts and to support their points by exemplification/specific textual references.**

***Rasselas and The Lost Continent***

The extracts give candidates an opportunity to discuss the different attitudes towards victims – travellers who find themselves not only the victims of attackers and thieves but also have to suffer from the indifferences of authorities. Both extracts provide good examples of the self-interest that sheers many peoples' lives. There is opportunity for some interesting commentary on human behaviour. The satirical tone of the *Rasselas* extract shows a contrast between Nekayah's response to the loss of Pekuah and the attitudes of the servants and their selfish domestic politics. The Bassa said all that was proper but did nothing, private agents cheated Imlac and Pekuah finally accepted that nothing more could be done. Bryson's early experience in the Deep South is altogether more sinister. The reader does not respond to Pekuah's loss as strongly as to the death of the three young men in Bryson's account. This is not fiction. He recalls the disappearance and murder of three young freedom campaigners and speculates how easily it might have happened to him. He is appalled and contemptuous of the values of the people he met, especially the cover-up of police negligence, which has the ring of complicity.

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

- reactions to loss/misfortune
- rationalising the misfortunes of others
- irresponsible attitude of authority
- suspicion and exploitation of strangers
- prejudice
- response to injustice
  
- authorial voice
- 1<sup>st</sup> person narrative
- use of speech
- comparison of fictional account with authentic historical perspective.

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

- sarcasm/satire
- irony
- terms of regret/loss
- humour
- sense of fear
- pejorative terms/names; hints of corruption
- sense of personal disappointment

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

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

- experimentation with phonetic representation

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

- *Rasselas* – other instances where the travellers are exploited; other instances where Nekayah’s character is explored; examples of human behaviour being self-centred; Imlac’s practical abilities, support and loyalty; the Bassa’s character explored.
- *The Lost Continent* – further examples of the variety and differences that Bryson discovered in the US; instances of disappointment and disgust; compare instances of praiseworthy attitudes; prevalence of racial and social tensions; situations where Bryson became acutely aware of the ignorance and violence of some of his countrymen

**This final bullet point required candidates to link ideas, attitudes and values found in these extracts with others in the texts and to support their points by exemplification/specific references.**

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

The extracts offer candidates an opportunity to discuss the final stages of the plot in each of the narratives. The two detectives have to take chances and use their ingenuity to uncover the truth and outwit the criminals. They each hatch a potentially dangerous scheme to set up the guilty parties for their comeuppance. Dupin goes to the blackmailer's apartment on two occasions. He succeeds in an elaborate plan to identify the missing letter, to create one with an identical appearance and return the next day to complete the switch. Marlowe plays his hunch that Carmen was responsible for killing Rusty. On the pretext of teaching her to shoot, he deceives her into giving herself away. Both men undertake plans of considerable daring and play their parts with skill. Dupin wishes to protect a lady and Marlowe has to protect Carmen to save his client General Sternwood from further trouble.

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

- how the detectives solve the mystery
- characters of Dupin/Marlowe
- resourcefulness
- potential danger
- references to weapons
- significance of the deserted plot with the oil wells
- description of the villain's apartment
  
- discourse strategies/discourse and dialogue
- qualities of 1<sup>st</sup> person narratives (immediacy of Chandler's novel compared to the retelling of the incident by Dupin, through his friend)
- irony of situation and misunderstanding
- narrow focus of the tale/broader spectrum of the novel

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

- words or phrases suggesting Dupin's sense of personal superiority
- his attitude towards his adversary
- excitement at the game of solving crime
- minute attention to detail suggesting intelligence
- intellectual quality of Dupin's explanation
- characterisation of Carmen and Marlowe's attitude to her
- characterisation of the villain

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

- vocabulary – lost, acquired, coined; connotations and denotations extended and restricted
- idiom and contemporary reference
- sentence and paragraph construction and punctuation; preference for Latinate constructions
- spelling
- development of literary style closer to speech; use of colloquialism and contractions

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

- *Selected Tales* – other instances of denouement; similar characterisations or other instances where Dupin reveals his character through his speech; other references to the satisfaction of solving crime through ratiocination and bold schemes
- *The Big Sleep* – other instances of Carmen’s strange nature; Marlowe’s involvement in dangerous schemes; corruption of the Sternwood daughters; instances of murder or attempted murder; importance of Rusty’s death in the plot

**This final bullet point requires candidates to link ideas, attitudes and values found in these extracts with others in the texts and to support their points by exemplification/specific references.**

### ***Alice's Adventures in Wonderland and The BFG***

The extracts offer candidates an opportunity to discuss the opening episodes of the stories in which the heroines find themselves in fantasyland. Both are stirred initially by curiosity. Alice wanted to know where the White Rabbit was going and Sophie wanted to see the witching hour. The extract from *Alice's Adventures in Wonderland* is very pertinent for its early presentation of Alice's character and personality. Carroll takes the reader through a range of personal qualities. Alice can be inquisitive, thoughtful, responsible and caring. She can also be impetuous and self-assertive. She likes to shine and takes a pride in her knowledge and does not like to risk making a fool of herself. The author gently shows us the little girl with grown-up ideas. The description of Sophie is less thorough at this stage because the focus is on the introduction of the BFG. The different approach of each author to the introduction of a potentially frightening situation is a point that candidates might explore.

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

- moving from a normal world into fantasy
  - strange creatures with both fantastic and human qualities
  - characterisation of heroines
  - impact of genre/world of dreams
  - the first of the episode in Alice's adventures
  - the start of the plot of *The BFG*
  - appeal to children
  - world without adults
  - sophisticated mixture of the ordinary and the unusual
  - representations of children's thoughts
- 
- narrative voice
  - narrative technique

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

- Alice's attitude to her situation
- Carroll's description of Alice
- Sophie's concerns
- Sophie's descriptions of the BFG
- references to fear

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

- development of language in children's literature
- use of graphology, italics, capitalisation and chapter titles as aids to narrative
- formal register of 19<sup>th</sup> century literature, now considered outdated
- vocabulary – connotations and denotations extended and restricted

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

- *Alice's Adventures in Wonderland* – responses to other encounters with strange characters; difficult or challenging situation; other examples of Carroll's careful control of potentially frightening situations;
- *The BFG* – development of Sophie's friendship with the BFG; the bottled dreams; other frightening moments

**This final bullet point requires candidates to link ideas, attitudes and values found in these extracts with others in the texts and to support their points by exemplification/specific references.**

### ***The Diary of a Nobody and The Secret Diary of Adrian Mole***

The extracts give candidates an opportunity to discuss the events in each diarist's life that fall on or near to November 5<sup>th</sup>. Both Pooter and Adrian take some part in the Bonfire Night celebrations but their reactions are different.

The quiet pace of Pooter's life is complicated by the prospect of Lupin's marriage to Daisy Mutlar. He is very concerned about her connections and family. Despite being fond of his son, he expresses no concern for the couple's future happiness. Carrie is more enthusiastic at first but later reveals that she shares some of her husband's narrow view of social customs. Ironically, Pooter decides that they need order only a few visiting cards, despite his notion of himself as socially confident. At the bonfire, Pooter shows once again that he is thin-skinned. He cannot abide to be a figure of fun. He dismisses anything that does not show him in the best light. There is a hint that Cummings is mischievous.

Adrian has a child-like delight in the prospect of the bonfire, despite all the problems at home. He shows an inflated sense of social responsibility, objecting to private bonfires. Ironically, the organised charity event seemed to cause more problems than the others, except that Adrian naively believes the burning of the red telephone bill will solve the problem. It is a lively picture of working class celebration neatly linked to the modern trend for fund-raising. It gives an opportunity for other characters to be included and for Adrian to express his feelings towards them.

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

- descriptions of bonfire celebrations
- revelation of character, of diarists and of friends and neighbours
- details of everyday life
- family relationships
- references to marriage

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

- Pooter's management of social etiquette
- sense of humour and sense of fun
- use of irony
- expressions of explicit values
- attitudes revealed through direct speech
- Adrian's open nature/simplistic reactions
- Pooter's snobbishness
- authorial voice expressing attitude (ref. NOW magazine)

*Changes in language over time* may include:

- vocabulary
- semantic change – connotations and denotations
- grammatical and syntactical change
- contemporary references/slang
- formal/informal presentations in diaries
- sense of period conveyed through language use

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

- *The Diary of a Nobody*: other instances where Pooter's snobbishness sets the tone of his relationship with others; similarly embarrassing moments; Carrie's different approach to situations; Pooter's relationship with his son; life in Britain during that period; the relationship between Pooter and his friend Cummings
- *Adrian Mole*: other instances that show the character of Adrian himself and his relationship with others; shortage of money in the Mole family; female characters; neighbours; contemporary Britain

**MARK BOUNDARY DESCRIPTORS**

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

**0-5**

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

**6-11**

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

**12-17**

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

**18-23**

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

**24-29**

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

**30-35**

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

	<b>0-5 marks</b>	<b>6-11 marks</b>
<p>AO1 Candidates should be able to communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.</p>	<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, punctuation, grammar, and other features of technically effective and written English.</li> <li>• Limited and rudimentary vocabulary.</li> <li>• An unclear line of argument and/or poor deployment of knowledge/evidence.</li> </ul>	<ul style="list-style-type: none"> <li>• Lapses in effective written English and technical errors do not seriously impede communication of meaning.</li> <li>• Limited general vocabulary.</li> <li>• Some presentation of ideas, sometimes simplistic, makes some reference to data.</li> </ul>
<p>AO2i Candidates, in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form.</p>	<ul style="list-style-type: none"> <li>• Rudimentary response to context of texts.</li> <li>• Rudimentary response to task.</li> <li>• Little attempt to describe meaning.</li> <li>• Rudimentary attempt to comment on form.</li> </ul>	<ul style="list-style-type: none"> <li>• Responds to texts with some knowledge.</li> <li>• Some focus on task.</li> <li>• Some attempt to describe meaning.</li> <li>• Appropriate, if general, evidence to support claims.</li> <li>• Some awareness of form.</li> </ul>
<p>AO3i Candidates should be able to respond to and analyse texts, using literary and linguistic concepts and approaches.</p>	<ul style="list-style-type: none"> <li>• Rudimentary awareness of the need to use some methodology.</li> <li>• Rudimentary knowledge of literacy and linguistic methods or terms.</li> </ul>	<ul style="list-style-type: none"> <li>• Some use of an appropriate methodology.</li> <li>• Some limited awareness of literary and linguistic features of texts.</li> </ul>
<p>AO4 Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape and the meanings of texts.</p>	<ul style="list-style-type: none"> <li>• Rudimentary awareness of context.</li> <li>• Rudimentary awareness of how form, style and/or vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Some awareness of influence of context.</li> <li>• Some awareness of how form, style and/or vocabulary shape meaning.</li> </ul>
<p>AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.</p>	<ul style="list-style-type: none"> <li>• Rudimentary comment on attitudes and/or values.</li> <li>• Little or no awareness of how they are conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>• Little comment on attitudes and values.</li> <li>• Some awareness of how attitudes and values are created and conveyed.</li> </ul>
<p>AO6 Candidates should be able to demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on choices made.</p>	<ul style="list-style-type: none"> <li>• Shows rudimentary knowledge of genre requirements.</li> <li>• Rudimentary attempt to suit content, structure and style to specific audiences.</li> <li>• Rudimentary comments on own language use and choices.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows some knowledge of genre requirements.</li> <li>• Shows some awareness, in content, structure or style of how to write for a variety of specific audiences.</li> <li>• Some relevant comments on own language use and choices.</li> </ul>

12-17 marks	18-23 marks	24-29 marks	30-35 marks
<ul style="list-style-type: none"> <li>Generally accurate and clear written expression.</li> <li>Some critical vocabulary but limited in use.</li> <li>Argument clear but not always sustained.</li> </ul>	<ul style="list-style-type: none"> <li>Accurate and clear written expression.</li> <li>Uses some critical vocabulary effectively.</li> <li>Clear line of argument, reasonably well sustained.</li> </ul>	<ul style="list-style-type: none"> <li>Accurate, clear and controlled written expression..</li> <li>Shows command of a range of critical vocabulary.</li> <li>Well sustained argument, with some signs of sophistication.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplary written expression.</li> <li>Accurate use of an appropriate critical vocabulary and concepts.</li> <li>Sophisticated, sustained and cogent argument.</li> </ul>
<ul style="list-style-type: none"> <li>Uses knowledge of texts with some understanding.</li> <li>Awareness of task in most of response.</li> <li>Some consideration of variations in meaning.</li> <li>Some consideration of variation in form.</li> </ul>	<ul style="list-style-type: none"> <li>Informed knowledge and understanding of texts.</li> <li>Some understanding and control of task.</li> <li>Some detailed description of variation in meaning.</li> <li>Recognition and some description of variation in form.</li> </ul>	<ul style="list-style-type: none"> <li>Sound and detailed knowledge and understanding of texts.</li> <li>Planned response to task.</li> <li>Detailed description and some interpretation of variations in meaning.</li> <li>Detailed interpretation of variations in form.</li> </ul>	<ul style="list-style-type: none"> <li>Very full knowledge and understanding of texts.</li> <li>Full accomplishment of task.</li> <li>Perceptive and thoughtful assessment of variation in form.</li> </ul>
<ul style="list-style-type: none"> <li>Shows some knowledge in the use of an appropriate methodology.</li> <li>Some awareness and some understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows some competence in the use of an appropriate methodology.</li> <li>Show some knowledge and understanding of literary and linguistic features of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Competent use of an appropriate methodology.</li> <li>Knowledgeable understanding of literary and linguistic features of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplary use of an appropriate methodology.</li> <li>Sophisticated understanding of literary and linguistic features of texts.</li> </ul>
<ul style="list-style-type: none"> <li>Awareness and some understanding of contextual factors.</li> <li>Awareness and some understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows an informed understanding of contextual factors.</li> <li>Shows an informed understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows how form, style and vocabulary shape meaning.</li> <li>Shows an informed and detailed understanding of contextual factors.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated understanding of contextual factors.</li> <li>Sophisticated understanding of how form, style and vocabulary shape meaning.</li> </ul>
<ul style="list-style-type: none"> <li>Identification of attitudes and values.</li> <li>Consideration of how these are created and conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>Understanding of attitudes and values.</li> <li>Understanding of some methods used to create and convey attitudes and values.</li> </ul>	<ul style="list-style-type: none"> <li>Detailed comment on attitudes and values.</li> <li>Detailed consideration of how attitudes and values are created and conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated understanding of how attitudes and values are created.</li> <li>Sustained consideration of how attitudes and values are conveyed.</li> </ul>
<ul style="list-style-type: none"> <li>Shows some knowledge and some control of genre requirements.</li> <li>Shows awareness in content, structure or style, or how to write with some success for a variety of specific audiences.</li> <li>Comments appropriately on features of own language use makes connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>Shows knowledge and some control of genre requirements for achieving specific purposes.</li> <li>Achieves some success in content, structure and style of how to write for a variety of specific audiences.</li> <li>Apt comments on own language use and some valid connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>Shows knowledge and control of genre requirements for a range of purposes.</li> <li>Controlled use of content, style and register.</li> <li>Detailed comments on own language use and makes valid connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes.</li> <li>Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences.</li> <li>Exemplary comment on features of own language use and makes cogent connections between linguistic knowledge and features of language use.</li> </ul>