



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 3
A710U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE ENGLISH LANGUAGE AND LITERATURE

COMPONENT 3: NON-LITERARY TEXTS

MARK SCHEME: SUMMER 2025

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which **band best** fits the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **40 marks**. Section B is to be divided into two parts. Part (i) is to be marked out of **24 marks**, and Part (ii) out of **16 marks**, making a maximum possible total of **40 marks**.

A total of **80 marks** is the maximum possible for this unit.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

Reference to Principal Examiner

In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the English Subject Officer at the end of the marking period.

Abbreviations

Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E - expression
I - irrelevance
e.g. ? - lack of an example
X - wrong
(✓) - possible
? - doubtful
R - repetition.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **16 June**.

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The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Section A: Comparative analysis of spoken non-literary texts

Mark allocation

AO1	AO2	AO4
10 marks	10 marks	20 marks

The mark scheme is intended to inform your judgements regarding a candidate's response. It is by no means indicative of what he/she must include, neither is it an exhaustive list. Look for and reward valid, alternative readings which have merit and are supported by references to the texts.

In their response candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- explore connections between the texts.

1. Compare and contrast the presentation of the coast in Texts A-C.

[40]

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

	Text A:	Text B:	Text C:
AO1	Some linguistic and literary features that candidates may choose to explore: - concrete noun phrases 'palm trees,' 'Riviera villas' - possessive determiner 'your' - syndetic pairing of abstract nouns 'opulence and luxury' - proper nouns 'Riviera', 'Mediterranean', 'Max Bygraves' - noun phrase 'A summer playground' - interrogatives 'Step ashore at where? France?' - imperative 'Look again' - noun phrase 'a French atmosphere' - abstract noun 'illusion' - noun phrase 'the English sense of fair play' - infinitive verb 'to lick' - verb 'stretches' - quantifier 'twenty miles'.	Some linguistic and literary features that candidates may choose to explore: - proper noun 'The South-West Coast Path' - superlatives 'best-loved', 'longest' - noun phrase 'challenging walking' - colloquial rhetorical interrogative 'But boy, is it worth it?' - stative verb 'love' - anaphora 'I'll be discovering' - dynamic verb 'collide' - noun phrase 'the walk of a lifetime' - pre-modifier 'jagged' - similes 'like fingers', 'like the spines of a mighty stegosaurus' - lexical set of peril: 'dark, jagged', 'graveyard', 'forebodingly', 'dangerous', 'lurching', 'grisly end'.	Some linguistic and literary features that candidates may choose to explore: - noun phrase 'beach cleaning' - stressed stative verbs '<u>love</u>', '<u>protect</u>' - second person pronoun 'you' and possessive determiner 'your' - quantifier 'not more than seventy miles' - noun phrase '<u>e</u>veryone in this nation' - abstract noun 'activism' - repetition of adverbial 'actually' - first person plural pronouns 'we', 'us' - stressed co-ordinating conjunction in syndetic pair 'the environment <u>and</u> the animals' - stressed auxiliary verb in 'it doesn't <u>have</u> to be' - modal auxiliary verb 'can' - stressed stative verbs '<u>raise</u> that awareness', '<u>take</u> responsibility'.
Candidates should use coherent written expression within their response.			

	Text A:	Text B:	Text C:
AO2	Candidates may choose to explore: - overview: an English holiday resort attempts to sell itself to the audience by imitating resorts in France - noun phrases such as 'palm trees' and 'Riviera villas' deliberately mislead the viewer into thinking that a Mediterranean resort is being described - the mention of 'international entertainers' and 'a summer playground' reinforce the idea that this is a place of luxury and sophistication - interrogatives create deliberate ambiguity/puzzlement 'adopted' and 'illusion' demonstrate that the French identity is artificial - suggestion of national stereotyping in 'the English sense of fair play' being rejected 'stretches for twenty miles', and the reference to other towns, suggests the scale of the resort, reinforcing the persuasive appeal.	Candidates may choose to explore: - overview: walking the coast can be a tough physical challenge and its rugged scenery can convey a sense of danger - challenge is emphasised straight away, with references to the length of the path ('630 miles'), the superlative 'longest' and the warning that it is 'not for the faint-hearted' - the speaker establishes himself as an authority who has 'explored the world' - verb 'discovering' implies that there are many points of interest on the coast – appeals to sense of adventure - physical threat is emphasised by verbs such as 'collide' and noun phrases such as 'dark, jagged rocks' and 'spines of a mighty stegosaurus' - speaker attempts to create empathy by urging the listener to imagine the experiences of sailors.	Candidates may choose to explore: - overview: the pollution of the coast is a serious issue but it is possible to take practical steps to mitigate it - stressed stative verbs '<u>love</u>' and '<u>protect</u>' strongly suggest that the coast is something to be cherished and is potentially vulnerable - collective responsibility and sense of community are appealed to in the reference to proximity to the sea - emotive impact of the effects of pollution on 'the environment <u>and</u> the animals' - persuasive appeal – doing something about pollution is simple and straightforward – does not have to be 'walking miles' and 'collecting all the plastic that you see' - noun phrase 'mini beach <u>cleans</u>' make it sound achievable for anyone – reiterates persuasive nature of text.

	Text A:	Text B:	Text C:
AO4	Candidates need to demonstrate awareness of the similarities and differences between the three texts. • Candidates should compare and contrast the texts in terms of style, attitudes and meanings. • Candidates are likely to make connections in terms of linguistic and literary features used – well-informed responses will link those features to meaning and make more meaningful connections. • The majority of candidates are likely to make connections in terms of context and how it affects the way that the coast is represented by the speaker. • Well-informed responses may connect the texts in terms of more demanding contextual factors. Reward all valid and meaningful connections.		

Assessment Grid for Component 3 Section A: Comparative analysis of spoken non-literary texts

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (20 marks)
5	9-10 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	9-10 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of texts - confident understanding of and appreciation of writers' techniques	17-20 marks - astute and illuminating connections between unseen texts, including comments on style, attitudes etc. - confident connections between text genres - purposeful and productive comparisons
4	7-8 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-8 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features	13-16 marks - secure exploration of connections between unseen texts - secure understanding of connections between text genres - well-selected points of comparison and/or contrast
3	5-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	5-6 marks - sensible analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/linguistic features	9-12 marks - sensible exploration of connections between unseen texts - sensible understanding of connections between text genres - reasonable selection of points for comparison and/or contrast

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (20 marks)
2	3-4 marks • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation	3-4 marks • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification	5-8 marks • basic exploration of connections between unseen texts • some understanding of connections between text genres • points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
1	1-2 marks • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation	1-2 marks • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts	1-4 marks • limited exploration of connections between unseen texts • limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly • limited understanding of text genres
0	0 marks: response not worthy of credit or not attempted		

Section B: Prose

	AO1	AO2	AO3
Part (i)	12 marks	12 marks	-
Part (ii)	-	8 marks	8 marks

The mark scheme is intended to inform your judgements regarding a candidate's response. It is by no means indicative of what he/she must include, neither is it an exhaustive list. Look for and reward valid, alternative readings which have merit and are supported by references to the texts.

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Each question is in **two** parts. Candidates must answer both parts.

In **part (i)**, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped.

In **part (ii)**, candidates are required to:

- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Andrea Ashworth, *Once in a House on Fire* (Picador)

Q2 (i)	Use integrated linguistic and literary approaches to explore how the police, and their interaction with Andrea and her family, are presented in this extract. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore include, but are not limited to: • adjective 'certain' • comparative 'more terrified than decisive' • dynamic verb 'ran' • asyndetic listing/parallelism 'fastening shirt cuffs, buttoning jackets, stapling helmets under chins' • dynamic verb 'strolled' • noun phrase 'one of the boyish smiles he always had ready for strangers' • vocative 'lads' • noun phrase 'a quick look at our mother' • adjective 'too crushed' • syndetic listing 'the punches and kicks and the way our dad had been throttling our mother' • vocative 'Sir' • colloquial language 'chipper', 'pally' • imperative 'wait!' • vocative 'girls' • noun phrase with ironic connotations 'their Sunday shift of tea and cigarettes' • adjective 'hysterical' • verb phrase 'ticked us off'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Look for and reward all valid interpretations. • Overview: the extract presents the police response as inadequate, suggesting that they do not take domestic abuse seriously • This is implied in the first paragraph, when the officers 'took ages' to get ready and then 'strolled' to Andrea's home, showing a lack of urgency in responding to domestic violence. This also gives Terry an opportunity to hide the evidence of the incident • Terry's behaviour is confident and insouciant, suggesting he knows that he will not get into trouble. Referring to the police as 'lads' implies friendly informality • 'The officers took a quick look at our mother' might be interpreted as a lack of interest in the female victim's perspective, reinforced by them having a private 'word' with Terry • Andrea (and the reader?) holds a genuine belief that the authorities will act decisively, which is then dashed • The girls' tearful reaction, and Lorraine's silence, could suggest their anxiety about the possible consequences of Andrea's action in summoning the police – Terry will take out his anger on them • Tone of sarcasm in 'keen to get back to their Sunday shift of tea and cigarettes' – implies the police are lazy and uninterested • 'girls' and 'hysterical' – sexist/patronising language, diminishing females • 'The older policeman ticked us off' suggests that he believes that Andrea and her sisters and mother, not Terry, are in the wrong.

(ii)	Go on to discuss the presentation of outside agencies such as the police, the legal system and the local council elsewhere in <i>Once in a House on Fire</i>. [16]
AO2	Candidates need to show understanding of the presentation of outside agencies in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Ashworth explores this theme. Look for and reward all valid interpretations. • Candidates are likely to draw on a range of material from across the text, covering the presentation of outside agencies/authorities at various points in the memoir. In general, Ashworth presents these agencies as incompetent and/or uncaring about the family's plight • Several examples of the police being called to deal with incidents of domestic violence: page 82 (in Canada – they show a lack of interest and do not pursue the matter when Lorraine apologises); page 166 (where they are portrayed as being on Hawkins's side, and Auntie Tamara was 'more powerful than the police'); pages 280-281 (the police had given Terry 'a mild ticking off', which only provoked him to further violence); pages 318-319 (they have to prosecute Terry 'whether she [Lorraine] liked it or not', resulting in retribution from him, as Lorraine predicts) • Schools/the education system are presented as being ineffective against bullying – e.g. pages 91, 119-120, 121-122, 124-127 • Outside agencies are sometimes presented as incompetent/disorganised – e.g. Andrea had still not been assigned a secondary school place at the start of September (pages 110-111, 116), • Medical/welfare responses also presented as inadequate – e.g. Lorraine is just given 'a sick note with her latest batch of tranquillizers' (page 286); when she is later committed to a psychiatric ward (pages 295-296), Andrea is told 'to stop worrying so much' and the social worker is not interested (page 296) • The legal system deals decisively with Terry's thieving (pages 207-213) but not with his violence towards Lorraine (pages 318-320). Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • attitudes towards domestic violence in the 1970s/80s – regarded as relatively trivial in comparison to, e.g., acquisitive crime • it is implied that police attitudes are based on sexism • attitudes to bullying, including racist bullying – appear to be accepted as a fact of life.

Jenny Diski, *Skating to Antarctica* (Virago)

Q3 (i)	Use integrated linguistic and literary approaches to explore how the island of South Georgia is presented in this extract. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore include, but are not limited to: • comparative 'further away' • cardinal numbers '1,100 miles' and '1.290 miles' • adverbial 'just' • parenthetical phrase 'as the British Government sees it' • second-person pronoun 'you' • rhetorical question 'You didn't really think...' • adjectives 'abandoned', 'lovingly preserved', 'derelict' • paradoxical metaphor 'a pearl of desolation' • noun phrases 'a rust-bucket ghost town', 'a small hamlet', 'handkerchief-sized edge of the island' • adjectives 'idyllic', 'vulnerable' • lexical set of neglect 'decaying', 'stained', 'rotting', 'rusting', 'corroded' etc. • adjective 'lovely' • noun phrase 'the symmetry of decline'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Look for and reward all valid interpretations. • Overview: Diski describes South Georgia as isolated and decaying, yet she finds this appealing • She emphasises its remoteness through statistics/fact and figures in the first few sentences • However, Diski also references the island's proximity to oil reserves, implying it may be more important and relevant than it first appears • In the second paragraph, she suggests that there may be more than one way of responding to South Georgia - 'lovingly preserved' or 'derelict' • A further indication of initial appearances being deceptive is the reference to Grytviken appearing 'idyllic' from the boat but then revealing its decay 'up close' • As Diski explores, the legacy of the whaling industry is revealed • Nevertheless, she still describes Grytviken (perhaps ironically) as a 'lovely place'.

(ii)	Go on to explore how Diski presents loneliness and isolation elsewhere in <i>Skating to Antarctica</i> [16]
AO2	Candidates need to show understanding of the presentation of loneliness and isolation in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents loneliness and isolation. Look for and reward all valid interpretations. • Candidates have a range of material to draw on throughout the text, including both Diski's memories and her accounts of her trip to Antarctica. • Her descriptions of her childhood in Paramount Court ('the island within the greater island') in the 'Schrodinger's Mother' chapter • Diski's estrangement from her parents, detailed in the 'Schrodinger's Mother' chapter but subsequently referenced in many other parts of the text • Diski's mental health issues and hospitalisation • Her feelings of isolation on the voyage, described at various points in the three 'At Sea' chapters • Descriptions of the loneliness and isolation of the Antarctic landscape in the 'At Sea' chapters. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • attitudes to mental illness from the 1960s onwards • family life from the mid twentieth century onwards • attitudes to women and their place in society.

Dave Eggers: *A Heartbreaking Work of Staggering Genius* (Picador)

Q4 (i)	Use integrated linguistic and literary approaches to explore how Eggers presents Sarah Mulhern and his attitudes to her in this extract. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore include, but are not limited to: • interjection 'oh, oh' • comparatives 'older', 'better', 'much better' • abstract noun 'liability' • adjectives 'slow', 'hapless' • asyndetic listing of technical terms relating to diving 'inwards, one-and-a-halves, doubles, back one-and-a-halves' • repeated adverbial 'always' • intensifier 'too' • noun phrase 'the sort of curves she was working with' • simple sentence 'Sarah smoked' • vague, euphemistic noun phrase 'some of this and that' • verbs 'watching', 'played', 'talked' • verb phrase 'snuck out' • noun phrase 'a terrible crime' • co-ordinating conjunction 'But' • adverbial of manner 'quickly'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Look for and reward all valid interpretations. • Overview: the 'anecdote' that Eggers recounts in this extract is prompted by his recollections of the interview with Laura • At the beginning of the extract, the short stand-alone paragraph implies a sense of guilt/regret • Eggers emphasises his perceived inferiority to Sarah, symbolised by her superior skills as a swimmer and diver • He states that they never spoke to each other despite being on the swimming team for years, suggesting that the age gap between them was insurmountable, and that he was intimidated by her talents and by her emerging sexuality • Her appearance at the bar many years later is unexpected and Eggers suggests that he lacked control over his feelings and behaviour ('I have no idea how I began talking to her') • The simple sentence 'Sarah smoked' appears ambiguous: e.g. it could convey Eggers's shock that someone who he remembers as physically fit could indulge in such an unhealthy habit; there could also be a double meaning in the verb 'smoked', perhaps implying that Eggers is objectifying her • Their sexual activity is glossed over, suggesting that Eggers still feels guilty about it, reinforced by his description of it as 'a terrible crime' • Sarah 'watching' him and later driving him home could imply that she is in control • Verb phrases such as 'snuck out' and 'kissed quickly' underline the furtiveness of the encounter.

(ii)	Go on to discuss the presentation of female characters elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]
AO2	Candidates need to show understanding of the presentation of female characters in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Eggers explores this theme. Look for and reward all valid interpretations. • Candidates have a range of valid examples to draw on from the whole text, for example: • Eggers's presentation of his mother and, in particular, how she deals with her terminal illness • His presentation of Kirsten and his relationship with her • His presentation of women with whom he has casual relationships, e.g. Meredith and Sarah • Colleagues such as Shalini • The way in which he judges women for their attitudes towards Toph • His descriptions of different neighbourhoods and neighbours. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • the nature of the text as a memoir of real events • attitudes towards women and relationships in 1980s/90s America • the objectification/marginalisation of women • conversely, the empowerment of women, e.g. through roles in the media • the subsequent suicide of Beth Eggers, partly as a result of her portrayal in the memoir.

Truman Capote: *In Cold Blood* (Penguin Modern Classics)

Q5 (i)	Use integrated linguistic and literary approaches to explore how Perry's childhood and upbringing are presented in this extract. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore include, but are not limited to: • verb 'told' • euphemistic verb phrase 'got into trouble' • adverbial 'peacefully' • pronoun 'us both' • non-standard adverbial 'quick' • abstract noun 'rights' • noun phrase 'a good beating' • noun phrase 'my little boy Perry' • metaphorical noun phrase 'King of the Kids' • adjective 'well liked'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Look for and reward all valid interpretations. • Overview: the reader gains insights into the difficult circumstances of Perry's childhood but this is mediated through his father • The fact that Perry's father took custody of him but allowed the other children to be 'put in homes' implies a special bond between them • This is reinforced in the second paragraph – e.g. 'peacefully' • According to his father, Perry was a quick learner but did not enjoy school (for social reasons?) • Perry's father stresses the morality of his upbringing – not to start a fight but to fight back if necessary • Perry's father appears proud of the way his son heeded his wrestling 'advice' and becomes 'King of the Kids' • He defends Perry's actions when challenged by the school principal • Although Perry has 'done wrong many times' he still has a strong moral code and knows that 'law is Boss', as a result of his upbringing.

(ii)	Go on to discuss how Capote presents childhood elsewhere in <i>In Cold Blood</i>. [16]
AO2	Candidates need to show understanding of the presentation of childhood in 1950s America in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Capote presents childhood. Look for and reward all valid interpretations. • Candidates may reference a wide range of examples from the text, covering a range of characters including the following points: • The presentation of Kenyon and Nancy's traditional/conventional upbringing, e.g. pages 5-6, 15-20, 22-25, 36-40, 54-55. • References to Perry's difficult childhood and how it may have influenced him • The childhood of Perry's siblings • Dick's more conventional childhood • The influence of different types of parenting, e.g. the Clutters compared to Tex and Flo. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • Capote's friendship with Harper Lee • Capote's own childhood • social influences on childhood/upbringing – e.g. influence of education • family influences/relationships.

George Orwell: *Homage to Catalonia* (Penguin Modern Classics)

Q6 (i)	Use integrated linguistic and literary approaches to explore how Orwell presents the experience of battle in this extract. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore include, but are not limited to: • sibilant alliteration/simile 'spitting like a squib' • second person pronoun 'you' • onomatopoeia 'spitting', 'crackle', 'whizzed' • noun phrase 'a steady, frosty crackle' • noun phrase 'another danger' • asyndetic listing 'the noise, the darkness...' • adjective 'half sick' • adverbials 'suddenly', 'obviously' • graphic imagery 'blow us all to fragments' • dynamic verbs 'sprang', 'flung' • noun phrase 'a diabolical outcry of screams and groans' • repeated noun phrase/exclamatory 'poor wretch, poor wretch!' • verb phrase 'thought I saw'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Look for and reward all valid interpretations. • Overview: Orwell describes the chaos and noise of the battle, highlighting his and his comrades' bravery while also expressing empathy • Visual and aural imagery used to suggest the action of the machine-gun • 'the few men' implies bravery as they did not have strength of numbers • Orwell also demonstrates a sense of detachment – 'One even had time to think a little': anticipating the battle was more frightening than being involved • 'Suddenly' suggests that the action was fast-moving, putting Orwell and his comrades in greater danger • Orwell realises that they are an easy target and could all be killed by a single bomb • The detail of Smillie's injury suggests bravery and the dynamic verbs 'sprang' and 'flung' have connotations of decisive action even when he was wounded • Anticipating the explosion creates tension • Lack of equipment ('I had no bombs left') further highlights courage in the face of adversity – they go on fighting even with a lack of weapons • Orwell ascribes his direct hit to good luck, and goes on to use aural imagery to describe the effect. He also shows sympathy for the victim ('poor wretch!') • 'dim light' and 'I saw or thought I saw' implies the confusion of battle.

(ii)	Go on to discuss how Orwell presents different types of bravery elsewhere in <i>Homage to Catalonia</i>. [16]
AO2	Candidates need to show understanding of Orwell's presentation of bravery in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Orwell explores this theme. Look for and reward all valid interpretations. • The Italian militiaman described at the start of Chapter I • Orwell's description of patrolling alone (pages 25-26) • Detailed description of lack of equipment (pages 37), implying that Orwell and his comrades show bravery by fighting on despite the deficiencies in 'war materials' • Orwell's admiration of his English comrades ('an exceptionally good crowd' – page 41) • Descriptions of battle in Chapters V and VI • Orwell's personal bravery during the fighting in Barcelona (Chapter IX) and the suppression of POUM (Chapters XI and XII) • His experience of being shot (pages 143-147) • Orwell's admiration for the bravery of Smillie and Kopp (Chapter XII). Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • the attitudes, beliefs and behaviour of the working class in Spain • ideas about/attitudes towards masculinity.

Assessment Grid for Component 3 Section B (i): Non-literary text study

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	10-12 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	10-12 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of extract - confident understanding of and appreciation of writer's techniques
3	7-9 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of extract - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features
2	4-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - generally clearly organised	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of extract - some grasp of implicit meaning - some understanding of literary/linguistic features
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of extract
0	0 marks: response not worthy of credit or not attempted	

Assessment Grid for Component 3 Section B: Non-literary text study (ii)

Band	AO2 Analyse ways in which meanings are shaped in texts (8 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (8 marks)
4	7-8 marks • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of text • confident understanding of and appreciation of writer's techniques	7-8 marks • confident evaluation of impact of contextual factors in shaping the production and reception of the text • confident grasp of overview
3	5-6 marks • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of text • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features	5-6 marks • sound awareness of the influence of contextual factors on the production and reception of the text • secure grasp of overview
2	3-4 marks • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of text • some grasp of implicit meaning • some understanding of literary/linguistic features	3-4 marks • some awareness of the influence of contextual factors on the production and reception of the text • some grasp of overview
1	1-2 marks • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of text	1-2 marks • limited awareness of the influence of contextual factors on the production and reception of the text • limited overview
0	0 marks: response not worthy of credit or not attempted	