



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**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 2024

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 **16 marks**, and **Part (ii)** out of **24 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 **15 July**.

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 attitudes to railways and rail travel in Texts A–C.	[40]
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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: • noun phrase ‘white-overalled technical observers’ • adjective ‘new’ • ordinal ‘first’ • noun phrase ‘over three thousand horsepower’ • possessive determiner ‘our’ • syndetic pairing of comparative adjectives ‘older and dirtier’ • adverbial of manner ‘splendidly’ • adverbial ‘well on time’ • intensified adjective ‘very different’ • adjective ‘simple’ • syndetic pair of concrete nouns ‘dust and grime’ • noun phrase ‘the joys of engine driving’ • noun phrase ‘a clean job’ • adverbial of manner ‘uneventfully’ • passive verb form ‘was reached’ • cardinal numbers ‘three thousand’, ‘nine hundred’ • modal auxiliary ‘could’.	Some linguistic and literary features that candidates may choose to explore: • cardinal numbers ‘forty’ (miles), ‘six’ (hours) • proper noun ‘Taru Desert’ • adjectives ‘impenetrable’, ‘stunning’ • repetition of stative verb ‘love’ • noun ‘nightmare’ • superlative ‘biggest’ • asyndetic listing using repetition of negator ‘no’ • repetition of verb ‘had to be’ • time sequencing ‘first’, ‘then’, ‘then’ • noun phrase ‘pretty harsh conditions’ • emotive verb ‘suffered’ • syndetic listing of hardships • cardinal number ‘hundreds’ • comparative ‘even longer’.	Some linguistic and literary features that candidates may choose to explore: • anaphoric repetition ‘it was’ • pejorative adjectives ‘crowded’, ‘busy’ • simile ‘like sardines’ • stressed syllables on ‘<u>reality</u>’, ‘<u>nobody</u>’ • adjective ‘miserable’ • pair of adjectives ‘freezing cold or wet’ • antithesis with ‘really hot’ • verbs ‘broke’, ‘started failing’ • adverbial ‘always’ • repeated comparative ‘more’ • metaphor ‘nightmare’ • intensified adjective ‘absolutely impossible’ • repetition of comparative adjective ‘busier and busier’ • second person pronoun ‘you’ • repetition of stressed intensifier ‘<u>really</u>’.
Candidates should use coherent written expression within their response			

	Text A:	Text B:	Text C:
AO2	Candidates may choose to explore: • overview: diesel-electric trains presented as new, efficient technology in contrast to the steam trains they are replacing • sense of momentous occasion suggested by presence of 'official party' and fact that this is 'the first time' the train has run • 'white-overalled technical observers' connotes technological innovation, reinforced by references to speed and 'horsepower' • steam trains described disparagingly as 'older and dirtier' • further favourable comparisons identified in the technical details of how the train is operated • emphasis is on speed, simplicity and cleanliness of new trains • 'uneventfully' suggests that the new train's speed, power and efficiency will become the norm • use of passive 'It is claimed...' could be interpreted as a future promise that may or may not be fulfilled.	Candidates may choose to explore: • overview: the presenter conveys his sense of awe as he recounts the hardships faced by the builders of the railway • use of the first person and evaluative/emotive language such as 'stunning' and 'absolutely love' establish a personal viewpoint • listing ('no towns, no roads...'/'flesh-eating maggots, malaria...') vividly conveys hardships • extreme/unprecedented conditions are described, building sympathy and admiration for the workers • speaker emphasises sacrifices made ('three hundred workers had died') to enable construction of railway • fact that the 'new Chinese line' took 'even longer' could suggest that difficulties remain even in the 21st century – also increases admiration for feat of engineering in the 19th.	Candidates may choose to explore: • overview: a commuter outlines his difficult and frustrating experiences of travelling by train • use of proper nouns at the start to establish authenticity • simile 'like sardines' is a familiar image of overcrowding. Coupled with 'shipped off', implies dehumanisation of commuters • difficulties caused by extreme weather conditions are noted, suggesting that train travel is unpredictable as it is dependent on weather • metaphorical noun 'nightmare' implies psychological as well as physical discomfort • speakers asserts that trains were becoming even more crowded just before the pandemic, making the situation 'impossible', a major factor in his decision to quit his job.

	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 attitudes to railways and rail travel 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

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)
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
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.*

Q2 (i)	Use integrated linguistic and literary approaches to explore how Andrea Ashworth presents the house 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: • noun phrase 'that poor lass' • verbs 'protested', 'insisted' • noun phrase 'a two-bedroomed house' • noun phrase 'a rough area' • dynamic verb 'collapsing' • noun phrase 'the extent of the subsidence' • noun phrase 'a sort of seasickness' • adverbial 'so deeply set in' • adjective 'happy'/noun phrase 'our own walls' • irony 'paradise' • repetition of second person pronoun 'you' • metaphorical nouns 'smack', 'spank' with connotations of physical punishment.
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. Candidates may choose to explore: • overview: the extract illustrates Lorraine's desperation for independence and her determination 'to go it alone' with her daughters even if this involves considerable physical hardship • Auntie Agnes's question at the start raises the links between poor housing/poverty/crime • 'a sort of seasickness' implies visceral reaction • the 'subsidence' of the house could also be interpreted as a metaphor for the instability of family life • Andrea and her sister hide their dismay in order to keep up their mother's spirits – role-reversal • the discomfort of the 'outside loo' is revealingly conveyed through the language of physical punishment – 'smack', 'spank' – which could be read as the continued influence of Hawkins, and/or as foreshadowing further domestic violence later on • last few lines of the extract – reinforcement of link with poverty: the family's relative independence comes at a price, with even the low cost of sub-standard housing forcing them back into severe poverty.

(ii)	Go on to discuss the presentation of houses and homes elsewhere in <i>Once in a House on Fire</i>. [16]
AO2	Candidates need to show understanding of the presentation of houses and homes 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 may choose to explore: • there is a wide range of material to draw on from throughout the memoir. Candidates may well make links between Ashworth's presentation of houses/homes as an indicator of wealth/poverty, social class, and the fluctuating fortunes of the family. • descriptions of home life in Manchester in the early chapters of the memoir, including the homes of relatives – e.g. Granny Chadfield's flat in a 'concrete tower of lonely old people' and Nana Clarke's 'grubby council flat' • Auntie Carla's and Auntie Penny's homes in Canada representing an unattainable dream • the squalid and unsafe conditions that the family have to endure in various homes in Manchester • middle-class homes representing Andrea's aspirations to better herself – e.g. the 'posh' houses described in Chapter 6; Tamsyn Lee's home life as described in Chapter 16. 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: • housing policy in the 1970s and 80s and its impact on working-class families • connections between housing conditions, poverty and social class.

Q3 (i)	Use integrated linguistic and literary approaches to explore how Jenny Diski presents her attitudes to her own state of mind 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: • dysphemism 'killing myself' • noun phrases linked by co-ordinating conjunction 'same result but different feeling' • proper noun 'Nembutal' • abstract noun 'pleasure' • adverbs 'directly', 'instantly', 'utterly' • lexical set of absence 'unconscious', 'blank', 'nothing' • metaphor 'the bin' • metaphor 'convents' • lexical set of crime 'escapees', 'inmates' • tripling of infinitives 'to function, to live my own life, to achieve anything' • abstract nouns 'silence', 'absence', 'pain' • noun phrase 'absolute peace and quiet' • second person pronoun 'you' • parallelism 'It is...' • oxymoron 'singing silence'.
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. Candidates may choose to explore: • overview: in this last chapter of the text, Diski deals openly and honestly with her mental health issues as a teenager and how she dealt with them • the reference to 'my mother's Nembutal' implies that mental health problems could be inherited or influenced by a parent • some revealing language used to describe psychiatric hospitals, e.g. 'the bin', implying that the patients have been discarded by society, while 'inmates' connotes that they are being punished • on the other hand, 'convents' suggests a place of retreat, isolated from wider society • in the second paragraph, the references to 'silence' and 'absence' may be seen as echoing Diski's descriptions of Antarctica earlier in the text • this is reinforced at the end of the paragraph, where she makes the connection explicit.

(ii)	Go on to explore how Diski presents her state of mind elsewhere in <i>Skating to Antarctica</i>. [16]
AO2	Candidates need to show understanding of how Diski presents her state of mind in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents her state of mind. Look for and reward all valid interpretations. Candidates may choose to explore: • references to Diski's stay at the Maudsley Hospital (in the 'Schrodinger's Mother' chapter) • her reflections on her changing state of mind as a response to her experiences of Antarctica in the 'At Sea' chapters • Diski's reminiscences of her state of mind as a child in the 'Whatever Happened to Jennifer?' chapter • her descriptions of dealing with depression in 'The Best Pram in Town' chapter • further comments on her state of mind elsewhere in the 'A Haven in Hove' chapter. 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: • social attitudes to mental health in the 1960s and 1970s • the responses and actions of medical professionals in treating mental health issues.

Q4 (i)	Use integrated linguistic and literary approaches to explore how Eggers presents his home and neighbours 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: • contrasts between present and past tenses • antitheses between adjectives 'perfect and white' and 'filthy', 'black' • adjective 'laughable' • modal auxiliary verb 'will' • simple sentence 'maintenance is impossible' • verb phrase 'needs to be swept' • syndetic listing 'the molding and the grouting, in the nooks and the carpet and the flaws in the structure' • adjectives 'crooked', 'dusty' • concrete noun 'stuff' • anaphora 'always friendly, always cheerful' • asyndetic listing of adjectives 'cheerful, thoughtful, caring' contrasted with 'unnerving' • imperative "'Come on over!'" • comparative 'more affinity' • pre-modifiers 'unmoving', 'snugly closed' • asyndetic listing 'parents, grandparents, their parents' and 'their various diplomas, notices, portraits, needlepoints, etchings' • colour imagery 'blood red'.
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. Candidates may choose to explore: • overview: candidates may read Eggers's description of his home and neighbours as symbolising his state of mind and attitudes following his move to California • at the beginning of the extract, he uses his description of the couch to symbolise the differences between their past life with their parents in Chicago and the present reality • he takes a resigned attitude, asserting that 'decline' is 'inevitable' and that it is 'impossible' to keep up with the housework • his interaction with the neighbours Robert and Benna suggests that he sees them as intrusive and makes excuses not to socialise with them • he prefers his other neighbours, who are not welcoming and rarely see him, suggesting an inclination for privacy • the final paragraph suggests that Eggers sees the house as a repository for family memories, represented by the memorabilia that 'cluttered' the walls. • candidates may also see the symbolic significance of the lack of light that Eggers mentions at the end of the extract

(ii)	Go on to discuss the presentation of different houses and homes elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]
AO2	Candidates need to show understanding of the presentation of different houses and homes 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 may choose to explore: • Candidates have a range of valid examples to draw on from the whole text • Eggers's descriptions of and attitudes to the house in Forest Lake, at the beginning and end of the memoir • his memories of his parents associated with the house • his return following their deaths • descriptions of accommodation in Berkeley • his search for suitable accommodation for himself and Toph, and the attitudes revealed • 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 • issues regarding single parents/adoption • financial concerns and their impact on they type of accommodation available • San Francisco as a city of freedom and diversity • youth/anti-establishment culture in 1980s and 90s America.

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

Q5 (i)	Use integrated linguistic and literary approaches to explore how Capote presents the prison 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: • superlative 'largest' • noun phrase 'a small city' • pre-modified noun phrase 'a turreted black-and-white palace' • nouns 'convict', 'resident', 'citizen' • compound pre-modification 'machine-gun-guarded' • syndetic listing 'cement streets and cell blocks and workshops' • simile 'shaped like a coffin' • proper nouns 'Segregation and Isolation Building', 'The Hole', 'Death Row' • passive 'had been stripped, showered...' • noun phrase 'armed escorts' • dynamic verbs 'marched', 'hustled' • military lexical set 'close haircuts', 'armed', 'marched', 'uniforms' • syndetic listing of concrete nouns 'a cot, a toilet, a basin, and an overhead light bulb'. • simile 'black as a widow's veil'
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. Candidates may choose to explore: • overview: the extract begins in a journalistic style but more literary features are then introduced • at the beginning of the extract, the sheer scale of the prison facilities at Lansing is described, suggesting that the prison system is used as a means of large-scale power and control • Capote uses some ironic language in referring to the prison as a 'palace' and the convicts as 'residents' and 'citizens' • he gives the official and unofficial names of the buildings, implying an attempt to describe the prison from the viewpoint both of the authorities and the prisoners • the comparisons of the isolation building to a 'coffin' and the mesh to a 'widow's veil' carry ominous connotations foreshadowing the fate of Hickock and Smith • the descriptions of how Hickock and Smith are treated clearly demonstrate dehumanisation and control • the reference to the prisoners' faces only being 'hazily discerned by passers-by' could be read as a metaphor for how prisoners are ignored/neglected by wider society.

(ii)	Go on to discuss the presentation of justice and punishment in 1950s/60s America elsewhere in <i>In Cold Blood</i>. [16]
AO2	Candidates need to show understanding of the presentation of justice and punishment in 1950s/60s America in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Capote presents justice and punishment. Look for and reward all valid interpretations. Candidates may choose to explore: • how local law enforcement is presented, specifically the KBI • the behaviour and attitudes of named officers, particularly Dewey, demonstrating their commitment to justice • the methods used by the officers to solve the Clutter murders, including psychological explorations of the motives • references to Perry and Dick's past experiences of imprisonment and punishment • Capote's descriptions of the workings of the American legal system, including the death penalty and the appeal system • various penal institutions and other criminals described in the text. 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: • America in the 1950s/60s • public attitudes to punishment, including the debate around the death penalty • the operation of the American legal/justice system in the 1950s/60s.

Q6 (i)	Use integrated linguistic and literary approaches to explore how Orwell presents his thoughts, feelings and attitudes 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: • noun phrase 'some huge evil intelligence' • verb 'brooding' • simile 'Like being in a lunatic asylum' • verb phrase 'flitted briefly' • lexical set of injury 'invalided out', 'amputated limbs', 'smashed left arm', 'damaged leg' • noun phrase 'a boy of eighteen' • noun phrase 'a queer business' • adverbial of time 'as soon as possible' • adjective phrase 'extremely weak' • verb phrase 'had got to start earning' • abstract noun phrase 'overwhelming desire' • syndetic pair of abstract nouns 'suspicion and hatred' • syndetic list of war-related hardships 'air-raids, trenches' etc.
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. Candidates may choose to explore: • overview: Orwell conveys a sense both of physical hardships and a threatening atmosphere as he describes life in Spain shortly before he is forced to leave the country • at the beginning of the extract, Orwell emphasises the psychological effects of the ominous atmosphere of impending doom • he is mocking and satirical in his tone when he comments on the Duchess of Atholl's experiences • his description of the sanatorium might elicit sympathy for him and his wounded comrades: e.g. 'a boy of eighteen' connotes innocence/vulnerability • Orwell's enforced separation from his wife is a further example of the hardships caused by war • he also describes his own physical frailty, citing this as a reason for an urgent return to England • the listing at the end of the extract conveys how he has had enough of warfare and longs for normality and stability.

(ii)	Go on to discuss how Orwell presents physical and emotional hardships elsewhere in <i>Homage to Catalonia</i>. [16]
AO2	Candidates need to show understanding of Orwell's presentation of physical and emotional hardships 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. Candidates may choose to explore: • there are many possible examples in the text for candidates to comment on • physical privations that Orwell endures in the trenches, particularly in the first half of the text • descriptions of the street-fighting in Barcelona in Chapter 9 • Orwell's experience of being shot, and his subsequent treatment in hospital • the psychological and emotional effects of the 'atmosphere of suspicion, fear, uncertainty, and veiled hatred' recounted by Orwell on his return to Barcelona. 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 context of the Spanish Civil War • problems with the supply of food and munitions, exacerbating physical hardships in the trenches • the political infighting that led to the hostile atmosphere in Barcelona.

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	