



GCE A LEVEL MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE ENGLISH LANGUAGE AND LITERATURE

COMPONENT 3: NON-LITERARY TEXTS

SUMMER 2023 MARK SCHEME

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 **Monday 17 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 fame and being famous 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	<p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • noun phrase ‘the <u>life</u> that I have <u>now</u>’ with stresses on ‘life’ and the adverbial of time ‘<u>now</u>’ • stressed verb ‘<u>dreamed</u>’ • syndetic list of stressed past tense verbs ‘<u>built</u> and <u>struggled</u> and <u>fought</u>’ • repetition ‘I <u>love</u> being <u>famous</u>’ with stress • superlative ‘<u>biggest</u>’ • titles ‘Fresh Prince’, ‘Independence Day’, ‘Men in Black’ • indefinite pronoun ‘everybody’ • repetition of stressed proper noun ‘<u>Will</u>’ • ordinal number ‘<u>first</u> time’ • vocative ‘<u>Mister Smith</u>’ • repetition of declarative utterance ‘I like being <u>Mister Smith</u>’ • antithesis ‘<u>unsafe</u>’, ‘<u>safe</u>’ • upward intonation ‘right’, ‘you know’ • switch from first person singular to plural ‘we had to go’ • euphemism ‘if something were to <u>happen</u>’ • stressed stative verb ‘<u>know</u>’ • lexical set of law ‘sued’, ‘lawyers’, ‘monthly retainer’ • switch to second person ‘you get <u>sued</u> so much’ • intensified adjective ‘<u>absolutely painful</u>’. 	<p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • first person pronouns ‘I’ and ‘we’, changing to second person ‘you’ • adjectives ‘tricky’, ‘elusive’ • conditional ‘if’ • auxiliary verb phrase ‘have to be’ • adjective ‘unique’ • noun phrase ‘the mass media’ • verb ‘consumed’ • noun phrase ‘dramatic entertainment’ • abstract noun ‘fascination’ • asyndetic listing/anaphora ‘the kind of work you do, the kind of career you might have’ • parallelism ‘you earn money from your fame’/‘other people can earn money from your fame’ • noun phrase/elevated lexis ‘parasitic capitalism’. 	<p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • adverbial ‘presumably’ • syndetic pairing of proper nouns ‘Jay Z and Beyonce’ • informal ‘yeah’ • stressed verbs ‘<u>did not</u>’, ‘<u>see</u>’ • idiom ‘in the <u>flesh</u>’ • ‘I was just like’ as colloquial synonym for ‘I said’ • interjection ‘oh my <u>God</u>’ • rhetorical interrogative ‘<u>how</u> has this <u>happened</u>’ • repetition of co-ordinating conjunction ‘and’ with micropauses • proper noun ‘Queen Bey’ • upward intonation on ‘came up’ • second person pronoun ‘<u>you</u>’ • modal auxiliary ‘<u>might</u>’ • ellipsis ‘started <u>crying</u> <u>didn’t</u> go well’ • adjective ‘<u>intense</u>’ • use of ‘latch-ons’ by other participants.
Candidates should use coherent written expression within their response			

	Text A:	Text B:	Text C:
AO2	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> overview: the speaker appears egotistical but there is also a sense of self-parody Smith implies that he has achieved his ambitions but this was something that he had to work very hard for (<u>'built and struggled and fought'</u>) he loves being at the centre of attention contrast between 'Will' and 'Mister Smith' suggests that being famous conveys higher status, with people showing more deference repetition of 'I <u>like</u> being <u>Mister Smith</u>' conveys his excitement 'I feel <u>safe</u>' shows self-confidence in his status switch to first person plural 'we' – possibly referring to his entourage? Or maybe a self-conscious adoption of the 'royal we'? [laughs] indicates self-awareness – his speculation about the hospital is not to be taken seriously the ending of the extract emphasises the more negative side of fame. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> overview: an analytical, almost scientific approach to the definition of 'celebrity' Jenner was expecting the definition to be obvious but discovered that it was not language of compulsion/conformity: 'have to be', 'needs to be' etc. being distinctive is a key criterion: 'unique', 'identifiably yours' a celebrity's 'private life' is paradoxically public language such as 'consumed' and 'parasitic' suggests that others will enjoy or gain from the celebrity's fame. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> overview: the transcript suggests that there is a hierarchy of celebrities, with famous people such as Emilia Clarke hero-worshipping/over-awed by Beyoncé Clarke emphasises her surprise, e.g. through the stressed syllables and rhetorical question Proper noun 'Queen Bey' has connotations of royalty but this is combined with familiarity shown in the abbreviation of her name Clarke's anecdote implies she was over-awed/tongue-tied – may create sense of empathy King's supportive comments reinforce the idea of Beyoncé as royalty/someone to be respected and treated with deference Noble's comments (although comedic/hyperbolic) suggest that some celebrities get a distorted view of what the world is like.
AO4	<p>Candidates need to demonstrate awareness of the similarities and differences between the three texts.</p> <ul style="list-style-type: none"> 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 fame is represented by the speaker. Well-informed responses may connect the texts in terms of more demanding contextual factors. <p>Reward all valid and meaningful connections.</p>		

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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • astute and illuminating connections between unseen texts, including comments on style, attitudes etc. • confident connections between text genres • purposeful and productive comparisons
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • secure exploration of connections between unseen texts • secure understanding of connections between text genres • well-selected points of comparison and/or contrast
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • sensible exploration of connections between unseen texts • sensible understanding of connections between text genres • reasonable selection of points for comparison and/or contrast
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • 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: Non-literary text study

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

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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.

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)	<p>Use integrated linguistic and literary approaches to explore how Andrea’s stepfather, and his relationship with her, is presented in this extract. [24]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • auxiliary verb ‘had to’ • syndetic pairing of adjectives ‘super-quiet and still’ • noun phrase ‘his day of rest’ • pathetic fallacy ‘the rain slapped a wet, grey curtain against the window’ with choice of dynamic verb ‘slapped’ • adverbials ‘under the table, where my stepfather couldn’t see me’ • guttural alliteration ‘got his goat’/fricative alliteration ‘flamin’ little freak’ • anaphora ‘I looked at...’ • onomatopoeia ‘thud’ • adjective ‘furious’ • tag question ‘You said you hate me, didn’t you?’ • vocative ‘Daddy’ • verb ‘squeezed’ • dynamic verbs ‘grabbed’, ‘gripping’, ‘ripped’, ‘crumpled’, ‘tossed’ • repetition of imperative ‘Admit’ • repetition of noun ‘fist’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • overview: the extract creates sympathy for Andrea as it highlights Peter’s aggressive and unreasonable behaviour • ‘what he called his day of rest’ may imply irony/sarcasm • there is a sense that everything revolves around his welfare/comfort and nothing must be done to disturb this • candidates may note the use of pathetic fallacy to suggest the drabness of Andrea’s existence and the choice of the verb ‘slapped’ with its obvious connotations of physical punishment • Andrea concealing her book from Hawkins implies she is afraid of his angry reaction • the details of the fairytales could be seen as a metaphor for Andrea’s hopes and dreams of escape, even at this young age • the mention of the ‘Chinaman’ underlines Andrea’s fear of the consequences if the figure is damaged again – alternatively, the anaphora could imply a link with Hawkins – both are fragile and easily ‘broken’ • Hawkins’s reaction suggests volatility – ‘furious’ but then immediately returning to torpor. His use of the imperative suggests control/authority • Hawkins jumps to the conclusion that Andrea said she hated him and will not listen to her explanation – he is prejudiced/unreasonable • the deliberate and calculated destruction of the book (‘He tore out every single page to the end’) may be seen as a metaphor for his attempts to destroy Andrea’s hopes and dreams.

(ii)	Go on to discuss the presentation of fathers and fatherhood elsewhere in <i>Once in a House on Fire</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of fathers and fatherhood 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.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • candidates are likely to draw on a range of material from across the text, making connections between the attitudes, language and behaviour of Peter and Terry, possibly with some references also to Andrea’s biological father • there are infrequent references to Andrea’s biological father, though when he is mentioned he is presented as an idealised father-figure (e.g. page 20) • the main focus is likely to be on the physical and emotional/psychological abuse perpetrated by both Peter and Terry – numerous possible examples from throughout the memoir • ominous signs at the start of Peter’s background – ‘he had gone through a whole other family’ (page 5) and Lorraine’s naivety about him (‘He’d not lay a finger on them!’ – page 11, reference to sexual abuse – page 19). Likewise, Terry’s background is referenced by Lorraine’s comment about his ‘private sidelines’ (page 197), again hinting at a darker side to his character • Peter’s violent behaviour is sometimes tempered by descriptions of him behaving as a kind father –e.g. pages 12-13, 69-70, 94-5 – but this never lasts long • similarly, Terry is also capable of conforming to the stereotype of the supportive, helpful father – e.g. pages 193-4 • other similarities that could be explored include their involvement in criminal activity and their attitudes to education. <p>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.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question include:</p> <ul style="list-style-type: none"> • traditional/stereotypical ideas about the role of the father as head of the family/breadwinner • changing social roles of men and women in the 1970s/80s • links between Peter’s and Terry’s behaviour/attitudes and social class

Jenny Diski, *Skating to Antarctica* (Virago)

Q3 (i)	Use integrated linguistic and literary approaches to explore how Jenny Diski presents her attitudes to travel in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • adjective 'remarkable' • noun phrase 'secret crevices' • superlative 'deepest'/metaphor 'deepest blue heart' • adverbials 'above', 'between' • simile 'as white and still as another berg' • adjectives 'uncanny', 'peaceful', 'deceptive' • syndetic listing in sentence beginning 'Nothing about this region...' • coinage 'porpoised' • personification 'other landscapes fidget' • paradox 'Nothing there stays the same, but nothing changes' • rhetorical questions in second paragraph • metaphor 'the trailer of a movie' • repetition of second person pronoun 'you' • shift to first person singular pronoun 'I'.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • Diski conveys a sense of awe and wonder at the size and majesty of the icebergs • she also communicates a sense of peacefulness and inner calm prompted by her experience • the environment is so remote it is not even 'a place' but only a point on a chart, or perhaps 'a dream place' • paradoxically, the seascape is constantly changing yet always staying the same • in the second paragraph, Diski muses about the very nature of 'experiencing' a place that she has travelled to • she reflects on the concept of the traveller as a perpetual 'outsider'. Unable truly to become 'part of this landscape' • for Diski, the most valuable part of the experience has been observing the icebergs from the solitude of her cabin.

(ii)	Go on to explore how Diski presents different attitudes to travel elsewhere in <i>Skating to Antarctica</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of different attitudes to travel in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents different attitudes to travel.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • the ways in which Diski uses her travel to Antarctica as a metaphor for self-discovery • the descriptions of the landscapes/seascapes as a metaphor for her mental health issues • connections that Diski makes with her past – e.g. her feeling of ‘pure unsheltered emptiness’ at St Andrew’s Bay triggers a childhood memory (Pp. 166-7) • various attitudes that Diski observes in her fellow travellers – e.g. Mona, Big Jim, the Roths, the ‘Shackleton Appreciation Society’ etc. • the soldiers Andy and Scot on South Georgia. <p>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.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question include:</p> <ul style="list-style-type: none"> • attitudes towards single travellers • the significance of the autobiographical nature of the text • attitudes to issues such as religion, history and colonialism • attitudes towards age and the elderly.

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

Q4 (i)	Use integrated linguistic and literary approaches to explore how Eggers presents friendship in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • indefinite pronoun ‘everyone’ • asyndetic listing of proper nouns • noun phrases ‘high school’, ‘grade school’ • vague cardinal number ‘about fifteen’ • first person plural pronoun ‘us’ • syndetic listing of jobs done by some of his friends • noun ‘conscripts’ • juxtaposition of ‘surreal’ and ‘immeasurably comforting’ • noun phrase ‘a willy-nilly world of faux-cousins, -aunts, -uncles’ • asyndetic listing of tasks/activities that friends are involved with • verb ‘entice’ • verb phrase ‘to play roles’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • candidates may recognise the ambivalent nature of Eggers’s attitudes to friends and friendship, as revealed in this extract • Eggers emphasises the sheer number of his friends from Chicago who have come to live in California – perhaps implying their homogeneity • the references to jobs suggest that many of them are in precarious/low-paid employment • ‘conscripts’ contradicts ‘volunteers’ and suggests that Pete is doing this work against his will: the title of the periodical he edits could be read as ironic • in the second paragraph, Eggers alludes to generational differences when he refers to his and Beth’s surprise at losing touch so quickly with their parents’ friends. • in the third paragraph, Eggers implies that he relies on his friends to act as a surrogate family • in particular, ‘the girls’ perform stereotypically domestic duties for Eggers and Toph • Eggers also finds it amusing that some of his friends are willing to ‘play roles’ as if they were ‘extended family’, fulfilling a need for entertainment in addition to providing a link with his past life.

(ii)	Go on to discuss the presentation of friendship in 1980s America elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of friendship 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.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • candidates have a range of valid examples to draw on from the whole text: • the account of the funeral of Eggers’s father in Chapter 1 • aspects of male friendship in Eggers’s upbringing of his younger brother Toph • the continuation of Eggers’s description of his friends in Chapter 5 • Eggers’s descriptions of being part of the team producing <i>Might</i> magazine • Toph’s difficulties in forming friendships with his peers, referenced in Chapter 7 • how Eggers deals with the attempted suicide of his friend John • Eggers’s and his friends’ reactions to Shalini’s accident • his account of his interactions with friends when he returns to Chicago in Chapter 10. <p>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.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question include:</p> <ul style="list-style-type: none"> • connections between friendship and youth/anti-establishment culture in 1980s and 90s America • connections between friendship and gender.

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

Q5 (i)	<p>Use integrated linguistic and literary approaches to explore how Capote presents the relationship between Nancy and Susan in this extract. [24]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • imperative 'Tell' • minor sentences in opening exchanges • interrogative 'Something wrong?' • italicised relative pronoun '<i>that</i>' • first person plural pronoun 'we' • modal auxiliary 'will' • interrogative 'Can't you make your father understand that?' • verb phrase 'would have presumed to' • abstract noun phrase 'the rarity of similar and equal sensibilities' • adverbial 'deeply' • negated adjectives 'neither brave nor reticent'.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • overview: the conversation, and the narrator's comments, provide clear evidence that the relationship is a very close and trusting one, in which Nancy confides in Susan about sensitive family matters • Susan's demanding tone at the start (e.g. use of imperative, and her refusal to accept Nancy's denial of anything wrong) suggests the relationship is close – politeness is not needed. Also suggests that Susan can tell that Nancy is not telling the truth • the two girls have discussed Mr Clutter's issue with the Nancy/Bobby relationship 'completely', again illustrating the depth of their friendship • quoted speech from Susan suggests their future is planned ('when we go off to Manhattan') • however, Susan has no advice to offer when Nancy tells her something that is 'beyond her experience', although she can still act as a sounding-board for Nancy's anxieties • Susan's 'privileged' status is shown when she asks about Nancy's mother – topic is so sensitive that no other friend of Nancy would have asked. Underlines special nature of their friendship • this is largely explained by the way in which Susan had been 'ardently adopted' by the Clutter family • 'the one person' again suggests the unique nature of the relationship – so close that Nancy can let her guard down and feels no need to hide her true feelings.

(ii)	Go on to discuss how Capote presents different types of friendship elsewhere in <i>In Cold Blood</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of different types of friendship 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 friendship.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • it is likely that candidates will largely focus on the presentation of Perry and Dick’s friendship, and that many will also explore other examples of friendship and consider similarities/differences • the basis of Perry and Dick’s friendship: not secure, as it is based on the desire to commit a crime. • Perry and Dick have some things in common, but Capote describes these merely as ‘surface traits’ (page 28) • the origins of Dick and Perry’s friendship – meeting in prison (pages 40-44) • Perry and Willie-Jay’s friendship (pages 40-44) • Dewey’s friendship with the Clutters, first referenced on page 76 • further evidence of the close friendship between Susan and Nancy – e.g. pages 90-91 • Susan’s subsequent friendship with Bobby Rupp • many examples of Perry and Dick’s friendship during the time between the crime and their arrest. <p>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.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question include:</p> <ul style="list-style-type: none"> • Capote’s friendship with Harper Lee • rural American society in the 1950s/60s • prison life • young people and school.

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

Q6 (i)	Use integrated linguistic and literary approaches to explore how Orwell presents his impressions of the class system in Barcelona in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • noun phrase ‘the only conceivable thing to do’ • noun phrase ‘virtual control’ • metaphor ‘in full swing’ • syndetic pair ‘startling and overwhelming’ • superlative ‘the first time’ • metaphor ‘in the saddle’ • dynamic verbs ‘seized’, ‘gutted’, ‘burnt’, ‘demolished’ • adverbial ‘<u>temporarily</u> disappeared’ • second person pronoun ‘you’ • Spanish salutations ‘<i>Senor</i>’, ‘<i>Don</i>’, ‘<i>Usted</i>’, ‘<i>Salud!</i>’, ‘<i>Buenos dias</i>’ • adverbial ‘everywhere’ • noun phrase ‘the wealthy classes’ • adjectives ‘queer and moving’ • syndetic listing ‘either fled, been killed, or voluntarily come over to the workers’ side’ • nouns ‘bourgeois’, ‘proletarians’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • overview: Orwell describes his amazement at the egalitarian nature of life in Barcelona, but also suggests that this state of affairs is not what it seems • he emphasises his status as an outsider and remarks on the striking contrast with England • some indications are visual, e.g. the flags, while others are to do with the behaviour of others, e.g. the anecdote about the hotel manager • Orwell’s characteristic use of the second person pronoun ‘you’ to help the reader empathise • the appearance of the people is also very striking – Orwell notices the almost total absence of the middle-classes • however, he suggests that he was mistaken – most of them were ‘lying low and disguising themselves’. The reality of the class system in Barcelona is not as utopian as he first thought.

(ii)	Go on to discuss how Orwell presents social class elsewhere in <i>Homage to Catalonia</i>. [16]
AO2	<p>Candidates need to show understanding of Orwell’s presentation of social class 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.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates could include the following:</p> <ul style="list-style-type: none"> • the social equality that Orwell witnesses in the militia (e.g. page 8), but he asserts that this leads to indiscipline • Orwell admires the ‘decency’ of the Spanish working-class people that he meets but also recognises that they were under-equipped and ill-prepared for warfare • the use of social class in propaganda (e.g. ‘Don’t fight against your own class!’ – page 45) • the lack of social class distinctions and the experience of genuine Socialism in Aragon (pages 87-88) • the changes that Orwell notices when he returns to Barcelona (‘no outward sign of working-class predominance’ – pages 93-101) • political rivalries within the working class, e.g. the CNT/UGT feud (pages 102-105), culminating in the suppression of POUM • political comments made in the appendices. <p>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.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question include:</p> <ul style="list-style-type: none"> • class-based political movements in Europe in the 1930s • the attitudes, beliefs and behaviour of the working class in Spain • class conflicts, particularly in Barcelona.

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

Band	<p align="center">AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)</p>	<p align="center">AO2 Analyse ways in which meanings are shaped in texts (12 marks)</p>
4	<p align="center">10-12 marks</p> <ul style="list-style-type: none"> • 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 	<p align="center">10-12 marks</p> <ul style="list-style-type: none"> • 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	<p align="center">7-9 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response 	<p align="center">7-9 marks</p> <ul style="list-style-type: none"> • 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	<p align="center">4-6 marks</p> <ul style="list-style-type: none"> • 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 	<p align="center">4-6 marks</p> <ul style="list-style-type: none"> • 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	<p align="center">1-3 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p align="center">1-3 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of extract
0	<p align="center">0 marks: response not worthy of credit or not attempted</p>	

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

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	<p align="center">7-8 marks</p> <ul style="list-style-type: none"> 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 	<p align="center">7-8 marks</p> <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of the text confident grasp of overview
3	<p align="center">5-6 marks</p> <ul style="list-style-type: none"> 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 	<p align="center">5-6 marks</p> <ul style="list-style-type: none"> sound awareness of the influence of contextual factors on the production and reception of the text secure grasp of overview
2	<p align="center">3-4 marks</p> <ul style="list-style-type: none"> 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 	<p align="center">3-4 marks</p> <ul style="list-style-type: none"> some awareness of the influence of contextual factors on the production and reception of the text some grasp of overview
1	<p align="center">1-2 marks</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of text 	<p align="center">1-2 marks</p> <ul style="list-style-type: none"> 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	