



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

**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.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

AUTUMN 2020 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 **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 **THURSDAY, 5TH NOVEMBER.**

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.*

Q1	Compare and contrast the presentation of attitudes to the environment in Texts A-C. [40]		
	Text A:	Text B:	Text C:
AO1	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • adverbial ‘seemingly’ • first person plural pronoun ‘us’ • collocation of abstract nouns ‘awe’ and ‘wonder’ • contrasting abstract noun ‘fear’, with stress • first person plural pronoun ‘we’ • noun phrase ‘the underwater world’ • noun phrase ‘extraordinary animals’ • verb ‘discovered’ • noun phrase ‘new insights’ • adverbial of time ‘for years’ • adjective ‘vast’ • co-ordinating conjunction ‘but’ • stressed adjective ‘wrong’ • noun phrase ‘a significant impact’ • statistic ‘eight million tonnes’ • pejorative adjective ‘lethal’ • repetition of adverbial ‘never’ • abstract nouns ‘power’ and ‘awareness’ • possessive determiner ‘our’ • repetition of first person plural pronouns ‘we’ and ‘us’. 	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • contractions such as ‘I’m’ and ‘who’s’ • upward intonation on second person pronoun ‘you’ • hyperbole ‘every minute of the day’ • anaphora ‘worried about...’ • asyndetic listing ‘insecticides pesticides food additives carcinogens’ • technical/scientific lexis in concrete nouns such as ‘carcinogens’ and ‘radon gas’ • imperative ‘let me tell you’ • repeated stress in ‘<u>s</u>aving <u>e</u>ndangered <u>s</u>pecies’ • repetition of noun phrase ‘endangered species’ • pejorative adjective ‘arrogant’ • rhetorical question ‘doesn’t anybody understand that’ • statistic ‘way over ninety per cent’ • repetition of ‘<u>e</u>ver lived’ with stress • onomatopoeia ‘whoosh’ • stress on ‘<u>w</u>e didn’t <u>k</u>ill them <u>a</u>ll’ for comic effect. 	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • adverbial ‘All around the world’ • stative noun ‘love’ • proper noun ‘the Arctic’ • concrete noun ‘experts’ • pejorative adjective ‘catastrophic’ • proper noun ‘Shell’, which is repeated several times in the text • cardinal numbers ‘millions’, ‘three hundred thousand’, ‘hundreds of thousands’, ‘over seven million’ • adverb ‘dangerously’ • verbs ‘forced’ and ‘blocked’ • first person plural pronouns ‘we’ and ‘us’ • adverbial ‘further than ever before’ • syndetic listing of alliterated proper nouns ‘Moscow to Mumbai to Madrid’ • comparative ‘louder’ • conditional ‘If we stand strong’ • modal auxiliary verb ‘can’.
Candidates should use coherent written expression within their response			

<p>AO2</p>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> the repeated use of the pronouns 'we' and 'us' to emphasise a sense of collective responsibility for the welfare of the oceans the sense of discovery implied by phrases such as 'extraordinary animals' and 'new insights' 'we thought...' and the co-ordinating conjunction 'but', suggesting that the oceans are more vulnerable than previously suspected 'our actions', evoking a sense of responsibility and perhaps guilt in the listener a sense of optimism suggested by the emphasis on the 'power to do something' adverbial 'surely' introduces speaker's personal view utterance 'the future of humanity...' underlines vital importance of taking action. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> the speaker's use of irony intimate/conversational style invoked by 'See...' and 'you got...' the way in which the speaker sets himself apart from others ('I'm not one of these people') rhetorical question 'you got people like this around you' to establish rapport with audience anaphoric repetition of 'worried' to mock the concerns of 'these people' listing combined with quick-fire delivery to show speaker's disparaging attitude to concerns repetition of pejorative adjective 'arrogant' to show speaker's disparaging views of environmentalists rhetorical question 'doesn't anybody understand that' implies that speaker is more intelligent/has access to superior knowledge use of statistic to create authority 'we didn't' implies lack of collective responsibility. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> opening declarative asserts people's 'love' for the Arctic as an uncontested fact invocation of 'experts' who 'know' something implies authority that cannot be questioned frequent repetition of the proper noun 'Shell' to emphasise identity of the adversary frequent use of large numbers to illustrate idea of mass protest verbs 'forced' and 'blocked' and 'jumped in front' have connotations of coercion/direct action listing of cities shows global nature of campaign conditional 'If' suggests that success of campaign is only certain if protest continues.
<p>AO4</p>	<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 literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections. The majority of candidates are likely to make connections in terms of context and how it affects the way that the environment 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		

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Section B: Prose

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

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

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

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

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

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

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

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

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

Q2 (i)	Use integrated linguistic and literary approaches to explore how Andrea Ashworth presents poverty and how the family react to it in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • adverbial 'absolutely' • non-standard adjective 'brassic' • simile 'like a poem' • adjectives 'flimsy'/'watery' • compound adjectives 'thin-sliced'/'petrol-tasting' • 'icy wind and rain' – pathetic fallacy? • proper noun 'Kwik Save' • noun 'emporium' used ironically • pre-modifier 'so-called' • dynamic verb 'shrivelled' • noun phrase 'our cash-out routine' • syndetic listing of noun phrases 'a pot of jam, a jar of pickled onions and two packets of Rich Tea' • noun phrase 'heartbroken looks' • dynamic verb 'smashed' • simile 'like a man' • repetition of co-ordinating conjunction 'or' • verb 'seethed'.
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> <ul style="list-style-type: none"> • overview: this episode describes the privations caused by poverty and the ways in which Andrea's mother responds • juxtaposition of 'composed'/'perfect handwriting'/'like a poem' with the reality could suggest that Andrea's mother retains some pride and tries to rise above her situation • descriptions of the items of food imply low quality, possibly creating sense of sympathy • possible use of pathetic fallacy in that the weather conditions symbolise the family's adversity and struggles against it • ironic use of language such as 'emporium' and 'miracles' set against the reality • 'everybody knew'/'nobody seemed to care' imply sense of helplessness/lack of alternatives • the reference to 'routine' suggests that this episode is familiar • reinstating the jam implies that Andrea's mother is attempting to reward the girls and lessen their disappointment • language such as 'filched'/'trial'/'confessions' initially suggests a light-hearted approach

	<ul style="list-style-type: none"> • however, Andrea’s mother’s reaction – ‘smashed’/‘screeches’ – demonstrates the effects of poverty on the individual in her serious response to an incident that many may consider rather trivial • this is reinforced in the last paragraph of the extract, where their mother’s ‘rage’ is provoked by trivial misdemeanours, suggesting that poverty is adversely affecting her mental health.
(ii)	<p>Go on to discuss the presentation of poverty and its effects elsewhere in <i>Once in a House on Fire</i>. [16]</p>
A02	<p>Candidates need to show understanding of the presentation of poverty 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 may refer to and analyse the following points:</p> <ul style="list-style-type: none"> • references to poverty in Chapters 1 and 2, before the family emigrate to Canada, and attempts to disguise it • in Chapters 3 and 4, descriptions of contrasts between their new life in Canada and their life in Manchester, in terms of poverty/relative luxury • descriptions of living conditions in Manchester in Chapter 7, when the family return there • anecdotes relating to poverty, e.g. Andrea’s school uniform in Chapter 8 • poverty as a source of shame – e.g. Andrea ironing her uniform so she won’t ‘look like one of the poor kids at school’ (Chapter 9) • further references to squalid living conditions in Chapter 10 • in Chapter 12, the family’s temporary relief from poverty following the introduction of Terry into their lives • their quick return to a life of poverty following Terry’s imprisonment (Chapter 13) • Andrea’s visit to Tamsyn’s house in Chapter 16, where the affluence of Tamsyn’s family is presented as a contrast to the conditions in the Ashworth household. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
A03	<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"> • the relationship between poverty and social and economic issues such as unemployment and housing • Lorraine’s dependence on men to alleviate poverty • the family’s feelings of shame, demonstrated by Andrea’s attempts to disguise their poverty from her friends.

Jenny Diski, *Skating to Antarctica* (Virago)

Q3 (i)	<p>Use integrated linguistic and literary approaches to explore how Jenny Diski presents the penguins and how she and her companions react to them in this extract. [24]</p>
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • noun phrase ‘this timeless standing’ • negatives ‘unwitnessed’, ‘unwitnessing’ • syntactic parallelism of ‘always’ • adverbs ‘slowly’, ‘eventually’ • negated noun phrase ‘not the slightest difference’ • comparative ‘fewer’ • adjectives ‘cute’, ‘ridiculous’, ‘busy’ to describe the penguins • simile ‘like an echo’ • dynamic verbs ‘waddle’, ‘marching’, ‘slide’ • anthropomorphic idiom ‘letting their hair down’ • adverbial ‘however’ to indicate change in tone or contradictory information • abstract noun ‘opportunity’ • modifiers ‘frantic’, ‘fevered’ • modal verb indicating certainty ‘<u>will</u> die of starvation’.
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> <ul style="list-style-type: none"> • initially, Diski presents the penguins and the landscape they inhabit as unchanging and unaffected by the presence of humans, suggested by ‘timeless’ ‘always had been, always would be’ etc. • candidates may suggest that Diski is trying to rationalise her presence in Antarctica by claiming that human activity makes no difference • ‘I ached for the endurance and indifference of this landscape’ might imply that Diski is trying to project it onto her own experiences/feelings • sense of detachment in her description of ‘my fellow travellers’ • however, Diski also acknowledges that the adjective ‘cute’ is more than simply a cliché – it is an accurate description • the penguins’ ‘ridiculous dignity’ is endearing and encourages us to see them as possessing human qualities. Diski also states that this anthropomorphism is ‘what we do’, an integral part of human behaviour • in the third paragraph, however, Diski contradicts much of what she has stated: the skuas are presented as threatening/aggressive • contrary to initial impressions, the penguin colony is in fact very active. Quotations such as ‘impossibly active’, ‘vulnerable’ and ‘die of starvation’ present them as battling against adversity.

(ii)	<p>'Diski's descriptions of animals usually reveal more about her own attitudes than about the animals themselves'. Go on to explore how Diski presents animals elsewhere in Skating to Antarctica. [16]</p>
AO2	<p>Candidates need to show understanding of the presentation of animals in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents animals.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates may refer to and analyse the following points:</p> <ul style="list-style-type: none"> • descriptions of birdwatching on pages 42, 51-2, 118-9: Diski suggests that it is a form of 'collecting', with the birdwatchers actually showing little interest in the characteristics of the bird themselves • references to non-native animals which, when introduced, caused 'havoc', yet were also creative as well as 'destructive' – e.g. description on page 51 of beaver dams: 'beautiful and ghostly' • Diski's account of her companions' reactions to the film about whaling, on pages 131-2, in which she criticises their 'self-righteousness' and 'sentimentality' • description of elephant seals on pages 141-4 and 171-2, combining feelings of awe and wonder with a sense of absurdity • references to penguins on pages 160-4 and 169-71, in which Diski implies differences between appearance and reality: while the penguins appear to have a placid existence, in reality they are under constant predation: 'It's not much of a life being a penguin'. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic 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"> • changing attitudes to animals over time: e.g. Diski's travelling companions strong disapproval of whaling • the use of modern technology to record different animals, and Diski's attitudes towards this.

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

Q4 (i)	<p>Use integrated linguistic and literary approaches to explore how Eggers presents the setting in this extract.</p> <p style="text-align: right;">[24]</p>
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • adverbial of place ‘To our right’ • proper nouns ‘Pacific’, ‘Chicago’, ‘California’ etc. • repeated first person plural pronoun ‘us’ • syntactic parallelism – repetition of ‘only up here’ • noun phrase ‘a big shiny globe’ • intensified adjectives ‘so flat’, ‘so straight’ to describe Chicago • repetition of co-ordinating conjunction ‘and and and’ • use of dashes as punctuation between clauses/phrases • simile ‘shaped like rockets and explosions’ • metaphor ‘red toothpicks and string’ • proper noun ‘Superman’s North Pole Getaway’ • rhetorical interrogative ‘how many do you need after all?’ • syntactic parallelism ‘we...there’.
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> <ul style="list-style-type: none"> • opening sentences combine a sense of excitement with danger (‘nothing in the way of a guardrail’) • frequent use of proper nouns gives the extract grounding in a specific, real setting • at the same time, Eggers implies a godlike perspective (‘Only up here does the earth look round’) • the second person ‘you’ makes it easier for the reader to visualise what Eggers is describing, and invites our complicity with him • ‘You are never aware of these things in Chicago’ creates a clear sense of contrast between different settings, with Chicago representing the everyday/ordinary and California representing the unreal/fantastic • use of dashes could reflect the narrator’s sense of breathless excitement • ‘...with humbler views’ implies that Eggers believes he and his family are privileged • a sense of awe and wonder is conveyed in the narrator’s description of the landscape at night • at the end of the extract, ‘nothing really is that real anymore’ is a reminder of the radically changed circumstances of Eggers and his siblings, and suggests that he is using the descriptions of setting as a metaphor.

(ii)	<p>Go on to discuss the presentation of different settings elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>.</p> <p style="text-align: right;">[16]</p>
A02	<p>Candidates need to show understanding of the presentation of different settings in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Eggers explores different settings and their significance.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates may refer to and analyse the following points:</p> <ul style="list-style-type: none"> • the descriptions of the family home in Chapter 1 and its associations with Eggers’s parents and in particular his mother’s illness • further references to the car journey described in Chapter 2 (beyond the extract) with the connotations of beauty, glamour and danger in the descriptions of the Californian setting • after they leave the sublet, the descriptions of apartments in Chapter 3 • the narrator’s presentation of different settings in Berkeley – e.g. home and office • Eggers’s return to Chicago in Chapter 10. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
A03	<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"> • the family home and its contents illustrating the family’s social standing/background • life in California suggesting the affluence/aspirations of 1990s America.

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

Q5 (i)	Use integrated linguistic and literary approaches to explore how Capote presents violence and the ways in which people react to it in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • declarative ‘It was hard to look again’ • adverbial ‘that much’ • adverbial ‘right in front of his face’ • past perfect tense ‘had been cut’ • dynamic verbs ‘taped’, ‘tied’, ‘strung up’, ‘cut down’ • parenthetical remark ‘God knows how’ • noun phrase ‘a blood-stained footprint’ • interrogatives ‘But why? To torture him?’ • syndetic listing ‘Ambulances arrived, and the coroner...’ • adjectives ‘quiet’, ‘whispery’ • declarative ‘he hadn’t heard a sound’ • italicisation ‘<i>feel</i>’, ‘<i>murdered</i>’ • adjectives ‘dazed’, ‘numb’ • abstract nouns ‘viciousness’, ‘suffering’, ‘horror’ • dysphemisms ‘dead’, ‘murdered’.
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> <ul style="list-style-type: none"> • overview: graphic, forensic descriptions of the murder scene combined with the shocked reactions of Hendricks and of others in the community • ‘It was hard to look again’ implies the shocking nature of the scene • sense of excess/sadism: ‘plain shooting couldn’t account for that much blood’/‘right in front of his face’ • description of Mr Clutter being tied up – suggests the killers were calculating and ruthless • questioning indicates Hendricks’ inability to make sense of events/killers’ motivation • listing of visitors to house underlines the scale of the professional response from different groups of people • adjectives ‘quiet’/‘whispery’ suggest sense of disbelief • adjectives such as ‘dazed’/‘numb’ imply a physical effect on the witness • italicising of ‘<i>feel</i>’/‘<i>murdered</i>’ to imply shocked tone of voice/disbelief • staccato simple sentences/minor sentences (‘They were dead. A whole family’) to imply Hendricks struggling to articulate his reactions.

(ii)	<p>Go on to discuss the presentation of violence and its causes elsewhere in <i>In Cold Blood</i>. [16]</p>
<p>AO2</p>	<p>Candidates need to show understanding of the presentation of violence in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Capote presents violence.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates may refer to and analyse the following points:</p> <ul style="list-style-type: none"> • references to both Perry and Dick being ‘maimed’ in road accidents • Susan Kidwell and Nancy Ewalt’s discovery of Nancy Clutter’s body, and their reactions • the earlier part of Hendricks’ testimony, where he describes the murder scene in detail – emphasising not only the violence but the clinical/planned nature of it (also suggested in Stoecklein’s testimony – page 74) • Perry’s use of the invented story about his attack on King in order to gain credibility with Dick (Pp. 108-9) • references to violence in Perry’s past – e.g. his assault on his father (Pp. 132-3), violence between his parents (P. 177), the violent deaths of his brother and sister (Pp. 179-80) • references to previous murder cases worked on by Dewey (Pp. 146-7), which are described as trivial in comparison to the Clutter case • Perry and Dick’s reactions to reading the account of the Walker murders (Pp. 192-3) • Perry’s account of the Clutter killings under questioning from the detectives (Pp. 236-9) • Perry’s written ‘autobiographical statement’ includes references to violence in his past (Pp. 265-7) • psychiatric explanations for extreme violence – the report from the <i>American Journal of Psychiatry</i> paraphrased on Pp. 290-4 • conflicting theories on explanations for violence – Pp. 298-9 • the description of the Andrews case (Pp. 304-9) • the crimes of York and Latham (Pp. 315-8). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<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"> • ideas about the role of environment/upbringing/personality in explaining an individual’s propensity for violence • the reactions of the community to the violence of the Clutter murders.

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

Q6 (i)	<p>Use integrated linguistic and literary approaches to explore how Orwell presents conditions in Spanish jails in this extract. [24]</p>
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • second person pronoun ‘you’ • metaphor ‘stamped yourself’ • noun phrase ‘steel doors’ • adjective ‘dreadful’ to describe Orwell and the American militiaman not daring to acknowledge each other • asyndetic listing of clauses beginning ‘I had known him for months...’ • adjective ‘fatal’, which could be read metaphorically or literally • premodifier ‘so-called’ • cardinal numbers in ‘twenty feet square’/‘close on a hundred people’ • proper noun ‘Newgate Calendar’ • premodifiers suggesting physical privations, e.g. ‘frowzy’, ‘bare’, ‘ragged’, ‘murky’ • noun ‘dump’ • superlative ‘the poorest’ • noun phrase ‘beastly stench’ • verb ‘penned’.
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> <ul style="list-style-type: none"> • at the start of the extract, Orwell uses the second person ‘you’ and ‘yourself’ to position the reader in the narrative and create empathy • first paragraph emphasises atmosphere of paranoia and surveillance: ‘The police watched the people who came and went...’ etc. • second paragraph extends this through descriptions of how Orwell and the Spanish and American militiamen are afraid of acknowledging each other (hence, the phrase in the question ‘conditions in Spanish jails’ does not <u>only</u> refer to physical conditions) • the adjective ‘fatal’ in the final sentence of the second paragraph could be interpreted as hyperbole but may also have a literal meaning • many examples in the third paragraph of physical conditions, including the intertextual reference to the ‘Newgate Calendar’ – Orwell emphasises both the lack of cleanliness and the Spartan conditions • ‘penned’ has connotations of animals, suggesting the prisoners are being dehumanised, as does the noun ‘dump’ • details such as the amputee being without his crutch imply the authorities’ callousness and/or their indifference to suffering • variety of sensory impressions – e.g. ‘murky light’, ‘deafening racket’, ‘beastly stench’ • last paragraph of extract suggests that Kopp maintains personal dignity – ‘he had kept his uniform neat and had even contrived to shave’ – perhaps also implying his defiance in the face of adversity.

(ii)	<p>Go on to explore the presentation of punishment and control elsewhere in Homage to Catalonia. [16]</p>
<p>AO2</p>	<p>Candidates need to show understanding of Orwell's presentation of punishment and control 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 may refer to and analyse the following points:</p> <ul style="list-style-type: none"> • sporadic references early on in the text, e.g. on pages 29-30, where Orwell comments on the effectiveness of class loyalty as means of keeping control of soldiers in the militias without the need for punishment (although he does qualify this by mentioning that deserters were often shot) Also, on page 61 he mentions that 'five Fascist sentries were shot for negligence' • the CNT/UGT feud is referenced on Pages 104-5 • some use of foreshadowing on page 124, where Orwell outlines his fears of retribution against the POUM • on page 131, the government's 'display of force' as a deterrent, with Valencian Assault Guards 'walking the streets like conquerors' • as the text progresses, references to foreboding become more frequent, e.g. pages 133-4 – 'atmosphere of suspicion and hostility' and PSUC demands to suppress the POUM • the arrest and imprisonment of Bob Smillie. (Pages 140-1) No habeas corpus in Spain • references to Anarchists and POUM members being jailed without trial or charge (pages 156-7) and the treatment of POUM militiamen in Barcelona (Pages 157-8) • candidates will most likely focus on the detailed account of the suppression of POUM and its consequence for Orwell, his wife and their friends (Pages 165-78) • the death of Smillie 'like a neglected animal' (Pages 178-80) and Orwell's evident anger at this act of cruelty • the imprisonment of Kopp, and Orwell's attempt to have him freed (pages 182-6) • the police search of Orwell's wife's room (Pages 187-8), which Orwell compares to 'the recognized Ogpu or Gestapo style'. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<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"> • the legal situation in Spain at the time – lack of habeas corpus • the complex political situation during the civil war, with shifting allegiances and loyalties often resulting in harsh punishment and retribution for former allies.

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

Band	<p align="center">AO1</p> <p>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</p> <p align="center">(12 marks)</p>	<p align="center">AO2</p> <p>Analyse ways in which meanings are shaped in texts</p> <p align="center">(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	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	<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	