



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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 A LEVEL ENGLISH LANGUAGE AND LITERATURE

COMPONENT 3

SUMMER 2018 MARKSCHEME

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	10	20

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 plays other than those mentioned in the mark scheme.

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 education 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"> • first person singular subject pronoun 'I' • patterning: 'I speak'/'I raise' followed by 'not...' and 'but...' • use of present tense • lexical set – 'speak', 'voice', 'shout', 'heard' • anaphora of 'Their right to...' • third person possessive determiner 'their' • abstract nouns 'peace', 'dignity', 'opportunity' • vocative 'Dear friends' to suggest intimacy • adverbial of time 'on the 9th October 2012'. Specific date cited to guarantee authenticity • proper noun 'Taliban' • repetition of dynamic verb 'shot' • adverbial of place 'on the left side of my forehead' • stative verb 'silence' in contrast with verbs such as 'speak' at the start • co-ordinating conjunction 'But'/simple sentence 'But they failed' • antithesis: 'silence', 'voices' • co-ordinating conjunction 'And' • pejorative noun 'terrorists' • personification of abstract nouns 'fear' and 'hopelessness' • tripling of abstract nouns 'Strength, power and courage' • personification 'was born' • anaphora of first person possessive determiner 'My' • epistrophe: '...the same' in final three sentences. 	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • first person plural possessive 'our' • initial adverbial 'In our day' • stress on '<u>up</u>' • simile 'they were like doctors policemen' • rising intonation on 'be' to indicate questioning tone • adverbial 'all' to indicate universal characteristic • use of latch on (=) between participants • adjective 'authoritarian' applied to teachers • stresses on '<u>then</u>', '<u>authority</u>' and '<u>respected</u>' • declarative 'That's right' to confirm agreement with other speaker's opinion • non-fluency features – e.g. 'when we remember when we first first year' • stress on first syllable of noun '<u>uproar</u>' • stress on first syllables of '<u>lesson</u>' and '<u>caning</u>' • repair: 'he just (1) uh from that moment on...' • repetition of '<u>never</u>' with stress on first syllable • shift to present tense: 'they wouldn't get away with it nowadays' • hedging: 'I don't think...' • 'don't think it harms' echoed by other speaker's utterance 'don't think it hurts...' • use of latch ons and repetition at the end to indicate agreement between speakers. 	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • first person plural 'we', then replaced by extensive use of first person singular 'I' • simile 'like a day out' • non-Standard forms, e.g. 'gonna', 'likes', 'an that' • patterning: 'it's not just...'/it's something...' • stress on '<u>love</u>' • switch to second person 'you're' • simile 'life is like an act' • reflexive pronoun 'yourself' • stress on stative verb '<u>stand</u>' to indicate strength of feeling about school • non-Standard intensifier 'pure' • intensifier 'very' • adverbial of frequency 'every day' • stress on dynamic verb '<u>cry</u>' • non-fluency features, e.g. repetition of 'I need'/repair 'I'm that I'm good' • repetition of 'I don't like asking for help' • stressed modal auxiliary '<u>might</u>' • speaker refers to herself using the second person 'you', suggesting detachment.
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 speaker's initial use of first person 'I' to emphasise that she is a spokesperson for others connotations of youth and innocence in 'all girls and boys' the extended metaphor of 'voices' contrasted with 'silence' the listing of 'rights' using the well-established rhetorical technique of anaphora the shift halfway through from the abstract to the specific, with the speaker recounting personal experience this is also demonstrated by the use of the dynamic verb 'shot' and the concrete noun 'bullet' – underlines the brutal reality of what happened to her juxtaposition between what the Taliban 'thought' and what actually happened (which was the opposite to their intention) the speaker emphasises that the shooting changed her ('fear and hopelessness died') in a positive way, yet paradoxically she is still 'the same' person extract ends by looking forward optimistically: 'ambitions'/'hopes'/'dreams'. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> the emphasis on nostalgia and an idealised past: 'In our day the teachers were looked up to' the concepts of 'authority' and 'respect' as valuable ideals the ways in which the two speakers latch on to each other's utterances and share views, implying shared values and possibly suggesting that they know each well Dave's use of an anecdote to illustrate his views about teachers having authority the punishment that Dave describes seems excessive ('the whole lesson caning the whole class') yet he approves the shift from past to present tense to contrast the very different attitudes towards discipline/corporal punishment between the 1950s and the present day the way the two speakers support each other at the end (e.g. the utterance 'don't think it harms' echoed by 'don't think it hurts'. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> the speaker's initial use of the plural first person pronouns 'we' and 'us' to suggest that her opinions are shared by others the attitude to education implied by comparing school to 'a day out' the more personal/individual attitudes expressed by the speaker when she relates her liking for drama candidates might relate the comment that 'life is like an act' to the speaker's views at the start – perhaps suggesting that her dismissive view of school is really 'an act' to secure status/credibility with her peers extensive use of first-person 'I' to emphasise the personal/subjective nature of her comments the use of non-fluency features to emphasise the informal/semi-spontaneous nature of the text the shift in attitude throughout the text to a more optimistic and mature outlook at the end.
-------------------	---	--	---

AO4

Candidates need to demonstrate awareness of the similarities and differences between the three texts.

- Candidates should compare and contrast the texts in terms of style, attitudes and meanings.
- Candidates are likely to make connections in terms of 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 education is represented by the speaker.
- Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. influence of class/gender/social background on attitudes to education).

Reward all valid and meaningful connections.

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (20 marks)
5	<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: 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 plays 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 Ashworth presents the relationship between Terry and Andrea’s mother 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.</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"> • third person pronouns ‘he’ and ‘him’ • comparative ‘more alive’ • diminutive proper nouns ‘Rainie’ and ‘Tez’ to suggest intimacy • noun phrases to describe Terry’s appearance and clothing: e.g. ‘strawberry-blond curls’, ‘Cuban heels’ • noun phrase ‘a lump of gold’ to describe the ring he is wearing • metaphor ‘drowning in waves of shyness’ to suggest Andrea’s reaction to meeting Terry • colour imagery – ‘strawberry-blond’, ‘black nylon flares’, ‘gold’, ‘blue kaleidoscopes’ • adverbial of manner ‘dancing brilliantly’ • dynamic verb ‘knocked out’ (used here as a metaphor) perhaps foreshadowing Terry’s subsequent behaviour.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations.</p> <p>From Chapter 12 of the autobiography, Ashworth describes her first encounter with her mother’s new partner, Terry. Symbolically, this takes place on New Year’s Eve, which may suggest optimism and new beginnings. Initial impressions, as mediated through the persona of the narrator, may appear positive: e.g. the description of Terry as ‘looking more alive than anyone else’ and his apparently friendly manner towards Andrea and her sisters. The ‘real, film-style kiss’ might also suggest that this is the beginning of a romantic relationship. However, the emphasis on his ostentatious dress sense may imply that he is affecting a false appearance to impress Lorraine and her family, and the description of Andrea and her sisters being metaphorically ‘knocked out’ at the end of the extract could be read as a sign of what will come later in the text.</p>

(ii)	'In Ashworth's memoir, men consistently attempt to exert power.' Explore the presentation of male-female relationships elsewhere in <i>Once in a House on Fire</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of male-female relationships 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 draw on a wide variety of material from Ashworth's autobiography and the likely focus will be on the presentation of the relationships between Andrea's mother and her two partners – Peter Hawkins, then Terry. Candidates may productively explore similarities and patterns in the development of the relationships – initial impressions of both men (in Chapters 1 and 12 respectively) depict them as friendly and helpful to Lorraine and her daughters (e.g. Peter buying sweets for the girls, Terry repairing their tape recorder). However, in both cases this soon gives way to episodes of psychological and physical violence. There are also signs that both men are harbouring secrets – for example the description of Peter's previous family in Chapter 1 and the suggestion of his inappropriate relationship with the babysitter, Tracy ('Tracy's mother was livid because Peter Hawkins had spoiled her daughter'), and the comment that Terry 'never mentioned where he was going', shortly after he has been introduced for the first time in Chapter 12. Candidates could also explore the girls' changing attitudes to Terry – for example, the shift from calling him by his first name to calling him 'Dad'. Other male-female relationships are also referenced in the text – for example, Andrea and Jamie – which could be contrasted with Lorraine's dysfunctional relationships.</p> <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"> • the relationships between Lorraine and Peter/Terry illustrating inequality/discrimination. • concepts/stereotypes of working-class masculinity.

Jenny Diski, *Skating to Antarctica* (Virago)

Q3 (i)	Use integrated literary and linguistic approaches to examine how Diski presents her mother 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.</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"> • adjective ‘inexplicable’ to describe the behaviour of Diski’s mother • noun phrase ‘urgent impulse’ to describe her attitude to religious belief • series of rhetorical questions to suggest her bafflement at how God has treated her • noun phrase ‘a primitive, minimal belief’ • simile to compare Diski’s mother to an ‘infant’ responding to its ‘physical wants’ • metaphor – ‘almost entirely unfettered by the rational functions of her forebrain’ • syndetic list – ‘screamed and howled, and hit out’ • simile ‘like skating on newly formed ice’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations.</p> <p>The extract is taken from the section of Diski’s text entitled ‘Whatever Happened to Jennifer?’ in which she deals with her childhood experiences, including her memory of her mother. In the extract, Diski makes it clear that she believes her mother’s behaviour was frequently irrational – for example in her reference to her attitudes to religion. Diski portrays her mother as impulsive, reacting emotionally rather than rationally, often over-reacting to trivial setbacks, and compares this to the typical behaviour of a small child. Yet Diski also absolves her mother for much of the blame for this behaviour and the effect it had on her – ‘She was sad, rather than bad’ – and feels very little anger towards her, reacting instead with some sympathy. The simile of ‘newly formed ice’ is important here – Diski is implying that her mother was very fragile emotionally but that there was no possible alternative to this.</p>

(ii)	Go on to explore the presentation of Diski's mother elsewhere in <i>Skating to Antarctica</i>. [16]
AO2	<p>Candidates need to show understanding of similarities and differences in the presentation of Diski's mother in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents her mother.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates have a wide choice of examples to cite, with Diski's portrayal of her mother often being quite multi-layered. For example, the first time she is mentioned is when Diski is recounting her parents' wealth. The provision of books and daily skating and ballet lessons for her daughter might suggest that Jenny was brought up by considerate parents but there is also a reference to her mother's 'desperate need to display wealth'. When the money ran out and Diski's father left, Diski's mother 'struggled heroically' to maintain their lifestyle but they were eventually left living in an 'empty shell' as they awaited eviction. Later in the same chapter, Diski recounts her last meeting with her mother – shortly after the death of her father in 1966 – in which she presents her mother's behaviour as irrational and self-dramatising. Diski then goes on to reflect on the possible reasons for her mother's failure to contact her in the intervening years. Candidates could also explore how Diski deals with her own daughter's curiosity about her grandmother, and Diski's reflections on her mother when she revisits the block of flats where she lived as a child to meet some of her old neighbours. There are also several relevant references in the 'At Sea' sections: for example, the detailed description on Pages 148-150 of the 'single photograph of my mother' and the memories it evokes. In the final section of the book, Diski reflects on her ambivalent feelings on discovering that her mother had died in 1988.</p> <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"> • Diski's mother's Jewish identity • attitudes to psychological illness.

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

Q4 (i)	Use integrated linguistic and literary approaches to examine how Eggers presents his attitude towards the police 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.</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"> • simple sentences to describe the police car • adjectives ‘huge’, ‘immaculate’, ‘shiny’ • simile ‘like an enormous toy’ • syndetic listing to describe the officer’s appearance • adjectives to describe the interior of the car: ‘beautiful’, ‘clean’, ‘bright’, ‘perfect’ • Eggers’ choice of the noun ‘groin’ rather than ‘crotch’ because he thinks it is more ‘police-appropriate’ • concrete nouns ‘shotgun’, ‘computer’, ‘radio’ • rhetorical question ‘Is that possible?’ • simile ‘like tourists’ • adverbial ‘suddenly’ • simple sentence to sum up feelings: ‘It’s an event’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations.</p> <p>This extract illustrates some of Eggers’ attitudes to the police and to authority figures in general. The general impression is that he finds the episode quite exciting – for example, he is impressed by the appearance of the police car, its equipment, and of the police officer. The narrator is also aware of the officer’s power and authority and tries to defer to this, for example by consciously choosing the more ‘police-appropriate’ noun ‘groin’. The mention of the ‘shotgun...at eye level’ could also be interpreted as a sign of the power of the police. Candidates may point out the ambiguity of the narrator’s rhetorical question ‘Is that possible?’ when he hears that the police have stopped a car within ‘three or four minutes’: does it suggest that the narrator is impressed by their efficiency, or that he is suspicious? They may see the final paragraph of the extract as evidence of the narrator’s immaturity, as he appears to be quite excited by the scale of the police force’s reaction – ‘At least four police cars. Five.’ He sees it as an ‘event’ and likes to be at the centre of attention.</p>

(ii)	<p>‘Eggers’ encounters with authority figures usually reveal his mistrust of them.’ Go on to examine the presentation of authority figures elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]</p>
AO2	<p>Candidates need to show understanding of the presentation of authority figures 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 may begin their answer by referring to the immediate aftermath of the extract and how it undermines the presentation of the police: the suspects that the police have apprehended are clearly innocent, suggesting either incompetence or wilful persecution. When Eggers asks about the likelihood of the police finding the suspects or his wallet, the officer demonstrates indifference, describing the incident as a ‘little thing.’ In a later episode involving the police – in Chapter 7, when they are called because the narrator’s friend John is suspected of taking an overdose - they are portrayed as ineffectual and ‘casual’. Other authority figures who appear in the text include medical staff: for example, in Chapter 1, the doctor who treated Eggers’s mother is presented as an authoritative but austere figure who ‘does not joke much’ and warns of the seriousness of her condition. Later in the chapter, the narrator fantasises about ‘breaking her out’ of hospital ‘even the doctors say no’, suggesting that he enjoys the idea of rebelling against authority, an idea which is also explored in his dealings with Toph’s school. For example, in Chapter 3 he quotes an honest yet facetious note that he writes to explain his younger brother’s absence – ‘but the fact is that we woke up late. Go figure.’ Later in the chapter he describes Toph’s teacher as ‘a moron’ and when he meets her he describes her as ‘severe – with distended, angry eyes.’ Candidates might also refer to such things as the ‘bizarre and threatening notices from Social Security’ referenced in Chapter 4 as a further example of the narrator’s attitude to authority. A very different view of authority is explored in the episode in which President Clinton visits the Bay Area and Eggers and his brother join the crowd. Clinton is described as ‘our man’ who is ‘thrillingly articulate’ and ‘knows we love him’.</p> <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"> • attitudes to authority figures in the United States in the late 20th century – e.g. breakdown in trust/deference • mistrust of authority as a reaction to the situation that Eggers finds himself in following the death of his parents • Eggers’ presentation of himself as politically liberal, particularly in the Clinton episode outlined above.

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

Q5 (i)	Use integrated linguistic and literary approaches to examine how Truman Capote presents the police officers 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.</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"> • dynamic verbs ‘shifted’ and ‘wet his lips’ to suggest the effect of the detectives’ questioning on Perry • anaphora ‘You never...’ • use of interrogatives, e.g. ‘What were their names?’ • use of imperatives, e.g. ‘Tell us the name of the motel’ • noun ‘heavyweight’ to describe Clarence Duntz, both literally and metaphorically • switch to present tense in the description of Duntz • dysphemisms ‘killed’/‘killing’ used to expose Perry’s guilt • metaphor ‘conjuring a card’ • use of free indirect discourse to reveal Dewey’s reaction to Perry’s silence (Paragraph beginning ‘A full minute elapsed...’) • adjective ‘abrupt’ to describe Dewey (also reflected in his frequent use of simple/minor sentences).
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations.</p> <p>This extract offers candidates many opportunities to explore the techniques used by Dewey and Duntz to make Perry reveal the truth. The beginning of the extract is a turning-point in the two detectives’ treatment of Perry as they are now starting to challenge his testimony, and Perry’s reaction is shown in his uncomfortable body language, possibly an admission of guilt. The use of techniques such as the imperative ‘Tell us...’ implies that they have authority over him and this is reinforced by the description of Duntz’s physical characteristics, with the noun ‘heavyweight’ possibly metaphorically suggesting that he is someone to be respected. Candidates might also comment on the way the two detectives co-operate with each other as a sort of ‘double act’ to wear down Perry’s resistance. The metaphor of ‘conjuring a card’ suggests that the detectives are treating the interrogation as a game and their tactics have already been worked out by ‘prior consultation’, implying that they are in control and have an advantage over Perry. The success of their approach is revealed in the description of the effect on Perry – ‘silence’ for a ‘full minute’ – and Dewey’s interpretation of this as an admission of guilt.</p>

(ii)	Go on to explore the presentation of police officers elsewhere in <i>In Cold Blood</i>. [16]
A02	<p>Candidates need to show understanding of the presentation of police officers in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Capote presents law enforcement.</p> <p>Look for and reward all valid interpretations.</p> <p>Candidates may be expected to combine comments on the law enforcement representatives in general with analysis of how specific police officers are presented. In Section 2 – Persons Unknown, the Kansas Bureau of Investigation is portrayed as a competent and well-organised agency, with ‘state-wide organisation’ and a remit to intervene when a case ‘seems beyond the competence of local authorities’, implying that its officers are skilled and experienced in dealing with difficult cases. Capote emphasises Dewey’s experience and qualifications as making him the ‘inevitable and appropriate’ choice to investigate the Clutter murders. Dewey’s personal involvement with the Clutters also motivates him to discover the truth. Nye, Church and Duntz are described as ‘three of the KBI’s ablest investigators’, a ‘strong team’. The reader is given detailed information about Dewey’s thought-processes in theorising about possible suspects and motives, suggesting that he is highly analytical and conscientious in his approach to the investigation, and also demonstrates an open-minded attitude as he is willing to consider a number of possibilities. Dewey is even presented as monomaniacal, his ‘fixation’ with the Clutter case obsessing him to the exclusion of all else, even buying Christmas presents for his family. Candidates could also comment on the detailed descriptions of Nye’s investigative methods, revealing his skill and diligence.</p> <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"> • Attitudes to police officers and law enforcement in 1950s America • Capote’s real-life friendship with Dewey and the suggestion that the presentation of Dewey is highly favourable in return for the help that Dewey gave Capote during the writing of the book.

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

Q6 (i)	Use integrated linguistic and literary approaches to discuss how George Orwell presents the journey to Barcelona 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.</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"> • adverbial of time ‘After three and a half months at the front’ • noun phrase ‘abrupt and startling change of atmosphere’ • asyndetic list describing physical discomforts of the journey: ‘the dirt, the noise’ etc. • tripling: ‘privation, comradeship and equality’ • verb ‘invaded’ with obvious connotations of warfare, yet is applied to peasants boarding the train • listing of items brought on board the train by the peasants • dynamic verbs ‘shouted’, ‘kissed’, ‘waved’ describing the actions of the militiamen • second person pronoun/determiner: ‘you’, ‘your friend’ to elicit empathy from the reader • interjection of authorial first person narrative stance: ‘I do not doubt’ • adjective phrase ‘profoundly happy’ • co-ordinating conjunction ‘But’ to begin final sentence, suggesting that the narrator is about to give contradictory information .
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations.</p> <p>In this extract, Orwell uses his description of the train journey to emphasise the stark contrast between the front and Barcelona. He highlights the mixed ‘atmosphere’ on board the train, including the physical privations such as ‘dirt’ and ‘discomfort’ combined with feelings of ‘comradeship’ and ‘equality’, and suggests that this is an extension of his experiences on the front line. It is interesting that the narrator should apply the verb ‘invaded’ not to the soldiers themselves but metaphorically to the peasants who board the train during the journey, implying that the peasants are imposing themselves on the soldiers. Also, the list of items brought on board by the peasants becomes increasingly outlandish, culminating in a ‘considerable flock of sheep’ – this creates the impression of the narrator bringing a wry humour to his observation of the journey. The militiamen are presented as loud and active, with a number of dynamic verbs being used to describe their actions. As is common in his writing, Orwell employs the second person to help the reader share his experiences, when he describes how the soldiers help each other to drink wine, which also suggests feelings of comradeship and co-operation. This leads to ‘everyone’ on the train feeling ‘profoundly happy’, the sense of companionship and equality over-riding the physical discomforts of the journey. However, at the end of the extract, a more ominous note is struck, with Orwell describing the atmosphere in Barcelona as ‘alien’ and ‘hostile’.</p>

(ii)	<p>"Through accounts of his journeys, Orwell reveals his attitudes to both peace and conflict." Go on to explore the ways in which Orwell presents journeys elsewhere in <i>Homage to Catalonia</i>. [16]</p>
AO2	<p>Candidates need to show understanding of the presentation of journeys 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>In addition to the episode selected for the extract question, there are several examples of journeys in the text which candidates could compare and contrast. In the first example, at the end of Chapter 1, Orwell notes a disjunction between what he disparagingly terms 'the conquering-hero stuff' and the chaotic reality of the journey. This is continued at the start of Chapter 2, with emphasis being placed on the squalid conditions that Orwell and his comrades have to endure. Later in Chapter 2 there is a detailed and evocative description of the three-mile journey, on foot, to the front line. The short description of the journey to Huesca at the end of Chapter 4 offers something of a contrast, with, for example, the place being compared to 'a city of doll's houses'. Following his shooting, Orwell describes the journey to hospital in Barbastro in Chapter 10, again emphasising the physical privations that he endures, and the subsequent train journey to Tarragona is also described in similarly graphic detail. In Chapter 11, Orwell describes 'a series of confused, tiresome journeys' following his discharge from the hospital, again emphasising physical squalor and Orwell's disillusionment with the lack of organisation. In Chapter 12, the description of the train journey stands as a stark contrast, with Orwell and his wife above suspicion because they looked 'bourgeois'. In the final paragraph of the text, England, in comparison to Spain, is presented as idyllic but also complacent.</p> <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"> • the contrasts between romanticised/stereotyped views of the Spanish Civil War and the reality as Orwell experienced it • links between the details described in the text and the political and military developments in the war.

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	10-12 marks <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 	10-12 marks <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	7-9 marks <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 	7-9 marks <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	4-6 marks <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 	4-6 marks <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	1-3 marks <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 	1-3 marks <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	