



GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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

SUMMER 2019 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 **Monday, 8th July**.

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

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

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

Section A: Comparative analysis of spoken non-literary texts

Mark allocation

| | | |
|-----------------|-----------------|-----------------|
| AO1 | AO2 | AO4 |
| 10 marks | 10 marks | 20 marks |

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

In their response candidates are required to:

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

1. **Using integrated linguistic and literary approaches, compare and contrast the presentation of attitudes to London in Texts A – C.** [40]

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

| | Text A: | Text B: | Text C: |
|------------|---|---|--|
| AO1 | <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • superlative ‘greatest’ with stress on first syllable • declarative utterance ‘London is...’ • intensifier ‘so’ • adjective ‘proud’ • shift from first person singular pronoun ‘I’ to first person plural possessive determiner ‘our’ • adverbial of manner ‘deeply’ • syndetic pairing of abstract nouns ‘hope’ and ‘trust’ • second person plural pronoun ‘you’ to indicate the electorate • adverbial ‘just’ • stress on determiner ‘few’ • deictic expression ‘here’ • shift to past tense ‘Back then I never dreamt’ • non-standard form ‘wanna’ • repetition of noun phrase ‘every single Londoner’ with pattern on stress on first syllable of each word • metaphorical noun phrase ‘a burning ambition’ • modal auxiliary ‘will’ • pre-modifying adjective ‘great’ in noun phrase ‘our great city’ | <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • use of present tense throughout • conditional ‘If’ • second person ‘you’ • proper noun ‘Camden’ • adverbial ‘incredibly’ • stress on auxiliary verb ‘do’ • syndetic listing of concrete noun phrases • stress on abstract noun ‘the <u>truth</u>’ • parallelism/repetition of ‘I know it’s’ • pejorative adjective ‘crazy’ and abstract noun ‘excess’ • repetition of stressed abstract noun ‘<u>truth</u>’ • parallelism ‘no money’/‘no space’ • filler ‘um’ followed by timed pause • negated superlative ‘not the healthiest’ • adjective ‘safe’ modified by adverbial of degree ‘fairly’ • stressed intensifier ‘<u>so</u>’ • parallelism ‘<u>so</u> much fun and <u>so</u> much excitement’ • repetition of co-ordinating conjunction ‘and’ • asyndetic listing of noun phrases beginning with the pre-modifier ‘new’ • noun phrase ‘every single <u>day</u>’ | <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • use of present tense throughout • proper nouns ‘Los Angeles, Washington D.C. and New York City’ in syndetic list • deictic ‘this’ • noun phrase ‘star attraction’ • proper nouns ‘Capitol’, ‘White House’ and ‘Times Square’ • informal phatic utterance ‘Hi’ • first person ‘me’ • proper nouns ‘Westminster’, ‘Big Ben’, ‘Trafalgar Square’ • noun phrase ‘London’s political centre’ • antithesis of adjectives ‘historic and contemporary’ • personification ‘born’ • verbs ‘see’, ‘admire’, ‘take a peek’ • imperative ‘Allow’ • noun phrases ‘modern traffic’, ‘big city bustle’ • first person plural possessive determiner ‘Our’ |

| | | |
|--|--|--|
| <ul style="list-style-type: none"> • repetition of plural abstract noun 'opportunities' • parallelism 'me and my family'/'you and your family' • alliteration 'comfortable commute' • stative verbs 'being' and 'feeling' • comparatives 'cleaner' and 'healthier' • stress on determiner 'all'. | <ul style="list-style-type: none"> • co-ordinating conjunction 'but' • second person 'you'/'you're'/'yourself' at end. | <ul style="list-style-type: none"> • noun phrase 'one of the world's great cities'. |
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Candidates should use coherent written expression within their response

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| AO2 | <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the declarative 'London is the greatest city in the world' indicates certainty about his opinion • the connotations of the mixture of pronouns in the first few lines: 'I' to emphasise the personal nature of his speech; 'our city' to imply togetherness with his audience; 'you' to thank the electorate who have just voted for him • the mention of growing up 'on a council estate just a few miles from here' suggests that London gives all its citizens, even those from 'humble' backgrounds, the chance to achieve power and status – underlined by the repeated mentions of 'opportunities' • the sense that Khan is repaying London for the opportunities that he and his family benefitted from • towards the end of the speech, the speaker shifts towards making promises for the future – although they are quite vague (e.g. 'affordable' and 'better pay' are not quantified). | <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the use of second person at the start to help the listener visualise the experience • proper noun 'Camden' adds specificity/authenticity • the stresses in the adjectival phrase '<u>incredibly dirty</u>' to suggest the speaker's disgust • syndetic listing of noun phrases makes this more concrete and specific • 'to excess' suggests a moral judgement on those responsible, but slightly mitigated by 'I guess' • definite article 'the' and abstract noun 'truth' emphasises that the vlog has authority, which is based on personal experience • filler 'um' immediately followed by 1 second pause suggests that the speaker may be reluctant to make a further criticism of London, underlined by mitigation 'not the healthiest' • repetition of 'and' may | <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the use of the names of American cities and landmarks to make the podcast more relatable for the target audience • '...its answer to' implies that the US landmarks are the originals and the London ones are copies • the greeting 'Hi, I'm Rick Steves' is friendly and adds authority as the speaker is a well-known tourist guide • emphasis on contrasts – 'both historic and contemporary' to suggest variety of appeal to visitors • use of 'we'll see' to imply that the speaker is physically accompanying the listener on the walk • continued juxtaposition of 'London's past' with 'today', emphasising continuity |
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| | | <p>suggest child-like excitement</p> <ul style="list-style-type: none"> • asyndetic listing of series of noun phrases pre-modified with the adjective 'new' suggests wide and constantly changing variety of activities in London • 'what you're getting yourself into' illustrates that the text is aimed at a precisely-defined target audience – those considering moving to London. | <ul style="list-style-type: none"> • 'Allow about two hours' further suggests authority as the speaker knows how long it will take • 'Big city bustle' could be read as a euphemism • noun phrase 'two thousand years of fascinating history' as a clear selling point for the target audience. |
| AO4 | <p>Candidates need to demonstrate awareness of the similarities and differences between the three texts.</p> <ul style="list-style-type: none"> • Candidates should compare and contrast the texts in terms of style, attitudes and meanings. • Candidates are likely to make connections in terms of 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 London is represented by the speaker. • Well-informed responses may connect the texts in terms of more demanding contextual factors. • Reward all valid and meaningful connections. | | |

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

| Band | AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks) | AO2 Analyse ways in which meanings are shaped in texts (10 marks) | AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (20 marks) |
|------|---|---|--|
| 5 | <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 |

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

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| Q2 (i) | <p>Use integrated linguistic and literary approaches to explore how Andrea Ashworth presents different attitudes to education 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 ‘My secret fear’ • parallelism: ‘not posh enough’/‘not Catholic enough’ • noun phrase ‘a fancy college’ to describe Xaverian • noun phrase ‘Marks and Spencer clothes’ as a signifier of Tamsyn’s social class • metaphor: ‘Left out in the cold’ • comparative ‘as smart’ signifying Andrea’s looks in comparison to the other prospective students (rather than her intelligence) • verb phrase ‘had managed’, implying that Andrea and Tamsyn’s achievement was surprising • abstract noun ‘punishment’ to suggest the views of their peers about post-compulsory education • asyndetic list beginning ‘Angie was starting out...’ to list the jobs that some of their peers have secured. |
| 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"> • the extract highlights dramatically differing views of education. • Andrea describes her class-based anxiety that the college is ‘fancy’ and that she is not ‘posh enough’ to go there, also believing that she and Tamsyn might be judged on their appearances. • Andrea is reassured that her appearance on the day of the interview is ‘just as smart’ as the other applicants and that the teachers are ‘impressed’ by the fact that she and Tamsyn show such academic promise despite attending ‘a rough inner city school’ – although there is perhaps also a note of condescension here. • at end of first paragraph it is also implied that the school are interested only in academic achievements: ‘The question of being Catholic never came up’. • when Andrea and Tamsyn are accepted at Xaverian, most of their peers react with incredulity at their ‘stupidity’ for voluntarily continuing with their education instead of making money. • list of the various paths taken by the other students, including dropping out of school, being sent to Borstal, ‘busy having babies’ and securing low-skilled work. General attitude of their peers is that education is a pointless chore and that making ‘loads of dosh’ is more important, demonstrating their short-term/materialistic views. |

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| (ii) | <p>Go on to discuss attitudes to education in the 1980s elsewhere in <i>Once in a House on Fire</i>. [16]</p> |
| AO2 | <p>Candidates need to show understanding of the presentation of education 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> <ul style="list-style-type: none"> • candidates may draw on a wide variety of material from Ashworth’s autobiography and the likely focus will be on the contrasting views of education presented in the text. • numerous examples of Andrea’s two stepfathers showing their contempt for her reading and learning: even in Chapter 1 there is a description of Peter deliberately destroying the book of fairy tales that she had been reading – ‘He tore out every single page to the end’ – symbolising his attempts to destroy Andrea’s dreams and ambitions which she ultimately realises through her education. • in Chapter 2 Andrea’s early educational achievements are highlighted when she wins a competition at school and is ‘pushed up a year’. The book she wins, <i>The Secret Garden</i>, depicts a place ‘where everything was so much more bright and shiny than in the world outside’, which candidates might link to the idea of education offering Andrea the possibility of escape from her traumatic domestic life. • however, Peter does not allow her to take it to Canada and puts it ‘on the pile of things to be sold or given away’, illustrating his disparaging attitude to the notion of self-improvement. • theme of Andrea’s precocious academic achievement is continued with the references to her now being two years ahead of her age at school in Canada (Chapter 5) and the description of her as a ‘little Einstein’ when she rapidly completes her eleven-plus exam. • Andrea’s mother reacts with pride when she passes easily but Andrea’s hopes of going to grammar school are then dashed when the family have to return to Manchester where Andrea will attend a comprehensive school. • Andrea’s account of the maths class in Chapter 8 may also be cited by candidates as an example of the rigid hierarchy operating at Whitbrook High School, with the most conscientious sitting at the front, having ‘arrows of scorn aimed at their heads’ by those in the back row. • in Chapter 13, Andrea describes her feelings towards the articulate girls in the English class, and also her developing friendship with Tamsyn, who sees education as a means of improving her social standing by ‘becoming middle-class.’ • education is increasingly presented as a way for Andrea to escape her background and domestic circumstances, and also as an act of revenge against Terry: ‘In our house...homework makes you a rebel!’/‘The sight of posh books made Dad sneer’ (Chapter 14) • in Chapter 16, Terry’s reaction to being told that Andrea is ‘university material’ is to describe the teacher as a ‘snooty bitch’. • in the following chapter, Andrea describes how she is inspired by life at her new college, where her opinions and learning are valued and she is not judged for what her voice sounds like or where she comes from. • transformative power of education is further reinforced when Andrea is accepted into Oxford University (Chapter 19): ‘My place at Oxford was not just about books; it made me suspect I might be as good a person as anyone else’. |

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| | 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. |
| 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 relationship between education and social class, with education giving the prospect of escaping a difficult upbringing• the very different attitudes to education demonstrated by different groups: Andrea, Tamsyn, the students at Xaverian College and Oxford, many of Andrea's teachers on the one hand; Peter, Terry and many of Andrea's peers at secondary school on the other hand. |

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Jenny Diski, *Skating to Antarctica* (Virago)

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| Q3 (i) | Use integrated linguistic and literary approaches to explore how Jenny Diski presents memory 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"> • proper noun ‘Cyclops’ • adverbial of time ‘at some time on the future’ • verb ‘skipped over’ • personification ‘dead and gone’ • metaphor ‘frozen’ • repetition of abstract noun ‘memory’ • parenthesis: ‘as far as I can make out’ • metaphor ‘discrete packets dotted all over the place’ • fronted co-ordinating conjunction ‘or’ to suggest uncertainty about the nature of memory • noun phrase ‘the bits of experience’ • metaphors of memory as ‘a story’/‘jigsaw pieces’ • adverbial of manner ‘<u>utterly</u> unreliable in some ways’ • rhetorical questions beginning ‘who can say...’ • noun phrase ‘excitingly corrupt’ • minor sentence ‘The difference between radio and television, perhaps’ • comparative adjectives ‘more’ and ‘less’. |
| 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"> • Diski’s reflections on memory are inspired by observing some of her travelling companions taking photos and videos, creating memories of the trip • her overall notion is that memory is uncertain and difficult to pin down. • Diski disparages her companions by suggesting that their obsession with creating memories has dehumanised them and rendered them oblivious to the immediacy of their experiences. • devices such as the parenthetical remark ‘as far as I can make out’, may suggest that her views about the nature of memory are subjective rather than authoritative. • Diski refers to recent advances on knowledge about the nature of memory as something that is dispersed rather than having ‘a particular location in the brain.’ • She also explores the idea that memory is ‘a story told and retold’ and could therefore be ‘utterly unreliable’. Some candidates may see this as a self-referential comment on the reliability of Diski’s own text, which is also constructed from her memories of her trip to Antarctica. • fragmentary style of extract, with the use of devices such as parenthetical remarks such as ‘I think’, rhetorical questions and minor sentences suggesting something approaching a stream-of-consciousness technique. |

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| (ii) | <p>Go on to explore how Diski presents memory elsewhere in <i>Skating to Antarctica</i>.</p> <p style="text-align: right;">[16]</p> |
| AO2 | <p>Candidates need to show understanding of the presentation of memory in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents memory.</p> <p>Look for and reward all valid interpretations.</p> <ul style="list-style-type: none"> • question of memory is a key theme in the text, so candidates have many possible examples to reference in their answer. • opening section, ‘Schrodinger’s Mother’, largely deals with Diski’s memories of her childhood, including living at Paramount Court, going skating, and of her parents and her increasing curiosity about the fate of her mother. • when Diski is describing her voyage around Antarctica, there are several occasions on which she makes connections between past and present – for example, on Pages 78-80 where she thinks back to her time in the Hove hospital and also reminisces and speculates about her mother. • following section, ‘Whatever Happened to Jennifer?’ is a much more extended account of Diski’s childhood memories, with an emphasis on their vague and provisional nature – ‘She [Diski as a child] has existed exclusively inside my head...I might have made her up’ (Page 82). As in the extract, memory is presented here as something unreliable. • later, the thoughts on memory included in the extract inspire Diski to recall memories of her mother, based on the only photograph she possesses of them together. • the section ‘The Best Pram in Town’ takes the form of another extended reminiscence following Diski’s visit to her former neighbours, leading her to reflect on the similarities and differences between her identity as ‘Jennifer’ and what she is like as an adult with Diski using the third person reference to herself as ‘Jennifer’ to indicate her detachment. • in stark contrast with her memories of her mother, Diski presents her father as offering ‘a shelter against my mother’ although looking back she now suggests that she had merely been ‘charmed’ by him. <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"> • recent insights from medical science on the nature of memory. |

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

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| Q4 (i) | Use integrated linguistic and literary approaches to explore how Eggers presents his mother's illness and his reactions 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"> • dynamic verb 'stirs' • adverbial of degree 'slightly' • short simple sentences (e.g. 'The floor is cold') • dynamic verbs 'lean' and 'touch' • adjective 'hot' • verb 'whisper' • negatives 'not looking'/'not sure' • metaphor 'a stage prop' to describe the machine • simile 'shifting like water' • modal auxiliaries 'should'/'can'/'will' • use of self-questioning • repetition of 'stirs', 'hot' and 'whisper' towards end of extract • Negated verbs/adjectives: 'not answer'/'not looking'/'not awake'. |
| 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"> • suggestions at the start of the extract that Eggers' mother is not fully awake or even conscious • 'Touch' and 'whisper' – connotations of tenderness/gentleness • sense of uncertainty: 'I am not sure...' • symbolism of 'bare and black' in the description of the trees outside • sense of unreality: 'stage prop'/'shifting like water'/'I am on a set' • use of questions to further imply Eggers' self-doubt • Eggers comments about the flowers may suggest feelings of obligation about what is expected of him • Eggers' anticipation of how his mother will react – 'What a waste' – implies anti-climax/bathos • candidates may speculate about possible connotations of 'looking down into her' – e.g. Eggers as her guardian angel 'looking down' benevolently/'into her' perhaps implying that he is trying to empathise with her. |

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| (ii) | <p>Go on to explore how Eggers presents different attitudes to illness and injury elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]</p> |
| <p>AO2</p> | <p>Candidates need to show understanding of the presentation of different attitudes to injury and illness 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> <ul style="list-style-type: none"> • candidates are likely to devote most of their response to the presentation of Eggers’s parents’ illnesses and deaths in the early part of the text. • Eggers often presents his attitude as rather flippant, possibly an attempt to minimise the impact of his mother’s condition – for example, in his detailed description of the incident in which his mother suffers a nosebleed (Chapter 1). • in contrast, his father’s medical condition is treated in much less detail in this first chapter, and is also presented as something that is initially baffling, with details being intercut with the description of Eggers’s mother and her resistance to going into hospital. • later, there are references to the shock and awkwardness with which strangers react to the news that Eggers’s parents both died of cancer within weeks of each other – for example, Pages 101-102, and candidates could analyse the attitudes shown here. • candidates might also explore the incident involving Eggers’s friend John on Pages 260-279, this time with a focus on the presentation of mental, rather than physical, illness and possibly also evaluating Eggers’s metafictional techniques in this episode. • further explorations include the portrayal of how Eggers suffers from a kidney stone, and candidates could analyse how Eggers uses language to convey the extreme pain and the urgency of the situation. • another relevant incident that candidates could examine is the description of Shalini’s injury and coma, and the mixture of response that Eggers demonstrates in his reactions. <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"> • serious illness/death seen as a taboo subject by some (e.g. in the reactions of ‘outsiders’ to hearing about Eggers’s parents • similarities/differences in attitudes towards physical and mental illnesses. |

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

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| Q5 (i) | <p>Use integrated linguistic and literary approaches to examine how Truman Capote presents the Clutter family 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"> • adjectival phrase ‘Always certain’ to describe Mr Clutter’s outlook • noun phrase ‘what remained of a finger once mangled by a piece of farm machinery’ • noun phrase ‘a plain gold band’ to symbolise the Clutters’ marriage • asyndetic listing in noun phrase describing Bonnie: ‘a timid, pious, delicate girl’ • comparative ‘three years younger’ • noun phrase ‘a sizeable Thanksgiving reunion’ • quantifier ‘fifty-odd kinfolk’ to illustrate size of extended family • parenthesis ‘of whom her father very much approved’ to describe Beverly’s fiancé • noun phrase ‘the town darling’ to describe Nancy • euphemisms ‘nervous and ‘little spells’ to describe Bonnie’s mental health • metaphor ‘shadowed terrain’/‘sunlight’ • rhetorical question beginning ‘Was it possible...’ • noun phrase with religious connotations ‘a blessing of unmarred gratitude’. |
| 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"> • extract begins to establish the author’s and society’s impressions of the Clutter family. • candidates might take the view that, by describing Herb Clutter first, Capote is presenting him as very much at the head of the family and its dominant figure. • some might suggest that the mention of Mr Clutter’s injured finger symbolises his commitment to hard physical work, with the ‘plain gold band’ suggesting a modest, unshowy nature in addition to being a signifier of a long and stable marriage. • description of the rest of the Clutter family reinforces the idea that they are an ideal, almost perfect family – for example, even though Eveanna, the eldest daughter, has moved away and has a family of her own, she still ‘visited Holcomb frequently’. • the ‘Thanksgiving reunion’ of ‘fifty-odd kinfolk’ also implies that there is a large extended family (‘the Clutter clan’), some of whom are prepared to travel long distances, illustrating the closeness of the wider family and also Herb and Bonnie’s organisational skills and hospitality, further reinforced by the mention of the forthcoming wedding. • overall impression created by the first paragraph is that the Clutters are an example of the perfect American family, embodying the ‘American Dream’. • second paragraph mitigates this somewhat with the reference to Bonnie’s mental health but even here there is a suggestion that the situation is improving, through Capote’s use of the metaphor of ‘sunlight’ on ‘shadowed terrain’: if the health issue is physical rather than mental then it can easily be rectified and there will be nothing to spoil Herb Clutter’s ‘unmarred gratitude,’ a noun phrase underlining the significance of the family’s religious beliefs. |

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| (ii) | <p>Go on to explore how Capote presents family life in 1950s America elsewhere in <i>In Cold Blood</i>. [16]</p> |
| AO2 | <p>Candidates need to show understanding of the presentation of family life in 1950s America in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Capote presents family life.</p> <p>Look for and reward all valid interpretations.</p> <ul style="list-style-type: none"> • it is likely that candidates will largely focus on the presentation of the Clutter family and they should have plenty of opportunities to make connections between this and the notion of the ‘American Dream’. • the Clutters are presented as a perfect family unit with strong kinship ties and a commitment to the community in which they live. • plenty of evidence in the early parts of Chapter 1 of Herb Clutter’s adherence to traditional values – for example, his marriage, work ethic and traditional religious values (he makes it clear to Nancy that she will have to end her relationship with Bobby because his family are Roman Catholic and the Clutters are Methodists). similarly, Nancy is presented as kind, altruistic and academically gifted. • candidates may explore Capote’s methodology in his careful build-up of the Clutters as the ‘perfect’ family unit and may consider how he is attempting to influence the reader’s response. • they may then move on to consider other examples of families which contrast with the presentation of the Clutters – for example, the details of Perry’s childhood and upbringing referenced in the ‘biography’ quoted at length in Chapter 2 and in other parts of Chapter 2, where Perry’s troubled family background is presented as a possible explanation for his later actions. • an alternative interpretation is offered by his sister Barbara, whose letter is quoted later in the chapter, and candidates may also consider this in their analysis. <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"> • ideas about the American Dream, how the Clutter family conform to these ideas and how Perry’s family did not. • patriarchal attitudes, for example in the presentation of Herb as head of the family • how Capote’s attitudes and research methods are reflected in his presentation of the Clutter family. |

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| Q6 (i) | Use integrated linguistic and literary approaches to explore how Orwell presents the Italian militiaman 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"> • two fronted adverbial phrases in first sentence of extract • noun phrase ‘a tough-looking youth’ • adverbial of manner ‘fiercely’ • noun phrase ‘a puzzled frown’ • abstract nouns ‘candour’ and ‘ferocity’ • noun phrase ‘pathetic reverence’ • repetition of adverbial ‘obviously’ • noun phrase ‘an immediate liking’ to describe Orwell’s reaction • verb phrase ‘gripped my hand very hard’ • co-ordinating conjunction ‘But’ in initial position to suggest contradictory information. • adverbial of manner ‘vividly’ • noun phrases ‘shabby uniform’ and ‘fierce pathetic face’. | |
| 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"> • even though this character does not appear again, Orwell uses this incident to illustrate what he sees as some wider truths about the nature of the Spanish Civil War. • candidates may initially focus on the militiaman’s appearance, with noun phrases such as ‘a tough-looking youth’ and ‘powerful shoulders’ suggesting physical strength stereotypically associated with soldiers. • Orwell describes himself as ‘deeply moved’ by the militiaman’s face as he perceives that the Italian soldier would be willing to sacrifice his life to save a friend and he is therefore glad that they are fighting on the same side. • at the same time, Orwell quickly realises that the militiaman is illiterate and this is the explanation for the ‘puzzled frown’ when he is looking at the map. • he is also touched by the militiaman’s ‘pathetic reverence’ for those who are literate and is struck by how quickly and strongly they have formed a bond even though they are complete strangers. • paradoxically, Orwell hopes that they will not meet again as this will allow him to preserve his first impression of the militiaman. • final sentence of this paragraph suggests that this encounter was typical of the Spanish Civil War. • Orwell then explains that his impressions of the militiaman are still vivid in his memory because he acts as an archetype of the ‘special atmosphere’ of the beginning of the war. • candidates may identify phrases such as ‘shabby uniform’ as implying an anti-heroic view of the war as embodied by the militiaman. | |

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| (ii) | Go on to explore how Orwell presents his comrades of different nationalities and his attitudes towards them elsewhere in <i>Homage to Catalonia</i>. [16] |
| AO2 | <p>Candidates need to show understanding of Orwell’s presentation of his comrades 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> <ul style="list-style-type: none"> • many possible examples in the text for candidates to comment on, with Orwell demonstrating a wide variety of different views depending on the circumstances. • Orwell frequently presents them as enthusiastic but incompetent amateurs – for example, in Chapter 1 describing the militia recruits as ‘a complete rabble’ who knew nothing more than ‘which end of a rifle the bullet came out of’. In Chapter 3 he refers to the soldiers that were in his charge as ‘an untrained mob’, but simultaneously elicits the reader’s sympathy by describing them as ‘children’ who should not have been on the front line • yet he also appreciates their willingness to befriend him and how they ‘overwhelmed me with hospitality’. • Orwell often emphasises the youth and inexperience of his comrades, for example in Chapter 2 when he recounts a sentry who was ‘only a boy’ urging him to fire at the enemy even though Orwell knew it was futile. • in contrast, Orwell describes the ILP contingent as ‘an exceptionally good crowd’, highlighting their physical and mental strength • candidates may also explore Orwell’s admiration for named individuals such as Smillie and Kopp. <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) |
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| 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) |
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| 4 | <p>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>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>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>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>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>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>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>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 | |