



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

EDUQAS GCE ENGLISH LANGUAGE AND LITERATURE

COMPONENT 3: NON-LITERARY TEXTS

SUMMER 2022 MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which **band best** fits the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **40 marks**. Section B is to be divided into two parts. Part (i) is to be marked out of **24 marks**, and Part (ii) out of **16 marks**, making a maximum possible total of **40 marks**.
- A total of **80 marks** is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given**.

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

Reference to Principal Examiner

In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script**. At the end of the marking period send a list with full details of the rubric infringements to the English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the English Subject Officer at the end of the marking period.

Abbreviations

Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **SATURDAY, 16 JULY**.

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

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

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

Section A: Comparative analysis of spoken non-literary texts

Mark allocation

AO1	AO2	AO4
10 marks	10 marks	20 marks

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

In their response candidates are required to:

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

1. Compare and contrast the presentation of attitudes to imprisonment in Texts A-C.

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

	Text A:	Text B:	Text C:
AO1	<p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • possessive determiner 'Your' • stative verb 'to reason' with stress and intonation • abstract noun phrase 'emotional and psychological reinforcements' • metaphor 'melt away' • tripling of abstract nouns 'panic', 'anguish', 'fear' • repetition of second person pronoun 'you' • metaphorical noun phrase 'a big black monster' with stress • tag question 'you know' with rising intonation • adverbial 'as time goes on' • dynamic present tense verb 'crawls' • gendered third-person pronoun 'him' • interrogative 'is there anything left' • adverbial 'invariably' • parallelism of noun phrases 'the human mind and the human imagination' • comparative adjectives 'greater' and 'bigger'. 	<p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • adverbial 'Initially' • noun phrase 'some serious mental health issues' • abstract noun 'safety' • verb phrase 'to be housed' • euphemistic noun phrase 'all kinds of problems' • compound noun 'self-harming' • variety of pronouns/determiners 'they', 'we', 'their', 'your' • intensified adjective 'so bad' • noun phrase 'case-by-case basis' • abstract noun 'decision' • verbs 'manipulating', 'jiggling' • lexical set of mental health 'danger', 'risk', 'self-harm' • pejorative adjective 'dangerous' • noun phrase 'the punishment block' • repetition of intensifier in noun phrase 'a very, very tough regime' • second person 'you', 'you're' • anaphora 'no canteen, no luxuries' • adverbial 'all the time' • adjective phrase 'pretty much inhumane'. 	<p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • superlative 'best' • adjective 'extraordinary' • metaphor 'life journey' • cardinal number 'twenty' • adverbs 'terribly, outrageously' • repetition of 'no question' • metaphor 'gladiator schools' • syndetic tripling 'hardened and tough and angrier' • metaphorical verb 'driving' • repetition of modal auxiliary verb 'should' and negated form 'shouldn't' • tripling of superlatives 'the toughest and the hardest and the most vicious' • emotive noun phrase 'a struggling kid' • metaphor 'pinball' • metaphor 'flag-waver' • repeated negation 'not', 'never', 'no' • first person pronouns 'we' and 'I'.

Candidates should use coherent written expression within their response			
AO2	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> overview: imprisonment is traumatising/alienating but can be survived repeated use of second person 'your' and 'you' helps the listener to empathise the speaker emphasises the dehumanising effect of imprisonment 'a big black monster' is a metaphor for a sense of threat and danger this is reinforced by the adjective 'invisible' and the verb 'crawls', suggesting the insidious nature of the threat use of present tense suggests immediacy and reinforces sense of empathy 'in the dark' could be interpreted as being both literal and metaphorical the extract ends on a more optimistic note, with the speaker stating the 'human mind' and 'human imagination' are stronger. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> overview: prison officers give the impression they are doing their best to care for prisoners in difficult/impossible circumstances Goodwin stresses awareness of mental health issues when allocating prisoners emphasises concern for prisoner's welfare 'housed' is an interesting verb choice: implies that prison is an alternative to home, not a place of punishment Newton's utterances support these views on mental health. Creates empathy by use of 'your' Goodwin describes practical difficulties, creating sympathy for prison officers voiceover underlines possible consequences. Implies some prisoners are vulnerable French makes extensive use of second person pronoun/determiner, creating empathy as he describes harsh conditions. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> overview: a former prisoner adopts a confessional approach as he introduces his argument against the motion the speaker emphasises his credentials at the start –'sharing the knowledge' he sees his 'life journey' as educational, both for him and his audience he is open and honest about his own failings, fully accepting his personal responsibility the metaphor 'gladiator schools' suggests that prisons are actually increasing crime, not preventing it the speaker outlines what 'should' and 'shouldn't' have happened metaphor of 'pinball' suggests that he thinks his life was unpredictable/out of control the speaker is clear that he is not making excuses for crime.
AO4	<p>Candidates need to demonstrate awareness of the similarities and differences between the three texts.</p> <ul style="list-style-type: none"> Candidates should compare and contrast the texts in terms of style, attitudes and meanings. Candidates are likely to make connections in terms of linguistic and literary features used – well-informed responses will link those features to meaning and make more meaningful connections. The majority of candidates are likely to make connections in terms of context and how it affects the way that imprisonment is represented by the speaker. Well-informed responses may connect the texts in terms of more demanding contextual factors. <p>Reward all valid and meaningful connections.</p>		

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (20 marks)
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study sophisticated and purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response confident and fluent expression 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature and assured reading of texts confident understanding of and appreciation of writers' techniques 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> astute and illuminating connections between unseen texts, including comments on style, attitudes etc. confident connections between text genres purposeful and productive comparisons
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> clear evidence of integrated study purposeful use of terminology clearly understands and applies relevant concepts and methods coherent written expression well organised response 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> secure exploration of connections between unseen texts secure understanding of connections between text genres well-selected points of comparison and/or contrast
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally coherent written expression clearly organised 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> sensible analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/linguistic features 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> sensible exploration of connections between unseen texts sensible understanding of connections between text genres reasonable selection of points for comparison and/or contrast
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/literary features straightforward understanding of texts with some generalisation and simplification 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> basic exploration of connections between unseen texts some understanding of connections between text genres points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> limited exploration of connections between unseen texts limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly limited understanding of text genres
0	0 marks: response not worthy of credit or not attempted		

Section B: Prose

	A01	A02	A03
Part (i)	12 marks	12 marks	-
Part (ii)	-	8 marks	8 marks

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

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

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

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

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

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

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

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

Q2 (i)	<p>Use integrated linguistic and literary approaches to explore how Andrea Ashworth presents teenage attitudes and behaviour in this extract. [24]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • verb phrase ‘broke the rule’ • concrete noun ‘winklepicker’ • interrogatives ‘Where to?’ and ‘Can I bring my sisters?’ • imperative/regional pronunciation ‘Forgerrit.’ • noun phrase ‘squeaking puffs at her cigarette’ • verbs ‘hung’/‘trudged’/‘huddled’ • asyndetic listing ‘young lads...moans and gasps.’ • abstract noun ‘excitement’ to describe Wendy’s feelings • adjectives ‘frightened’ and ‘terrified’ to contrastingly describe Andrea’s feelings (but also ‘thrilled’) • noun phrase ‘two girls alone’ • simile ‘as if we were smeared in a kind of glue’ • verbs ‘leered’/‘pestered’/‘scooted off’ to describe the behaviour of the boys • idiom ‘itching to stay out’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Comments could include the following:</p> <ul style="list-style-type: none"> • the extract implies that Andrea is self-consciously trying to adopt the stereotypical role of ‘teenager’ but does not enjoy it • Andrea breaking ‘the rule’ about not answering the door suggests a sense of rebelliousness but this is juxtaposed with her feelings of responsibility to her younger sisters and her worry about being ‘cruel to abandon them’. Her request to be accompanied by her sisters could also suggest Andrea’s naivety • Andrea’s imperative ‘Don’t open the door to anyone’ ironically makes her sound like her mother even as she commits an act of teenage rebellion • some of the descriptions of Wendy (e.g. winklepickers/‘squeaking puffs at her cigarette, which seemed to have gone out’/sheltering from the rain in case it makes her ‘spiky hair droop’) might be read as suggesting that Andrea is satirising Wendy and her efforts to play up to teenage stereotypes • Andrea’s mixed feelings: although she does admit to being ‘thrilled’, her overwhelming emotion is fear • verbs such as ‘hung’, ‘trudged’ and ‘huddled’ suggest physical discomfort/boredom/disappointment rather than the anticipated glamour/excitement • the behaviour of the boys is threatening and implies that Andrea and Wendy are being objectified • Andrea rescues herself from the situation by inventing a rule which she secretly wishes was real (‘in love with my own lie’) as it implies security/stability/parental care. <p>Look for and reward all valid interpretations.</p>

(ii)	Go on to discuss the presentation of being a teenager in the 1980s elsewhere in <i>Once in a House on Fire</i>. (16)
AO2	<p>Candidates need to show understanding of the presentation of being a teenager 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>Comments could include the following:</p> <ul style="list-style-type: none"> • candidates are likely to draw on a range of material mainly from the second half of the text, mostly with reference to Andrea herself • physical changes as a result of puberty – e.g. in Chapter 11, pages 178-80. Andrea’s self-education (reading <i>Growing: Girl to Woman</i>) • as she gets older, Andrea increasingly becomes objectified by males – e.g. by Mr Yarrow (Chapter 11, pages 175-6), the ‘lads’ described in Chapter 12 (pages 199-200), the ‘lads’ and ‘men’ who ‘gawped’ and ‘gaped’ at her following her acquisition of the sheepskin jacket (Chapter 16, page 241), Philip’s behaviour towards her (Chapter 16, pages 252-3), the cinema manager’s ‘leery looks’ (Chapter 17, page 263) • further references to Wendy’s behaviour and Andrea’s reluctance (e.g. shoplifting – Chapter 12, page 188) • Andrea’s relationship with Neil Kirby (Chapter 13, pages 217-8) and her references to the ‘two boys’ that she subsequently ‘bumped into’ (Chapter 16, pages 241-2) • the ways in which Andrea and Tamsyn confide in each other (e.g. Chapter 16, pages 245-6, pages 251-2) • Andrea’s efforts to make herself more attractive to boys (Chapter 16, page 254) and the implicit sense of self-mockery as the adult Andrea looks back on her behaviour as a teenager • Andrea’s relationship with Jamie (Chapter 20, Page 314). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</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 stereotypical teenage behaviour, particularly in the 1980s, and how Wendy demonstrates aspects of these behaviours • societal attitudes reflected in the objectification and sexual harassment of teenage girls being viewed as acceptable.

Jenny Diski, *Skating to Antarctica* (Virago)

Q3 (i)	Use integrated linguistic and literary approaches to explore how Jenny Diski presents her father and her attitudes toward him in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • noun phrase ‘an odd incident’ • stative verb ‘enchanted’ • verb phrase ‘suddenly overcome with longing for Danny Kaye’ • tripling/anaphora of ‘more than...’ • stative verb ‘adored’ • abstract noun ‘tragedy’ • noun phrase ‘sobbing grief’ • stative verb ‘betrayed’ • metaphor ‘mourning my loss’ • repetition of ‘cried’ • abstract noun ‘guilt’ • noun phrase ‘a particularly violent shouting match’ • complex sentence ‘I knew he was lying’ • hedging ‘I don’t think’/‘really’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Comments could include the following:</p> <ul style="list-style-type: none"> • Diski uses the anecdote of the ‘odd incident’ with Danny Kaye to trigger her observations about her ambivalent attitudes towards her father. • for Diski, Kaye represents an idealised father figure, who ‘enchanted’ her with his ‘kindness’ • her subsequent ‘longing’ for this perfection then prompts her outburst of crying. • Diski’s upset is compounded by her contradictory feelings: she longs for Kaye to be her father yet also adores her real father, and is then further traumatised by the feeling that she had ‘betrayed’ him • she also internalises her feelings: ‘...without telling anyone what the matter was’, making it worse • the anecdote about her parents arguing, and her father’s subsequent denial, reveals to Diski that he is not perfect, as she realises he is lying to her • however, the hedging in the last sentence could be interpreted as Diski’s reluctance to acknowledge this. <p>Look for and reward all valid interpretations.</p>

(ii)	<p>Go on to explore how Diski presents men and male identity elsewhere in <i>Skating to Antarctica</i> [16]</p>
<p>AO2</p>	<p>Candidates need to show understanding of the presentation of men and male identity in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents men and male identity.</p> <p>Comments could include the following:</p> <ul style="list-style-type: none"> • references to the death of Diski’s father, and her mother’s reactions to it, in the ‘Schrodinger’s Mother’ chapter • Diski’s descriptions of, and comments on, her male travelling companions in the ‘At Sea’ chapters – e.g. pages 43-5 (Big Jim/Less Big Jim), 65-6 (Butch), 67-8 (Daniel), 68-74 (Manny Roth) • the attitudes of Diski’s parents to each other, referenced in the ‘Whatever Happened to Jennifer?’ chapter (pages 94-5) and her description of her father leaving and her subsequent reconciliation with him, in the same chapter (pages 97-8) • in the same chapter, Diski recounts her former neighbours’ memories of her father as a ‘confidence man’, his attempted suicide and suggestions of abuse (pages 103-12) • Diski’s opinions on the Polar explorers she reads about in the second ‘At Sea’ chapter (pages 121-6) and the ‘Shackleton fans’ amongst her fellow passengers (pages 126-9) • Diski’s conversation with Andy on South Georgia, in the second ‘At Sea’ chapter (pages 154-7) • her memories of her father taking her around London at weekends, in ‘The Best Pram in Town’ chapter (pages 188-90), followed by her recollection of her father leaving and her mother’s reaction (pages 200-2) • Diski’s reminiscences about her father following the confirmation of his death, in the ‘A Haven in Hove’ chapter (pages 227-31). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</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"> • stereotypes of masculinity and male behaviour • connections between male identity, race and social class.

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

Q4 (i)	Use integrated linguistic and literary approaches to explore how Eggers presents the challenges that he and Toph face in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • concrete noun ‘enemies’ • asyndetic listing ‘impeding us, trifling with us’ • pejorative noun phrases ‘the squirrely guy’, ‘that idiot’, ‘that gaunt and severe woman’, ‘a haggly creature’ • verb ‘punish’ • noun phrase ‘our little Civic’ • repeated use of co-ordinating conjunction ‘and’ • asyndetic tripling of emotive adjectives ‘Cruel, vicious, subhuman’ • taboo language ‘fuckers’ • adjective ‘unbelievable’ • use of dialogue between Eggers and the ‘real estate people’ • repetition of negator ‘no’ – ‘no idea’, ‘no bus service’ • noun phrase ‘relatively dingy reality’ • asyndetic listing of negatives/anaphora ‘no garage, no washer and dryer’ etc. • adjective ‘terrible’ • metaphor ‘gore’ • abstract noun ‘decline’.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Comments could include the following:</p> <ul style="list-style-type: none"> • candidates are likely to explore Eggers’ sense of frustration and anger at the challenges he faces • the list of ‘enemies’, their physical characteristics and behaviour could suggest that he is taking a childish approach/trying to blame others for his misfortunes • Eggers’ anger/frustration are brought out in language such as ‘I wanted to punish that man’/something should be done about (or to) • the repeated use of the co-ordinating conjunction ‘and’ implies that there is an extensive list of challenges • the more extreme language reserved for the ‘real estate workers’ suggests stronger feelings • paragraph beginning ‘We had no idea where to look’ emphasises that Eggers and Toph planned carefully, e.g. by starting their attempts to find accommodation ‘in late July’ and they ‘cast our net wide’ • final paragraph underlines sense of disappointment – despite all their efforts they are confronted with the ‘dingy reality’ of sub-standard housing • Eggers blames himself for the situation: ‘I felt terrible’, probably eliciting sympathy from the reader. <p>Look for and reward all valid interpretations.</p>

(ii)	Go on to discuss the presentation of different challenges and how people react to them elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of different challenges 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>Comments could include the following:</p> <ul style="list-style-type: none"> • candidates have a range of valid examples to draw on from the whole text • In the early chapters, the responses of Eggers, Beth and Toph to the deaths of their parents • In addition to the extract, the various challenges that Eggers faces in his attempts to bring up his younger brother, and his use of humour/imagination/adventure in doing so • the challenges Eggers faces when attempting to find time for himself and live his own life – e.g. how this conflicts with acting as a surrogate parent to Toph • the incident involving Eggers’s friend John (pages 260-79) and how Eggers deals with this • the ways in which Shalini’s family cope with her admission to hospital • Eggers’s part in establishing <i>Might</i> magazine, and the various challenges the team face when attempting to compile the publication • the challenges Beth faces when trying to cope both with her studies and giving support to Eggers and Toph. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question include:</p> <ul style="list-style-type: none"> • attitudes towards topics such as adoption and education in 1980s and 90s America • ideas about masculinity and the role of men in 1980s and 90s America • youth/anti-establishment culture in 1980s and 90s America.

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

Q5 (i)	Use integrated linguistic and literary approaches to explore how Capote presents Hickock's account of his past in this extract. [24]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • stative verb 'try' • adjective 'vague' • syndetic list 'fights, girls, and other things' • adjective 'strict' to describe his father • superlative 'proudest' • noun phrase 'a lot of toys' • compound adjective 'semi-poor' • noun phrase 'a hard worker' to describe both his parents • adjectives 'neat' and 'clean' • syndetic listing of sports 'Basketball, football, track and baseball' • idiom 'played the field' • noun phrase 'extensive head injuries' • hyperbole 'All hell broke loose' • intensified adjective 'very satisfactory' • superlative/euphemism 'lowest'.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Comments could include the following:</p> <ul style="list-style-type: none"> • overview: Hickock's statement was written at the prompting of Dr Jones, the psychiatrist and is used by Capote to explore the idea of Hickock's past experiences influencing his later actions • Hickock references some of the stereotypical features of growing up in twentieth century America/the American Dream: e.g. hard work; parental sacrifice for the benefit of the children (e.g. providing 'a lot of toys'); a 'neat' house and 'clean clothes'; progress at school; girls; participation in sport • however, he also describes frequent failure/disappointment: grades 'falling off'; not having a 'steady girl'; not taking up the 'offers from two colleges to play ball'; marrying against the will of his wife's father; losing his job • at the end of the extract, a darker tone is struck with Hickock's acknowledgement of 'the lowest things I have ever done', a reference to his 'paedophilic tendencies'. <p>Look for and reward all valid interpretations.</p>

(ii)	Go on to discuss the presentation of failed dreams and ambitions elsewhere in <i>In Cold Blood</i>. [16]
AO2	<p>Candidates need to show understanding of the presentation of failed dreams and ambitions 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 failed dreams and ambitions.</p> <p>Comments could include the following:</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 Perry and Dick, and how they fail to achieve the ‘American Dream’ • Perry’s difficult childhood and how this influenced his later development • the statement from Perry’s father is quoted (pages 121-6) • the failures of both the care system and the judicial system, resulting in Perry’s failure to realise his dreams/ambitions • however, they may also consider how the Clutter murders undermine the whole concept of the American Dream for the citizens of Holcomb (referenced on page 84 – ‘that family represented everything people hereabouts really value and respect’. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</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, and how Dick and Perry fall short of this • ideas about the effect of environment and upbringing.

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

Q6 (i)	<p>Use integrated linguistic and literary approaches to explore how Orwell presents his and his comrades' attempts to evade arrest and to escape from Spain in this extract. [24]</p>
A01	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore include, but are not limited to:</p> <ul style="list-style-type: none"> • noun phrase 'an extraordinary, insane existence' • antitheses 'by night'/'by day' and 'criminals'/'prosperous English visitors' • noun phrase 'our pose' • syndetic listing 'a shave, a bath and a shoe-shine' • superlative 'safest' • intensified adjective 'very English' • parallelism 'in hiding'/'in danger' • intensified adjective 'too absurd' • abstract noun phrase 'the ineradicable English belief' • superlative 'most dangerous' • tripling/asyndetic listing 'arrests, raids, searchings' • abstract noun 'kindness'/relative clause 'who must have had...' to describe the British consul • adverbial of time 'at the last possible moment' • noun phrase 'cautious questioning' • verb phrase 'slipped out'.
A02	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Comments could include the following:</p> <ul style="list-style-type: none"> • overview: Orwell emphasises the danger that he, his wife and his comrades are in, yet also highlights the absurdity of the situation through phrases such as 'an extraordinary, insane existence' • candidates are likely to explore the lengths they go to make themselves 'look as bourgeois as possible', relating this to the situation in Barcelona at the time • Orwell and his comrades are compelled to behave in a stereotypically 'English' way in order not to arouse suspicion • Orwell's behaviour is radically changed and he acts in a way that is out of character, e.g. 'writing things on walls' • another aspect of Orwell's Englishness is his unwillingness to acknowledge the seriousness of the situation: he retains an innocent belief that he cannot be arrested • the end of the first paragraph emphasises the scale of the crackdown • potential danger highlighted in the description of the careful arrangements made to enable Orwell's wife to evade arrest • Orwell's reference to missing the train because it left early highlights another obstacle to his escape, and also heightens the tension • the 'cautious questioning' of the restaurant owner implies lack of trust, and the care needed in order to secure their escape • 'slipped out' further emphasises the need for surreptitious behaviour. <p>Look for and reward all valid interpretations.</p>

(ii)	Go on to discuss how Orwell presents deception and evasion elsewhere in <i>Homage to Catalonia</i>. [16]
AO2	<p>Candidates need to show understanding of Orwell's presentation of deception and evasion 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>Comments could include the following:</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. • when Orwell first arrived in Barcelona, he was under the mistaken impression that everyone was working-class and did not realise that the bourgeoisie 'were simply lying low and disguising themselves' (pages 3-4) • attempts to demoralise the enemy by using deception, e.g. page 45 • uncertainty about the accuracy of information in wartime – e.g. Orwell's assumption that the news of the fall of Malaga was 'a lie' (page 47) • the use of propaganda to deceive (e.g. Chapter 8) • events in Barcelona and how Orwell managed to evade capture (Chapter 9) • the mistrust provoked by these events – e.g. Orwell's 'hateful feeling' that a friend might be 'denouncing you to the secret police' (page 135) • the suppression of POUM after Orwell's return to Barcelona, and his subsequent evasion of capture (Chapters 11 and 12). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</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 political infighting that prompted the events described in the final chapter.

**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	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of extract • confident understanding of and appreciation of writer's techniques
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of extract • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • generally clearly organised 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of extract • some grasp of implicit meaning • some understanding of literary/linguistic features
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of extract
0	0 marks: response not worthy of credit or not attempted	

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

Band	AO2 Analyse ways in which meanings are shaped in texts (8 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (8 marks)
4	7-8 marks <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 	7-8 marks <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	5-6 marks <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 	5-6 marks <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	3-4 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 text • some grasp of implicit meaning • some understanding of literary/linguistic features 	3-4 marks <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	1-2 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 text 	1-2 marks <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	