



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

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

INTRODUCTION

This marking scheme was used by WJEC for the 2021 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

COMPONENT 3: NON-LITERARY TEXTS

AUTUMN 2021 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 **Tuesday, 9 November**.

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

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

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

Section A: Comparative analysis of spoken non-literary texts

Mark allocation

AO1	AO2	AO4
10 marks	10 marks	20 marks

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

In their response candidates are required to:

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

1. Compare and contrast the presentation of attitudes to space exploration 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	Some literary and linguistic features that candidates may choose to explore: • possessive determiner 'your' • nouns 'space', 'drama' • filler 'um' and repetition of 'what' • rising intonation on 'like' • lexical set of space. E.g. 'orbit', 'spaceship' • first person plural 'we' • proper nouns 'Earth', 'Moon', 'Australia', 'Arctic Circle' • repeated noun phrase 'blackness of space' • deixis 'out there', 'those' • adjective 'breathtaking' • colour imagery 'white', 'brown', 'blue' • modal auxiliary 'can' at start of interrogative • parallelism 'of it' • abstract nouns 'wonder', 'excitement', 'awe' • second person pronoun 'you' • filler 'uh'	Some literary and linguistic features that candidates may choose to explore: • conditional 'If' • personal pronouns 'you' and 'we' throughout • interrogatives with modal auxiliaries 'Why would...?'/'Why should...?') • noun phrase 'our valuable resources' • metaphor 'money down the drain' • tag question ('right?') at end of interrogative • colloquial/conversational language 'Sure' • loaded interrogative 'which do you think contributes more to society?' • question-answer adjacency pairs • emotive noun phrases 'insane rates of obesity', 'cancer' • syndetic listing of benefits resulting from space travel – lexical set of modern technology • hyperbole 'countless'	Some literary and linguistic features that candidates may choose to explore: • frequent repetition of proper nouns 'Mars', 'Earth' and 'Sun' • signposting 'One big problem is...'/ 'Another problem is...' • personification 'our neighbour' • comparative 'a little slower' • adverbial 'all the way'/noun phrase 'seven whole months' • first person plural 'we' • repetition of dynamic verbs 'eat' and 'breathe' • basic concrete nouns 'air' and 'food' • verb phrase 'figure out'
Candidates should use coherent written expression within their response			

AO2	Candidates may choose to explore: • Cox's initial open question is an invitation to his interviewee to recount his feelings ('what is <u>that</u> like') • 'drama' and 'only what is it twelve or thirteen minutes and you're in orbit' imply excitement and speed • Duke's reply suggests a sense of awe and wonder ('breathtaking' etc.) • proper nouns emphasise sense of scale • contrast between colours seen on Earth and 'the blackness of space' – possibly suggesting isolation/vulnerability of Earth • Cox's next utterance consists of two interrogatives – the first an open question, the second ('is it radically different to what you'd expected') perhaps steering/prompting the interviewee • Duke's reply highlights the emotional impact of space travel – wonder/excitement/awe contrasted with 'mechanics' • Duke's repeated use of second person 'you' invites Cox and the viewer to empathise • stress on '<u>Moon</u>' with upward intonation suggests sense of disbelief	Candidates may choose to explore: • direct address at start to invite empathy/recognition ('you've probably had a conversation with someone...') • interrogatives to illustrate opposing side of argument with the acknowledgement that 'these are reasonable questions', presenting the speaker as fair and even-handed • statistics about spending are used to counter arguments against space exploration • interrogative 'which do you think contributes more to society' is a loaded question with an expected answer, emphasising the argumentative nature of the text • use of irony in the utterance beginning 'Nothing much, just'	Candidates may choose to explore: • the factual/educational purpose of the text, e.g. combination of relatively simple language with factual information about conditions on Mars • signposting ('Another problem') to give clear structure, again relating to purpose/audience • 'our neighbour' implies sense of unity between speaker and audience • 'all the way', 'that only happens', 'even then' emphasise the difficulties of getting to Mars, using child-friendly language • 'we would need to eat and breathe' encourages sense of empathy • 'Hmm, maybe we'd be better off not going to Mars...' – use of counter-argument to provoke thought about issues involved in space travel
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AO4	Candidates need to demonstrate awareness of the similarities and differences between the three texts. • Candidates should compare and contrast the texts in terms of style, attitudes and meanings. • Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections. • The majority of candidates are likely to make connections in terms of context and how it affects the way that space exploration 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.
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**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	9-10 marks - 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, utilising an academic style and register - confident and fluent expression	9-10 marks - 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 - consistently relevant	17-20 marks - astute and illuminating connections between unseen texts, including comments on style, attitudes etc. - confident connections between text genres - purposeful and productive comparisons
4	7-8 marks - clear evidence of integrated study - clearly understands and applies relevant concepts and methods - purposeful use of terminology - effectively organised and shaped response - accurate and coherent written expression	7-8 marks - 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 - clearly relevant	13-16 marks - secure exploration of connections between unseen texts - well-selected points of comparison and/or contrast - secure understanding of connections between text genres
3	5-6 marks - some evidence of integrated study - some understanding of literary/linguistic concepts and methods, not always relevant - reasonable use of terminology - clearly organised - generally accurate and coherent written expression	5-6 marks - some 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 - mainly relevant	9-12 marks - sensible exploration of connections between unseen texts - reasonable selection of points for comparison and/or contrast - sensible understanding of connections between text genres
2	3-4 marks - basic evidence of integrated study - basic understanding of concepts and methods - basic use of key terminology, though may include some inaccuracy - straightforward organisation - lapses in quality of written expression	3-4 marks - basic analysis of how language choices, form and structure affect meaning, though may not always be sustained - straightforward understanding of texts with some generalisation and simplification - awareness of key linguistic/literary features - some relevance	5-8 marks - basic exploration of connections between unseen texts - points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial - some understanding of connections between text genres
1	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - response may lack organisation - frequent lapses in clarity	1-2 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts - limited relevance	1-4 marks - limited exploration of connections between unseen texts - limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly - limited understanding of text genres
0	0 marks: response not worthy of credit or not attempted		

Section B: Prose

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

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

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

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

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

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

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

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

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

Q2 (i)	Use integrated linguistic and literary approaches to explore how Ashworth presents herself and her attitudes to her sisters in this extract. [24]
AO1	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: • adverbial of time 'before light' • noun phrase 'all our school things' • dynamic verb 'bounded' • noun phrase 'immaculate seams and cuffs' • abstract noun 'triumph' • modal auxiliaries 'mustn't' and 'should' • fronted co-ordinating conjunction '<u>But</u> she wasn't doing it' • adverbial of time 'hours' • noun phrase 'the three of us' • metaphorical verb 'plunged' • stative verb 'I <u>envied</u> Laurie and Sarah...' • verbs '<u>lost</u> in the land of Narnia'/'<u>absorbed</u> by <i>James and the Giant Peach</i>'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. • overview: this episode presents Andrea both as a surrogate mother to her two younger sisters and as using her relationship with them as a means of escape from the harsh realities of life in high school • in the first paragraph, Andrea's dedication is implied by the mention of 'before light', and her sisters' pride in their 'immaculate seams and cuffs' could be seen as evidence of the closeness of the relationship • candidates may see the sentence 'But she wasn't doing it' as an implied criticism of Andrea's mother, or certainly as a reminder of how Andrea acts as a surrogate, taking on responsibilities that 'should' be performed by her mother • they may interpret the mention of the 'cold, empty front room' as further evidence of maternal neglect which Andrea does her best to mitigate • Andrea's 'rush' to get her homework 'out of the way' suggests that she enjoys and values spending time with her sisters • the descriptions of Andrea's artistic skills and reading aloud to her sisters suggests that she is acting as a teacher/mentor to them • the final paragraph also focuses on Andrea's more personal reasons for her closeness to her younger sisters – providing her with an escape from the social pressures of high school, where she could be mocked for sounding too 'posh' or enthusiastic • Andrea derives an atavistic pleasure from making up stories with her sisters, again highlighting her strong urge to escape from the reality of her situation, an impulse which she 'couldn't resist'.

(ii)	Go on to discuss the presentation of the relationships between the sisters elsewhere in <i>Once in a House on Fire</i>. (16)
AO2	Candidates need to show understanding of the presentation of sibling relationships in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Ashworth explores this theme. Look for and reward all valid interpretations. Candidates may refer to and analyse the following points: • early evidence of companionship between Andrea and Laurie, for example in Chapter 1, including Andrea's protectiveness towards her younger sister • in Chapters 3, 4 and 5, descriptions of events in Canada, including further evidence of the strengthening bond between Andrea and her sisters • their increasing feelings of hatred towards Peter Hawkins, e.g. Chapter 10 • in Chapter 11, references to the talents displayed by both Andrea and Laurie • signs of Andrea's increasing independence – e.g. leaving her younger sisters at home in Chapter 11 • Terry's punishment of Laurie and Sarah in Chapter 14, and Andrea's reactions • the sisters' reactions to Terry's escalating violent behaviour – e.g. Chapter 17 • Andrea and Laurie spending more time away from the house, referenced in Chapter 20. 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	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • the attitude of the authorities to domestic violence and the effect it has on children • attitudes towards the family unit/roles and responsibilities within the family.

Jenny Diski, *Skating to Antarctica* (Virago)

Q3 (i)	Use integrated linguistic and literary approaches to explore how Diski presents recollections of childhood in this extract. [24]
AO1	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: • imperative 'Tell' • noun phrase/tricolon/asyndetic listing 'a bright, fidgety, social toddler' • verbs 'wandering', 'charming' • syndetic pairing of abstract nouns 'friendliness and affection' • compound pre-modifier 'child-resistant' • noun phrase 'the complex reality of the world out there' • interrogative 'How did my mother remake my unremembered life for me?' • concrete noun 'creature' • antithesis 'angel'/'devil' • adjective 'atavistic' • noun phrase 'obdurate, unputdownable Jennifer' • minor sentence 'A survivor' • plural 'my selves'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. • overview: in this episode, Diski reflects on the nature of memory and the importance of recalling memories as a means of constructing and making sense of the self • Diski introduces this idea by describing how her own daughter was curious about a formative incident in her early life: the key idea here is what the incident taught Chloe about the 'complex reality' of the adult world • 'she does remember it through our re-remembering together' suggests the complex, layered nature of memory • in the second paragraph, Diski is then prompted to recall how her own mother spoke to her about her childhood • 'trying to make the remote creature real' implies a disconnect between past and present – Diski could barely comprehend that the baby in the photograph was her • 'obdurate'/'unputdownable'/'tough' all suggest strength of character and the young Jennifer's response to adversity • the older Diski refers to her younger self in the third person as 'this survivor' and 'her', suggesting a disconnect between past and present.

(ii)	Go on to explore how Diski presents recollections of childhood elsewhere in <i>Skating to Antarctica</i>. [16]
AO2	Candidates need to show understanding of the presentation of childhood and childhood memories in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents childhood and childhood memories. Look for and reward all valid interpretations. Candidates may refer to and analyse the following points: • descriptions of Diski's childhood home at Paramount Court on pages 9-14 and her reflections on the nature of 'boundaries' • her memories of skating and its significance, and the differences between her attitudes to it at the time and now – pages 14-18 • Diski's account of her upbringing following the death of her father and her estrangement from her mother – pages 23-28 • Diski's thoughts about how 'bodies of water' fascinate her making her think about her connection with her mother, on pages 78-79 • Diski's fragmented recollections of her own childhood, including her references to herself in the third person as 'Jennifer' to imply distance and alienation – pages 81-87 • her return visit to Paramount Court (pages 87-90), followed by her telephone conversation with Mrs Rosen (pages 90-92) and Diski's detailed reflections on this (pages 92-98) • the erasure of photographic evidence of Diski's childhood (pages 112-114) • Diski's reflections on the 'single photograph' she possesses of herself and her mother (pages 148-150) • Diski's detailed account of her discussion with her former neighbours (pages 177-188), followed by her reminiscences of her parents (pages 188-207). 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	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • attitudes to mental illness • different attitudes to parenting

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

Q4 (i)	Use integrated linguistic and literary approaches to explore how Eggers presents San Francisco youth culture in this extract. [24]
AO1	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: • anaphoric repetition of third person plural 'They' • repetition of co-ordinating conjunction 'and' • noun phrases 'attractive young women'/'young creative elite' • proper nouns 'San Francisco', 'New York', 'LA' • repetition of concrete noun 'money' • asyndetic listing/tricolon 'very old cars, silly cars, cheap cars' • adjective 'dumb' • abstract noun 'prestige' • noun 'joke'/adjective 'silly' • adjective 'lucky' • metaphors 'the very red molten-hot core of everything'/'riding a wave'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. • overview: Eggers conveys the excitement of being part of this culture but also exposes some of its pretensions and contradictions • repeated use of 'They' in the opening sentences reflects Eggers's detachment – he is present but does not feel an integral part of the culture • 'luminous young daughters'/'attractive young women'/'young creative elite' emphasises youth, glamour and exclusiveness, but perhaps also superficiality • repetition of 'and' could be interpreted as suggesting a child-like sense of excitement • San Francisco compared favourably with other US cities in terms of its technological advancement and the opportunities it offers • Eggers presents the disdain for material wealth as a sort of inverse snobbery • he suggests that many are wasting their time pursuing 'dumb ideas' (and includes himself in this, the pronoun now having shifted to 'us') • Eggers lists different ways of acquiring 'prestige', implying that this is one of the main concerns of young people in San Francisco • His description of the 'material rewards' as a 'joke' and apartment rental costs as 'silly' suggests that he sees the truth behind the outwardly enticing appearance – they feel lucky to be there and deceive themselves that it is 'the best place on Earth' • metaphors 'the very red molten-hot core of everything'/'riding a wave' imply a sense of exhilaration combined with potential danger.

(ii)	Go on to discuss how Eggers presents 1990s American youth culture elsewhere in <i>A Heartbreaking Work of Staggering Genius</i>. [16]
AO2	Candidates need to show understanding of the presentation of 1990s American youth culture in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Eggers explores 1990s American youth culture. Look for and reward all valid interpretations. Candidates may refer to and analyse the following points: • Eggers's description of socialising with his friends in Chapter 5 • in the same chapter, his conversation with Meredith and the ideas/attitudes this reveals • the descriptions of the editorial team in <i>Might</i> magazine in Chapter 6 and their opinions/attitudes • the purported 'interview' later in the same chapter • further descriptions of Eggers's milieu in Chapters 7 and 8 • attitudes to fame/celebrity revealed in Chapter 9. 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	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • attitudes of Eggers and his friends/colleagues to issues such as fame/celebrity, the media, relationships etc. • attitudes to race and gender.

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

Q5 (i)	Use integrated linguistic and literary approaches to explore how Capote presents Mrs Hickock in this extract. [24]
AO1	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: • dynamic verb ‘wept’ • adverbial of manner ‘quietly’ • abstract noun ‘loyalty’ • metaphorical noun phrase ‘raw dirge’ • abstract noun ‘anguish’ • non-standard grammar ‘have wrote’, ‘and don’t charge for it’ • simple/minor sentences ‘But she puts it on.’/‘To be nice.’ • noun phrases ‘plain people’/‘country people’ • noun phrase ‘just a dream’ • pre-modifiers ‘pudgy’/‘agreeable’ • verb ‘jabbering’ • abstract noun ‘pity’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. • overview: sympathy created for Mrs Hickock by presenting her public behaviour as dignified and restrained, and then by describing her recounting her reminiscences about Dick’s childhood, her gratitude to others, and her sense of responsibility • Mrs Hickock’s public display of pent-up emotion in the first paragraph is characterised as a lack of ‘control’ which embarrasses the spectators • the ‘simulated’ and ‘flimsily constructed’ smile to her son could be a signifier of mixed emotions • her isolation revealed in ‘There’s nobody much I can talk to’ may also be read as prompting sympathy from the reader – could also be interpreted as distance from her husband, reinforced by ‘aloof’ in paragraph 1 and his inability to dance, referenced at the end of paragraph 2 • Mrs Hickock’s use of non-standard grammar reveals her background/lack of education • use of simple and minor sentences sometimes makes her discourse rather fragmentary, possibly implying heightened emotions • her feelings of guilt about ‘the way I raised Dick’ could elicit further sympathy • candidates may also focus on how dancing could symbolise Mrs Hickock’s dreams and ambitions and how these dreams were abandoned when she married a man who ‘couldn’t do step one’ • ‘back there in the courtroom’ and ‘lawyers jabbering’ suggest a hostile or dismissive attitude towards the trial – she feels that Dick is not getting a fair hearing • Mrs Hickock’s ‘pity’ for Perry and empathy for Mrs Clutter imply generosity, reasonableness and an ability to understand the motives of others.

(ii)	Go on to discuss the presentation of mothers and motherhood elsewhere in In Cold Blood. [16]
AO2	Candidates need to show understanding of the presentation of mothers and motherhood in the text as a whole. Candidates are free to discuss a range of examples as long as they consider how Capote presents mothers and motherhood. Look for and reward all valid interpretations. Candidates may refer to and analyse the following points: • The presentation of Mrs Clutter in Chapter 1, including the euphemistic references to her mental health ('nervous'/'little spells') and her conversation with Jolene on Pp. 22-3 ('All my children are very efficient. They don't need me.') However, her appearance at the school play and her pride in her daughter's performance may be read as her attempt to present a more conventional impression • References to Mrs Clutter suffering postnatal depression (Chapter 1) • Mrs Clutter's feelings of guilt and inadequacy as a mother (Chapter 1) • Examples of Nancy demonstrating stereotypical motherly behaviour (Chapter 1) • References to Perry's mother Flo, including her alcoholism and her lifestyle after she left her husband (Chapter 2), further referenced in Perry's statement in Chapter 4 • Mrs Hickock's attitudes to her son, e.g. as revealed in the interview with Nye in Chapter 3 and Hickock's statement in Chapter 4 • Mrs Meier behaving as a surrogate mother to Perry (e.g. cooking for him, holding his hand after the verdict) (Chapter 4). 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	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • ideas about the roles of nature and nurture in the upbringing of children • attitudes towards mental illness in 1950s/60s America • attitudes towards marriage and the family in 1950s/60s America • attitudes to the role of women in 1950s/60s America.

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

Q6 (i)	Use integrated linguistic and literary approaches to explore how Orwell presents his attitudes to demoralising the enemy in this extract. [24]
AO1	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: • adverbial 'always' • use of Spanish language '<i>Fascistas – maricones!</i>' '<i>Viva Espana! Viva Franco!</i>' • taboo/derogatory language '<i>maricones</i>' • imperative 'Go home' • noun phrase 'the shouting of propaganda' • concrete noun 'megaphones' • abstract noun phrase 'revolutionary sentiments' • clichés/left-wing political slogans 'merely the hirelings on international capitalism', 'fighting against their own class' • adverbial 'over and over' • noun phrase 'some poor devil of a sentry' • noun phrase 'the English conception of war' • syndetic pair of stative verbs 'amazed and scandalized' • second person 'your'/'yourself' • noun phrase 'an artist at the job'.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. • Orwell suggests the lack of sophistication in the technique of shouting at the enemy by giving examples which are either crude insults or empty slogans, and by using the phrase 'the shouting of propaganda' • 'developed into a regular technique' implies that it has become a deliberate strategy, as does 'provided with megaphones' • Orwell's quoting of the 'revolutionary sentiments' and his use of 'etc. etc.' suggests that he is fully aware that these statements are clichés, even though they are coming from his own side • 'over and over by relays of men; sometimes it continued the whole night' further reinforces the idea of a deliberate strategy • Orwell then goes on to underline that this strategy, although unsophisticated, is nevertheless effective • he shows empathy for the representative 'poor devil of a sentry' from the opposing side • wry humour in Orwell's comment that the technique offends against the gentlemanly 'English conception of war' • Orwell outlines how his feelings have changed – on reflection, he realises that making the enemy desert is more effective than killing them, and explains his reasoning • 'an artist at the job' suggests Orwell's admiration for his comrade's persuasiveness • characteristic use of second person to enable the reader to empathise.

(ii)	Go on to discuss how Orwell presents different types of disloyalty elsewhere in <i>Homage to Catalonia</i>. [16]
AO2	Candidates need to show understanding of Orwell's presentation of different types of disloyalty 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. Look for and reward all valid interpretations. Candidates may refer to and analyse the following points: • references to Fascist conscripts who were not committed to the cause and were willing to escape – Chapter 2 • the use of 'revolutionary discipline' to counteract possible disloyalty – described in Chapter 3 • effects of disloyalty demonstrated by the actions of the Regular Army officer – Chapter 5 (P. 53) • Orwell's account of the hospital assistants' thieving from patients – Chapter 5 • when Orwell goes to Barcelona, he notices apathy and disillusionment (Pp. 95-6), and government propaganda directed against the party militias, which he views as an act of disloyalty (Pp. 96-8) – Chapter 8 • Orwell himself considers leaving the POUM (P.102) – Chapter 8 • the description of the Communist-Anarchist feud – both sides showing disloyalty to the concept of working-class solidarity (Pp. 103-5) – Chapter 8 • the detailed description of the fighting in Barcelona and its causes – Chapter 9/Appendix II • how so-called 'Trotskyists' were regarded as disloyal – Chapter 11 • the suppression of the POUM – Chapters 11 and 12.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question include: • the highly complex political situation in Spain, with factions that were previously allies turning against each other • concepts of class loyalty and disloyalty.

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	10-12 marks - 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, utilising an academic style and register - confident and fluent expression	10-12 marks - 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 - consistently relevant
3	7-9 marks - clear evidence of integrated study - clearly understands and applies relevant concepts and methods - purposeful use of terminology - effectively organised and shaped response - accurate and coherent written expression	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of text - secure reading of implicit meaning - sound understanding of literary/linguistic features - clearly relevant
2	4-6 marks - some evidence of integrated study - some understanding of literary/linguistic concepts and methods, not always relevant - reasonable use of terminology - clearly organised - generally accurate and coherent written expression	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of text - sensible reading of implicit meaning - sensible understanding of literary/linguistic features - mainly relevant
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - response may lack organisation - frequent lapses in clarity	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of text - limited relevance
0	0 marks: response not worthy of credit or not attempted	

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

Band	AO2 Analyse ways in which meanings are shaped in texts (8 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (8 marks)
4	7-8 marks • 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 • consistently relevant	7-8 marks • confident evaluation of impact of contextual factors in shaping the production and reception of the text • confident awareness of genre
3	5-6 marks • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of text • secure reading of implicit meaning • sound understanding of literary/linguistic features • clearly relevant	5-6 marks • sound awareness of the influence of contextual factors on the production and reception of the text • secure awareness of genre
2	3-4 marks • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of text • sensible reading of implicit meaning • sensible understanding of literary/linguistic features • mainly relevant	3-4 marks • sensible awareness of the influence of contextual factors on the production and reception of the text • sensible awareness of genre
1	1-2 marks • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of text • limited relevance	1-2 marks • limited awareness of the influence of contextual factors on the production and reception of the text • limited awareness of genre
0	0 marks: response not worthy of credit or not attempted	