



GCE A LEVEL MARKING SCHEME

SUMMER 2017

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

INTRODUCTION

This marking scheme was used by WJEC for the 2017 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 A LEVEL ENGLISH LANGUAGE AND LITERATURE (NEW)

COMPONENT 3

SUMMER 2017 MARK SCHEME

Non-literary texts

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.

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

In their response, candidates are required to:

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

1. Using integrated approaches, compare and contrast the presentation of the Second World War 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: - mainly first-person perspective - Begins with first-person singular 'I', then shifts to third-person 'they' and 'their', and then first-person plural 'we' - Use of present tense - Noun phrase 'full confidence' - Repeated use of conditional 'if' - Tripling and syndetic listing of conditional clauses beginning with 'if all do their duty' - Adverbial of frequency 'once again' to suggest similar situations in the past - Stative verb 'prove' - Metaphor 'the storm of war' - Tripling and syndetic listing of infinitive clauses beginning with 'to defend our island home' - Connotations of concrete noun 'home' - Repetition of conditional 'if necessary' - Abstract nouns 'resolve' and 'will' - Proper nouns 'His Majesty', 'Parliament', 'the British Empire', 'the French Republic' - Abstract nouns 'cause' and 'need'	Some literary and linguistic features that candidates may choose to explore: - Co-ordinating conjunction 'But' - Adverbial of manner 'suddenly' with rising intonation on first phoneme - Use of past tense throughout - Noun phrase 'dirty grey clouds' contrasted with adjective 'white' - Antithesis of 'white' and 'black' with stress - Simile 'seemed like a black bug on a white sheet' - Rising intonation on adverbial 'up' - Lexical set of aerial warfare: 'searchlight defences', 'flak', 'bomb-aimer', 'flares' - First-person determiners 'we' (plural) and 'I' (singular) - Colloquialism 'kite' to describe aeroplane - Alliteration 'great golden' with stress on pre-modifier 'great' and first phoneme of pre-modifier 'golden' - Metaphor 'slow-moving meteor' - Superlative 'the longest flight I have ever made' (not literally true) - Proper nouns 'Berlin', 'Buzz', 'Jock' - Noun phrase 'Bright yellow flares'	Some literary and linguistic features that candidates may choose to explore: - Third person plural 'they' - Mixture of past and present tense - Lexical set of naval warfare: 'starboard', 'stern', 'Naval Artillery', 'magazines' - Stative verb 'need' - First person singular 'I' and plural 'we' - Imperative "'Secure your piece!'" - Noun phrase 'full throttle' - Dynamic verbs 'jumped', 'fell', 'hit' - Cardinal numbers: '8 feet', '80 pounds of gear', 'one of six out of 42' - Syndetic listing/tripling 'arms and legs and red water' - Dynamic verb 'marched us out' - Dynamic verbs 'jumped', 'ran', 'threw' - Syndetic listing/tripling 'stones, and rocks, and sticks' - Euphemism 'will not make it' - Modal auxiliary 'will not'

	• Alliteration 'defend to the death' • Simile 'like good comrades' • Guttural alliteration 'grip of the Gestapo' • Emotive noun phrase 'the odious apparatus of Nazi rule' • Modal auxiliary 'shall' • Anaphora of 'we shall' (repeated eleven times) • Alliteration 'flag or fail' • Adverbial 'to the end' • Euphemism 'whatever the cost' to suggest that any number of people might be killed • Variety of concrete nouns denoting places: 'seas' 'air', 'beaches', 'streets' etc. • Adverbial 'never'	• Imagery of colour 'white', 'black', 'yellow', 'red', 'green' • Visual imagery 'the flares were sprouting all over the sky' • Syndetic listing/tripling 'reds and greens and yellows' with stress on 'reds' and 'greens' • Metaphor/visual imagery/euphemism 'fireworks'	
Candidates should use coherent written expression within their response			

AO2	Candidates may choose to explore: • This is a response to ongoing political and military events in the Second World War • The motivational aim of the speech, coupled with preparing people for the worst • The shift of emphasis from primarily third-person in the first paragraph to first-person plural in the second paragraph, suggesting togetherness • The use of conditionals as a form of hedging – success can only come if everyone is fully involved • How Churchill references history, emphasising that Britain has been defended against invaders in the past • Churchill's emphasis on single-minded 'resolve' and 'will' with no dissent • Churchill's extensive use of modal auxiliaries such as 'shall' and 'will' to underline his certainty about the immediate future • The implied contrast between 'large tracts of Europe' which have fallen to Germany and Britain, which has not • Churchill's use of emotive language to describe the	Candidates may choose to explore: • This is an eyewitness account by a radio journalist • The report aims to be informative but is also intended to boost the morale of the listener • The narrative stance is primarily first person plural, emphasising the unity of the journalist and the aircrew • The use of the simile to suggest their vulnerability and isolation • This is reinforced by the antithesis of 'white' and 'black' • This may be part of the ethos appeal – Murrow is suggesting to the listener that he was in great physical danger • The superlative 'longest flight I ever made' is not literally true but metaphorically indicates the tension and anxiety felt by Murrow • Indications of danger: 'bright yellow flares'/'went down in flames' • Murrow's use of the noun 'fireworks' may be interpreted as ironic, or that he is presenting the events as entertainment	Candidates may choose to explore: • The only one of the three texts from the viewpoint of a direct participant • Third person plural 'they' to suggest anonymous authority figures who give commands • Repeated use of 'so' to indicate cause and effect/temporal progression • The speaker varies his narrative stance – sometimes first person, sometimes second (e.g. 'you don't jump stiffly'). Helps the listener to empathise • Tense is also varied – the speaker occasionally switches to the present tense (e.g. 'the boat now is full throttle') to create a sense of immediacy • The syndetic list 'arms and legs and red water' indicates the brutal nature of the attack • Use of cardinal numbers 'one of six out of 42' indicates that the speaker was one of the few survivors
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	Germans • The listing of different places in which the invader will be fought, conveying strength and resolve • The order in which these places are listed may be an implicit acknowledgement that the invasion will be successful as they suggest defenders retreating from 'beaches' and 'streets' to the 'hills'		
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AO4	Candidates need to demonstrate awareness of the similarities and differences between the three texts. They should compare and contrast the texts in terms of style, attitudes and meanings. They are also 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 the Second World War is represented by the speaker. Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. historical events). 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 - 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	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 - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	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	13-16 marks - secure exploration of connections between unseen texts - secure understanding of connections between text genres - well-selected points of comparison and/or contrast
3	5-6 marks - 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	5-6 marks - 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	9-12 marks - sensible exploration of connections between unseen texts - sensible understanding of connections between text genres - reasonable selection of points for comparison and/or contrast
2	3-4 marks - 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	3-4 marks - 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	5-8 marks - 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	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	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	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

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

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

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

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

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

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

Andrea Ashworth: *Once In A House On Fire*

2. (i) **Use integrated linguistic and literary approaches to explore how Andrea Ashworth presents violence 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: • Taboo language 'fucking' used as intensifier to suggest Terry's anger • Sibilant alliteration 'slathered in saliva' to highlight intensity of verbal communication • Dynamic verbs 'lunged' and 'whack' describing violence • Imperatives such as 'Do it' and 'Go on' addressed to Terry, implying Andrea's new-found assertiveness • Synaesthesia: 'The pain felt purple' • Plosive alliteration: 'bullying bastard' • Sarcastic imperative 'Treat yourself' suggests that Terry enjoys inflicting violence on women • Frequent use of exclamation marks to suggest emotional force of the confrontation between Andrea and Terry • Simile 'nurses like angels' • Parallelism: 'Our eyes locked; his muscles unclenched'.
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. From Chapter 17 of the autobiography, Ashworth describes a violent confrontation with her stepfather Terry as a result of Terry attacking Andrea's mother again. However, unlike on previous occasions when this has happened, Andrea now stands up to him and challenges him to assault her. When he does, he is still rational and calculating enough to hit her on her leg rather than on her face. The extract highlights Andrea's growing courage and fearlessness in the face of Terry's violent behaviour but it is also suggested that she welcomes the idea of being put in hospital at this will at least provide an escape from her home life, showing her desperation. Terry finally backs down when Lorraine intervenes.

- (ii) **Go on to consider the presentation of domestic abuse elsewhere in *Once in a House on Fire*.** [16]

AO2	Candidates need to show understanding of the theme of domestic abuse in the text as a whole. Candidates are free to discuss different interpretations of violence (e.g. physical/emotional/psychological) as long as they consider how Ashworth explores this theme. Look for and reward all valid interpretations. Candidates may draw on a wide variety of material from Ashworth's autobiography and the likely focus will be on the descriptions of domestic abuse suffered by Andrea, her sisters and her mother at the hands of Andrea's two stepfathers. Candidates may explore how Ashworth hints early in the narrative about Peter Hawkins' violent background, including the appearance of bruises on Lorraine's face. They may also focus on the contrasts between Peter's violent behaviour in private and the way he treats the girls in public – e.g. the reference to the visit to the pet shop in Chapter 1. Candidates will probably recognise the escalation in Peter's violent outbursts after the family emigrate to Canada – e.g. the episode described at the end of Chapter 5. The final incident at the end of Chapter 6 culminates in Lorraine and the girls returning to Manchester, although there are further instances of violence when Lorraine continues to see him despite her promise to Jackie. Another detailed description of domestic violence at the end of a chapter is in Chapter 10, although even this is later passed off by Andrea's mother as a 'misunderstanding'. There is then a respite from domestic violence when Lorraine meets Terry, who initially seems benevolent. However, following Terry's release from prison, it soon becomes clear that their relationship is following a similar pattern, with episodes of violence increasingly featuring. This includes acts of violence to punish Andrea's two sisters, for example as described in Chapter 14. His behaviour follows a similar pattern to Peter's, with the acts of violence becoming increasingly extreme. 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 idea that domestic abuse is a stigma, including Lorraine's unwillingness to admit the truth of what is happening • The lack of help from outside agencies such as the police, who are often presented as not taking domestic violence seriously. Action is taken only at the very end of the memoir, with Laurie moving to a council hostel and Sarah phoning Childline. • Concepts/stereotypes of working-class masculinity.

Jenny Diski: *Skating to Antarctica*

3. (i) **Use integrated literary and linguistic approaches to examine how Diski presents Mona 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: • Noun phrase 'upstart American' to suggest Mona's attitude to those who ask her about her age • Also reinforced by verb 'dared' and adjective 'disdainful' • Tripling of noun phrases: 'tiny, bent body', 'sparse, wispy hair', 'plain, washed, wrinkled face', all indicating physical characteristics • Abstract nouns 'reticence' and 'gentility' to connote her attitude • Verb phrases 'was astonishing', 'pack away' and 'polish off' to describe her appetite • Noun phrase 'the tiny curved space that constituted Mona' to suggest appearance • Verbs 'didn't stop' and 'chattered' to describe her talking • Verbs 'learned' and 'discovered' • List of proper nouns (names of countries she has visited/plans to visit) • Adverb 'mysteriously'
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. The extract is taken from an early point in Diski's travelogue, in which she is describing her first impressions of her travelling companions. Mona is presented as an enigmatic character who is reticent about disclosing her age, which Diski assumes is a result of her 'gentility' and highlights the generational gap between Mona and the other, younger travellers. Several aspects of Mona's behaviour bely her appearance, for example her 'astonishing' appetite. Mona is also presented as knowledgeable and enthusiastic, and Diski learns from her about the nature of bird-watching. There are also some hints about her past, with the references to her late husband. Candidates might also cite the diverse range of countries that she has visited recently, and the adverb 'mysteriously', which could suggest that initial impressions of Mona may be misleading.

- (ii) **"Diski's travel companions are pleasing eccentrics." Examine Diski's presentation of her travelling companions elsewhere in *Skating to Antarctica*.** [16]

AO2	Candidates need to show understanding of similarities and differences in the presentation of Diski's travelling companions in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Diski presents her travelling companions. Look for and reward all valid interpretations. Candidates should be able to examine Diski's presentation of several of her travelling companions on the trip to Antarctica. In particular, they may explore how stereotypes based on factors such as age, nationality and gender are both reinforced and undermined. Initially, descriptions of characters such as Mona and Big Jim tend to focus on two aspects: physical appearance and personal background. Candidates could discuss the way in which Diski frequently highlights the difference between initial impressions and reality in her presentation of characters such as Emily and Manny, who Diski initially feels drawn to as surrogate parental figures but is subsequently repelled by their unrepentantly Zionist views. Later, Diski refers to groups of travellers such as the 'birders' and the 'Shackleton fan club' which she is herself part of, and this presentation could also be explored. Candidates might also comment on Diski's presentation of the psychological state of minor characters such as Janice and Irma. 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 exploration of stereotypes and the extent to which these stereotypes are confirmed or challenged • Comparing Diski's reasons for embarking on the voyage to Antarctica with those of her companions.

Dave Eggers: *A Heartbreaking Work of Staggering Genius*

4. (i) Use integrated literary and linguistic techniques to explore Eggers's attitude towards his brother 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: • Present tense used throughout • Hyperbole: 'sword fights using wooden spoons or sticks' • Noun phrase 'unsaid mission' to suggest that Dave has reasons for his behaviour • Tripling of infinitives: 'to keep things moving', 'to entertain', 'to keep him on his toes' • Tripling of dynamic verbs: 'stuck', 'rubbed', 'tossed', suggesting Eggers's juvenile behaviour towards his brother • Italicisation of verb: '<i>experimenting</i>' • Lexical set of excitement/fun: 'entertaining', 'amazing', 'excited', 'merry', 'madcap' • Simile: 'like some amazing, endless telethon' • Metaphor: 'I am making our lives a music video' (this is also the beginning of an asyndetic list) • Lexical set of warfare: 'campaign', 'revisionist history', 'enemy lines' • Humour/irony: 'threatening children with seventeen-inch knives is funny' • Sarcasm: 'Sounds funny'.
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. From Chapter III of the text, the extract describes Eggers's experience of bringing up his younger brother Toph following the death of their parents. In the extract Eggers is initially presented as caring and thoughtful in the sense that he is trying to make things as normal as possible for Toph in the face of highly unusual and traumatic circumstances: the reference to the 'unsaid mission' suggests that Eggers's behaviour is part of a deliberate strategy. A contrast is presented between Eggers's attitude and that of his sister Beth who 'is always pulling out photo albums, crying' but there is also a suggestion that the older Eggers looking back (the memoir was written some ten years after the events described here) acknowledges that his behaviour was 'overcompensating'. In some ways, Toph is presented as more mature than his older brother, for example in his reaction to Eggers brandishing the knife, which he describes as 'not funny'.

- (ii) **Go on to discuss Eggers's presentation of his upbringing of his younger brother elsewhere in *A Heartbreaking Work of Staggering Genius*.** [16]

AO2	Candidates need to show understanding of the presentation of Eggers's relationship with his younger brother in the text as a whole. Candidates are free to discuss a range of interpretations as long as they consider how Eggers presents the relationship. Look for and reward all valid interpretations. Candidates may draw on a wide variety of material from Eggers's memoir. They could focus on the sense of liberation referenced in the description of the car journey in California in the opening pages of Chapter II. There is also a sense of the narrator's immaturity and irresponsibility, but this is contrasted with his anxiety that Toph might forget about their parents (e.g. see Page 63). In Chapter III, following 'the inevitable implosion of our household', Eggers and Toph move to their own apartment, and there are many opportunities here for candidates to explore how the narrator deals with becoming a surrogate parent to his younger brother, for example in the recounting of the 'open house' at Toph's school. In Chapter IV Eggers alludes to the difficulties in reconciling this with the lifestyle that he expects as a 22-year-old. At other times, however, the narrator expresses the irrational anxiety he feels when he leaves Toph in the care of the baby-sitter. In Chapter VIII Toph is presented as becoming more independent – for example, making himself lunch and getting himself to school. In general, there are plenty of opportunities for candidates to investigate the complex and developing nature of the relationship and to consider how Eggers is affected by it. 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 parental/family relationships • The reactions of others to the idea of an older brother bringing up his younger sibling • The postmodern/self-referential nature of the text.

Truman Capote: *In Cold Blood*

5. (i) Use integrated literary and linguistic approaches to explore how Truman Capote presents Perry and Dick and their relationship 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: • Noun phrase 'two young men' • Compound adjective 'narrow-faced' to describe Dick's appearance • Dick's appetite indicated by verbs 'polished off' and 'eyeing' • Dialogue between the two characters to suggest tension • Noun phrase 'three aspirin' • Dynamic verb 'shoved' • Taboo language: 'Christ!' • Abstract noun 'cunning' in newspaper report • Adverbials 'carefully', 'expertly' and 'calmly' • Perry's use of imperative: 'Own up, Dick'.
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. This extract, from Chapter 2, is the first lengthy description of Dick and Perry since they committed the murder. Capote emphasises the difference in their reactions, with Dick presented as calm and unconcerned, his appetite being more important to him than reflecting on his actions. In contrast, his companion's state of mind is indicated by the detail of the 'three aspirins' and his obsessive re-reading of the newspaper article. The text of the article emphasises the clinical nature of the killings with plenty of examples of language such as 'cunning' and 'expertly'. Perry is pre-occupied with the notion that they are about to be apprehended for the crime and casts doubt on the newspaper's assertion that no clues were left behind. He also believes that Dick is concealing his own true feelings behind a façade when he urges him to 'own up'

- (ii) **"Friendships reveal a great deal about the time in which they are formed." Explore the presentation of the relationship between Perry and Dick elsewhere in *In Cold Blood*.** [16]

AO2	Candidates need to show understanding of the presentation of Perry and Dick's relationship in the text as a whole. Candidates are free to discuss a range of interpretations as long as they consider how Capote presents the relationship. Look for and reward all valid interpretations. Candidates will be able to draw on a wide variety of examples from the text. They should be able to explore the changes and development in their characters, from heartless, amoral killers to more nuanced, humanised figures. They could comment on the way in which both men are concerned with self-image and projecting it, and should also be able to investigate key differences in character and outlook, using the extract as their starting point. Dick and Perry's status as outsiders or social misfits is also an area that candidates could investigate, and they may also consider the belief of some critics that their relationship is homoerotic. In Part 1 Capote introduces us to the characters and candidates have an opportunity here to discuss the techniques that the author uses to manipulate our initial feelings about them – for example, in Perry's first appearance. The subsequent description of their conversation sketches in some background details about how Perry and Dick first met. Later in Part 1, the exploitative nature of the relationship becomes clearer, with details of how Dick intends to use Perry. Following the murder, when Dick and Perry travel to Mexico, there is a further detailed exploration of their relationship, including further background on their earlier lives and this is developed further when they arrive in Miami. 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 possible clues about the homoerotic nature of the relationship and attitudes to same-sex relationships in 1950s America • Aspects of Capote's authorial bias in his manipulation of the reader's feelings about the relationship of Perry and Dick • Ideas about the extent to which criminal behaviour can be explained by a person's upbringing. •

George Orwell: *Homage to Catalonia*

6. (i) Use integrated linguistic and literary approaches to examine George Orwell's presentation of the experience of being shot. [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: • Italicisation of adverbial '<i>at the centre</i>' • Hedging to suggest uncertainty: 'seemed' • Noun phrases focusing on senses: 'loud bang', 'blinding flash of light' • Mixture of first-person and second-person pronouns • Simile: 'such as you get from an electric terminal' • Onomatopoeia: 'bang' • Adverbial of time: 'much less than a second' • Dynamic verbs to suggest physical effects: 'crumpled', 'falling' • Noun phrase 'a vague satisfaction' • Stative verbs 'discovered', 'found' • Noun phrase to describe physical sensation: 'a pleasant coolness'.
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. In this extract, from Chapter X, Orwell gives a detailed account of his physical and mental responses in the immediate aftermath of being shot through the throat. Some of the descriptive details may be surprising – for example, Orwell emphasises that he felt 'no pain' but instead uses language such as 'flash' and 'shock' to make the experience seem more like electrocution. The second person pronoun 'you' invites the reader to empathise and helps to make the experience more understandable. The lack of pain is further outlined in phrases such as 'a numb, dazed feeling'. Orwell's feeling of 'vague satisfaction' is also counter-intuitive but he goes on to explain that this injury might lead to him returning home, to the relief of his wife. Further indications of the physical effects of the wound are that Orwell 'tried to speak' but could not, and that 'a lot of blood poured out' of his mouth, underlining its seriousness.

- (ii) **Go on to explore the presentation of the physical effects of warfare elsewhere in *Homage to Catalonia*.** [16]

AO2	Candidates need to show understanding of the presentation of the physical effects of warfare in the text as a whole. Candidates are free to discuss a variety of points as long as they consider how Orwell presents the theme. Look for and reward all valid interpretations. There are several detailed episodes in the text which offer relevant material for this question. Candidates may wish to explore Orwell's descriptions of conditions at the front as part of the 'physical effects of warfare', for example in Orwell's description of conditions in the trenches at the Saragossa front in Chapters II and III. There is also a first-person account of coming under fire at the end of Chapter III and this could be compared and contrasted with the extract. In Chapter V Orwell goes into more detail about the extreme discomfort suffered by soldiers and there is a further description of the experience of coming under attack. This is developed in much greater detail in the following chapter, in which Orwell outlines his participation in the attack on the Fascist position at Torre Fabian. There are also detailed descriptions of the treatment Orwell received for his injury. Candidates may move on to investigate Orwell's subsequent presentation of the conditions in Barcelona as part of the 'physical effects' of warfare. 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 wider context of the Spanish Civil War • The nature of military engagement at this time, with Orwell's accounts in places of close-quarters combat • The conditions in the hospital where Orwell was treated and the attitudes of the medical staff who treated him.

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 - confident and fluent expression	10-12 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of extract - confident understanding of and appreciation of writer's techniques
3	7-9 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of extract - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features
2	4-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - generally clearly organised	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of extract - some grasp of implicit meaning - some understanding of literary/ linguistic features
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - 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 - 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 - confident evaluation of impact of contextual factors in shaping the production and reception of the text - confident grasp of overview
3	5-6 marks - 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 - sound awareness of the influence of contextual factors on the production and reception of the text - secure grasp of overview
2	3-4 marks - 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 - some awareness of the influence of contextual factors on the production and reception of the text - some grasp of overview
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	1-2 marks - 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	