

GCE A LEVEL MARKING SCHEME

SUMMER 2024

**AS LEVEL
ENGLISH LANGUAGE AND LITERATURE –
component 1
B710U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS LEVEL ENGLISH LANGUAGE AND LITERATURE
COMPONENT 1: COMPARATIVE ANALYSIS AND CREATIVE WRITING
SUMMER 2024 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 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 WJEC GCE 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 WJEC GCE English Subject Officer at the end of the marking period.
- 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
Q	long quotation/question copied out

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Both questions are to be marked out 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.

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 **17 June**.

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 Pre-1900 Poetry and unseen text

	AO1	AO2	AO4	AO5
Section A	15 marks	15 marks	10 marks	-
Section B	5 marks	5 marks	10 marks	20 marks

1. Compare and contrast how the natural world is presented in Text A 'Spellbound' and *either* Text B *or* Text C. [40]

In your response you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- explore connections between Text A and your chosen text.

Indicative content for Section A Q1

AO1 - Some linguistic and literary features that candidates may choose to explore include, but are not limited to:

	Compulsory: Text A 'Spellbound' by Emily Brontë (1818-1848)	Text B: the opening of the novel 'Rebecca' by Daphne du Maurier, published in 1938.	Text C: an extract from an episode of 'Ramblings' broadcast on Radio 4 in 2013.
AO1 Candidates should use <u>coherent written expression</u> within their response. When discussing the poem and their chosen unseen text, candidates should select appropriate supporting evidence from the text and apply relevant linguistic and terminology in their analysis.	• lyric poem • three end-stopped quatrains • most lines end-stopped • <i>abab cbcb abab</i> rhyme • first stanza rhyme repeated in third stanza • caesuras in l. 4 and 12 • enjambment in l. 5-6 • first person singular address • declarative mood; present tense • fronted conjunction 'But' in l.3 and 11 • parallelism in l.9-10 • negated modal verbs 'cannot' with 'will not' in final line • progressive verbs 'darkening' 'bending', 'descending' • contrasting prepositions 'above' and 'below' • lexical set of threatening weather 'winds', 'snow', 'storm', 'clouds' • lexical set of bleakness 'coldly', 'bare', 'wastes', 'drear' • pre-modified noun phrases 'tyrant spell' and 'giant trees' • connotations of the title 'Spellbound' • personification 'tyrant' and 'giant' • Gothic imagery • alliterated noun phrases 'wild winds' and 'bare boughs' • sibilance in l.7.	• first person past tense narrative in declarative mood • first person plural 'we' and 'our' to signify former household • adjectives suggesting malice 'stealthy', 'insidious', 'tenacious' • syndetic pair of adjectives 'dark and uncontrolled' • species nouns 'beeches', 'oaks', 'elms' • grotesque pre-modifiers/noun phrases 'squat', 'tortured', 'monster', 'gnarled' • violent verb 'choked' • contrasting syndetic pairs 'culture and grace', 'black and ugly' • lexical set of danger 'encroached', 'menace' 'dark', 'monster' • Gothic imagery • personification of Nature with feminine determiner 'her' • personifying nouns 'fingers', 'limbs' 'cheek . . . jowl' • metaphor 'strange embrace' • metaphors 'a ribbon', 'a thread' • similes 'like the archway of a church', 'like skeleton claws' • traces of a vanishing past 'its former self', 'landmarks in our time'.	• planned but not scripted • turn-taking • adjacency pairs • filler 'Well' • first person plural pronoun 'we' for shared experience • pronoun 'everyone' • mainly present tense • interrogatives from presenter • minor exclamatory 'Oh, fantastic' • fronted conjunctions 'But', 'And', 'So' • syndetic lists 'recreation . . .discovery', 'dog rose . . .blackthorn' • imagery from children's literature 'Narnia-like', 'Alice holes' • abstract nouns 'recreation', 'joy', 'beauty', 'discovery' • lexical set of the countryside 'field', 'birdsong', 'sky', 'clouds', 'hedgerow' • adjectives of appreciation 'fantastic', 'wonderful', 'fabulous', 'amazing' • species nouns 'dog rose', 'field maple', 'hawthorn', 'blackthorn', 'viburnum' • premodified noun phrase 'big foamy creamy cups' • age pre-modifiers 'fifty year old', 'two thousand year old', 'five thousand year old' to show knowledge.

	Compulsory: Text A 'Spellbound' by Emily Brontë (1818-1848)	Text B: the opening of the novel 'Rebecca' by Daphne du Maurier, published in 1938.	Text C: an extract from an episode of 'Ramblings' broadcast on Radio 4 in 2013.
AO2	Candidates may choose to explore: • mystery of the solitary figure in a hostile natural world • exploration of entrapment, danger and helplessness • idea of inescapable forces reflected in the weather • wild landscape exerting mysterious power over speaker • legacy of Emily Bronte and 'Wuthering Heights' – passion and the elements.	Candidates may choose to explore: • nature as threatening, powerful, unstoppable and chaotic • loss of former order and control over the natural world • nature triumphing in long battle with civilisation • traces of the past overwhelmed, almost obliterated by natural growth • speaker disconcerted and regretful at nature reclaiming the estate.	Candidates may choose to explore: • roles of presenter and expert • enjoyment of walking and appreciation of the natural world in all seasons • safe territory – paths, fields and hedgerows • changing attitudes to walking • location-specific information and observation • purposes to entertain and inform.
	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider HOW the natural world is presented. The focus should be on HOW meaning is created. Look for and reward all valid interpretations.		
AO4	• Candidates need to demonstrate understanding of the similarities and differences between the poem and the unseen text they have chosen. • We should expect knowledge and understanding of the set poem to provide a basis for discussion of connections. • Connections need to be as productive as possible, and should be well-supported. • Candidates may compare and contrast the texts in terms of style, attitudes and text genres. Look for and reward all valid and meaningful connections.		

Assessment Grid for Section A

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
	13-15 marks	13-15 marks	9-10 marks
5	- thorough knowledge, understanding and insights gained from integrated study - confident 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	- perceptive analysis of how language choices, form and structure affect meaning, particularly in the set poem - mature and assured reading of set poem and perceptive discussion of unseen text - confident understanding of and appreciation of writers' techniques	- confident understanding of the similarities and differences between the set poem and unseen text - productive, discerning connections, firmly linked to question focus
4	10-12 marks - clear evidence of integrated study - secure use of terminology - clearly understands and applies relevant concepts and methods - accurate and coherent written expression - effectively organised and shaped response	10-12 marks - sustained analysis of how language choices, form and structure affect meaning, particularly in set poem - thoughtful reading of set poem and unseen text - secure reading of implicit meaning - sound understanding of literary/linguistic features	7-8 marks - secure understanding of similarities and differences between the set poem and unseen text - secure and sound exploration of connections, with a clear and sensible link to question focus
3	7-9 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally accurate and coherent written expression - clearly organised	7-9 marks - some reasonable analysis of how language choices, form and structure affect meaning, particularly in set poem - sensible reading of both set poem and unseen text - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features	5-6 marks - reasonable understanding of the similarities and differences between the set poem and unseen text - some sensible connections, generally linked to question focus
2	4-6 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	4-6 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - basic understanding of set poem and some grasp of unseen text, with some generalisation and simplification	3-4 marks - some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text - connections may be tenuous at times/superficial, not always relevant to question focus
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 set poem and unseen text - uncertain knowledge and understanding of set poem and limited understanding of unseen text	1-2 marks - limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly - limited exploration of connections between set poem and unseen, with limited relevance to question focus
0	0 marks: Response not worthy of credit		

Component 1 Section B: Creative Writing and Commentary

	AO1	AO2	AO4	AO5
Task (a)	-	-	-	10 marks
Task (b)	-	-	-	10 marks
Task (c)	5 marks	5 marks	10 marks	-

This question assesses the candidate's ability to write in two different styles for different audiences, and to compare and contrast choices of style, form and content. In assessing candidates' responses to each part of this question, you must refer to both the overview and the assessment grid.

Overview

AO5	(a) Write an extract from a ghost story in which you create a sinister atmosphere. Aim to write approximately 200 words.	(b) Write the introduction to a new reality TV entertainment show in which contestants will face dangerous outdoor challenges. Aim to write approximately 200 words.
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Band 5

Candidates should demonstrate some flair and originality at this level. The extract and the introduction will be engaging and there will be confident awareness of the generic conventions. Candidates will be secure in terms of intended audience and purpose. Confident language choices will be made which will reveal detailed knowledge of linguistic and literary features and their impact.

Band 4

Responses should be competent and clearly differentiated for the different audiences. There should be evidence of some purposeful and informed language choices being made. Sound knowledge of linguistic and literary features and their impact should be evident in the candidate's own writing. The style and tone of both the extract and the introduction will be suited to purpose and technical accuracy will be mostly secure.

Band 3

Responses should be sensibly organised and there should be a clear sense of writing for different audiences. Appropriate styles will be adopted with some success. Candidates should write with increased accuracy and show more sensitive awareness of audience and purpose – particularly towards the top of the band. Language choices should reveal sensible knowledge of the linguistic and literary features utilised in both the extract and the introduction.

Band 2

Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The extract and the introduction are likely to be appropriately pitched although there may well be some inconsistencies in language use and form. Candidates should be beginning to apply knowledge and understanding from integrated study to own writing and there should be some basic awareness of the generic conventions.

Band 1

Responses in this band will be very basic, with a very limited sense of task. Written expression will often be loose, awkward or unclear. Problems with spelling and punctuation may well be evident. There will be a very limited awareness of audience. Some basic understanding of form may be present e.g. there may be some grasp of narrative form.

Assessment Grid for Section B parts (a) and (b)

Band	AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways (10 marks per task)
5	9-10 marks • style is confidently controlled for audience, form, genre and purpose • writing is original and engaging • language choices reveal confident knowledge of linguistic and literary features and their impact • high degree of technical accuracy and consciousness in vocabulary and punctuation choices.
4	7-8 marks • register is clearly suited to audience, form, genre and purpose • evidence of thoughtful creativity and response will show some signs of originality • language choices are appropriate and increasingly purposeful at the top of the band • mostly secure levels of technical accuracy
3	5-6 marks • style and tone are appropriate for audience, form, genre and purpose • creates a personal voice and makes a conscious attempt to organise material for effect • language choices reveal sound knowledge of linguistic and literary features and their impact • generally sound levels of technical accuracy though there may be some lapses.
2	3-4 marks • some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band • attempts to engage creatively with task and to match form and content to purpose • beginning to apply knowledge of linguistic and literary features and their impact in their writing • some technical errors.
1	1-2 marks • style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose • limited engagement with the task and limited creativity • limited attempt to apply knowledge of linguistic and literary features to own writing • frequent inaccuracies.
	0 marks: Response not worthy of credit

Assessment Grid for Section B task (c):

Write an analytical commentary that compares and contrasts your choices of style, form and content in **both** the leaflet and the speech. Aim to write approximately 400 words.

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (5 marks)	AO2 Analyse ways in which meanings are shaped in texts (5 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	5 marks - thorough knowledge, understanding and insights gained from integrated study - confident application of concepts and methods when discussing their own writing - accurate and sensitive use of terminology - confident expression and skilful organisation	5 marks - perceptive awareness of how choices of form, structure and language have created meaning - insightful and confident understanding of the linguistic and literary techniques employed in own writing - mature and assured reading of both texts	9-10 marks - confident understanding of the similarities and differences between their written texts - connections should be meaningful and productive
4	4 marks - sound evidence of integrated study - purposefully identifies a range of terminology - purposefully applies some relevant key concepts and methods - controlled expression and effective organisation	4 marks - sustained focus on how language has been used to create meaning within their own writing. - thoughtful reading of own writing with some insight into the sub-text	7-8 marks - secure understanding of the similarities between their written texts - points will be well supported with relevant textual support
3	3 marks - clear evidence of integrated study - identifies a range of appropriate terminology - understanding of some relevant key concepts and methods - uses generally accurate, coherent expression - shows clear evidence organisation	3 marks - some analysis of how choices in language, form and structure have created meaning in both texts - sensible reading of their own writing	5-6 marks sensible and clear discussion of some key similarities and differences between the texts
2	2 marks - basic evidence of integrated study - begins to apply key concepts and methods - identifies some key terminology in their own writing but the approach may be descriptive - written expression should use generally accurate expression, but with lapses, particularly towards bottom of band	2 marks - basic awareness of some key language features used in their own writing - basic discussion of how they have used language, form and structure to create meaning in both texts - responses may tend to be descriptive rather than analytical	3-4 marks some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the texts
1	1 mark - simple content features observed - limited evidence of integrated study - minimal application of concepts and methods - basic terminology may often be misunderstood and misapplied - lapses in accuracy and clarity in written expression - the response may lack organisation	1 mark limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in both texts	1-2 marks limited evidence of understanding the similarities and differences between the texts, particularly towards the bottom of the band
0 marks: Response not worthy of credit			