



GCE AS MARKING SCHEME

SUMMER 2023

**AS
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 1
B710U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 AS ENGLISH LANGUAGE AND LITERATURE – COMPONENT 1

COMPARATIVE ANALYSIS AND CREATIVE WRITING

SUMMER 2023 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 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 candidate responses**
 - **Assessment grid, offering band descriptors 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.
- 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.
- 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.

- 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

General Instructions

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s). Fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others. Examiners should select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

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 features of the texts other than those mentioned in the mark scheme.

Section A: Comparative analysis of 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 environment is presented in Text A ‘God’s Grandeur’ and *either* Text B *or* Text C.

In your response you should:

- 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.

[40]

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: the poem ‘ God’s Grandeur ’ by Gerard Manley Hopkins (1844-1889)	Text B: an extract from the novel <i>Hard Times</i> by Charles Dickens (1854)	Text C: an extract from a speech on climate change by actor Leonardo DiCaprio delivered at the United Nations Climate Summit in New York City (2014)
<p>AO1</p> <p>Candidates should use <u>coherent written expression</u> within their response.</p> <p>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.</p>	<ul style="list-style-type: none"> • Petrarchan sonnet, rhyme scheme abbaabba cdcdcd • iambic pentameter throughout • spondee on verb ‘Crushed’ • volta at start of sestet with fronted conjunction ‘And’ • internal rhyme ‘seared...bleared...smeared’, ‘wears...shares’ • enjambment ‘ooze of oil/Crushed.’ • caesura ‘Is bare now, nor can foot feel, being shod’ • third person ‘The world’ • declarative mood expresses Hopkins’ view of world • interrogative (rhetorical) ‘Why do men then now not reckon his rod?’ • exclamatory interjection in last line ‘ah!’ • first sentence in passive voice to foreground ‘the world’ end-focus ‘God’ • asyndetic listing and tripling of ‘have trod, have trod, have trod’ and ‘seared, bleared, smeared’ • lexical sets of electricity ‘charged’, ‘flame’, ‘rod’ • proper nouns to refer to ‘God’ and ‘Holy Ghost’ • dynamic verbs ‘charged’, ‘flame’, ‘crushed’, ‘seared’, ‘smeared’, ‘springs’ 	<ul style="list-style-type: none"> • proper nouns to introduce characters ‘Boulderby and Gradgrind’ • proper noun ‘Coketown’ • metaphor of music in introduction of place • simile ‘like the painted face of a savage’ • premodified noun phrase ‘unnatural red and black’ • sibilant metaphor ‘serpents of smoke’ • abundance of colour imagery • sensorial imagery ‘ill-smelling’ • present participles ‘rattling’, ‘trembling’ • imagery of pollution in noun ‘dye’ • prepositions in a syndetic pair ‘up and down’ • simile ‘like the head of an elephant in a state of melancholy madness’ • bilabial alliteration ‘melancholy madness’ • paralleled noun phrases ‘several large streets’ and ‘many small streets’ • repetition of adjective ‘same’ in noun phrases ‘same hours’, ‘same pavements’, ‘same sound’, ‘same work’ • declarative sentence mood • claustrophobic monotony in repeated phrases of last declarative sentence • lexical set of industry in nouns ‘pistons’, ‘steam-engine’, ‘machinery’ • uniformity in noun ‘people’. 	<ul style="list-style-type: none"> • first person narrative voice with first person singular subject pronoun ‘I’ • lexical set of acting, including noun ‘actor’, adjective ‘fictitious’ and verb ‘pretend’ • acting and pretending as a metaphor for denial over climate change • stative verb ‘believe’ • declarative sentence mood for most of the speech • foregrounded conjunction to signal topic change ‘But I think...’ • adverbials of time ‘Every week’ • first person plural subject pronoun ‘we’ • syndetic pair of adjectives as premodifiers ‘new and undeniable’ • emotive adverb ‘now’ • parallel syntax ‘...droughts are intensifying, oceans are warming...’ • syndetic list of impact of climate change ‘extreme weather events, increased temperatures and the West Antarctic ice-sheets melting...’ • proper nouns ‘Greenland’, ‘West Antarctic’ • parallel syntax in compound sentence ‘None of this is rhetoric and none of it is hysteria.’ • simple declarative ‘It is fact.’

Compulsory: Text A: the poem 'God's Grandeur' by Gerard Manley Hopkins (1844-1889)	Text B: an extract from the novel <i>Hard Times</i> by Charles Dickens (1854)	Text C: an extract from a speech on climate change by actor Leonardo DiCaprio delivered at the United Nations Climate Summit in New York City (2014)	
	<ul style="list-style-type: none"> • superlative 'dearest' • adjectives of colour 'brown brink', 'black West' • present tense verbs 'is charged' • modal verbs 'will flame out' • verb 'broods' maternal implications • similes 'like shining from shook foil' God's power is like a fork of lightning or electricity. 'Like the ooze of oil crushed' • metaphor 'all is seared with trade' • metaphor 'reck his rod' • imagery of the Holy Ghost as a maternal bird brooding over her nest – the world • alliteration in noun phrase 'grandeur of God' • assonance 'seared', 'bleared', 'smeared' • sibilance 'shining from shook foil' the sound made when aluminum foil is shook • fricatives 'foot feel' • plosives 'brown brink' • onomatopoeia 'crushed', 'ooze'. 		<ul style="list-style-type: none"> • noun phrases in apposition, 'The chief of the US navy's Pacific command, admiral Samuel Locklear' • premodified noun phrase 'our single greatest security threat' • vocative 'My friends' • deictic reference to the United Nations as 'this body' • direct address with second person plural pronoun 'You' • litotes 'telling people to change their light bulbs' • emotive plosive noun 'prognosis'.

	Compulsory: Text A: the poem ‘ <i>God’s Grandeur</i> ’ by Gerard Manley Hopkins (1844-1889)	Text B: an extract from the novel <i>Hard Times</i> by Charles Dickens (1854)	Text C: an extract from a speech on climate change by actor Leonardo DiCaprio delivered at the United Nations Climate Summit in New York City (2014)
AO2	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • how Gerard Manley Hopkins explores the impact of industry on the city landscape • that Manley Hopkins believes in God’s power to rejuvenate • his description of man’s destruction of nature • the imagery used to describe Manley Hopkins’s vision of God • the cyclical power of nature. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Dickens’s pejorative description of Coketown • realism and the industrial landscape at the time Dickens was writing • the catalogue of sensory details in the description of the horrors of Coketown • the monotony of the inhabitant’s existence in Coketown • the grim industrial landscape. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • DiCaprio’s passion for the topic of climate change • how he initially introduces himself as an actor who is paid to ‘pretend’ • the urgency with which he speaks of the issue • his description of the importance of industry and businesses making changes • how he broadens environmental issues beyond just individual action such as changing light bulbs • the motivational way he talks about the environment.
	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates should consider HOW the environment is presented. The focus should be on HOW meaning is created.</p> <p>Look for and reward all valid interpretations.</p>		
AO4	<ul style="list-style-type: none"> • Candidates need to demonstrate sound understanding of the similarities and differences between the poem and the unseen text they have chosen. • We should expect sound, knowledge and understanding of the set poem to provide a basis for informed discussion of connections. • Connections need to be clear, as productive as possible and should be well supported. • Candidates may compare and contrast the texts in terms of style, attitudes and text genres. <p>Look for and reward all valid and meaningful connections.</p>		

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)
5	<p>13-15 marks</p> <ul style="list-style-type: none"> 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. 	<p>13-15 marks</p> <ul style="list-style-type: none"> 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. 	<p>9-10 marks</p> <ul style="list-style-type: none"> confident understanding of the similarities and differences between the set poem and unseen text productive, discerning connections, firmly linked to question focus.
4	<p>10-12 marks</p> <ul style="list-style-type: none"> 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. 	<p>10-12 marks</p> <ul style="list-style-type: none"> 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. 	<p>7-8 marks</p> <ul style="list-style-type: none"> 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	<p>7-9 marks</p> <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally accurate and coherent written expression clearly organised. 	<p>7-9 marks</p> <ul style="list-style-type: none"> 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. 	<p>5-6 marks</p> <ul style="list-style-type: none"> reasonable understanding of the similarities and differences between the set poem and unseen text some sensible connections, generally linked to question focus.
2	<p>4-6 marks</p> <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation. 	<p>4-6 marks</p> <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features basic understanding of set poem and some grasp of unseen text, with some generalisation and simplification. 	<p>3-4 marks</p> <ul style="list-style-type: none"> 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	<p>1-3 marks</p> <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation. 	<p>1-3 marks</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of set poem and unseen text uncertain knowledge and understanding of set poem and limited understanding of unseen text. 	<p>1-2 marks</p> <ul style="list-style-type: none"> 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 an article for a school or college magazine entitled 'Everyone can make a difference: Ways to save the planet!' In your article you should aim to give young people practical advice on how to be more environmentally friendly. Aim to write approximately 200 words.	(b) Write the introduction for a voiceover to a documentary describing a place affected by an environmental issue. Aim to write approximately 200 words.
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Band 5

Candidates should demonstrate some flair and originality at this level. The article and voiceover 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 linguistic of and literary features and their impact should be evident in the candidate's own writing. The style and tone of both the article and the voiceover 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 articles and voiceovers.

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 article and voiceover 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 especially in the voiceover. Some basic understanding of form may be present e.g. there may be some grasp of the article form.

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

Band	<p style="text-align: center;">AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways (10 marks per task)</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • 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 article and the voiceover. 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	<p>5 marks</p> <ul style="list-style-type: none"> 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. 	<p>5 marks</p> <ul style="list-style-type: none"> perceptive awareness of how choices of form, structure and language have created meaning insightful and confident understanding of the literary and linguistic techniques employed in own writing mature and assured reading of both texts. 	<p>9-10 marks</p> <ul style="list-style-type: none"> confident understanding of the similarities and differences between their written texts connections should be meaningful and productive.
4	<p>4 marks</p> <ul style="list-style-type: none"> sound evidence of integrated study purposefully identifies a range of terminology purposefully applies some relevant key concepts and methods controlled expression and effective organisation. 	<p>4 marks</p> <ul style="list-style-type: none"> 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. 	<p>7-8 marks</p> <ul style="list-style-type: none"> secure understanding of the similarities between their written texts points will be well supported with relevant textual support.
3	<p>3 marks</p> <ul style="list-style-type: none"> 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. 	<p>3 marks</p> <ul style="list-style-type: none"> some analysis of how choices in language, form and structure have created meaning in both texts sensible reading of their own writing. 	<p>5-6 marks</p> <ul style="list-style-type: none"> sensible and clear discussion of some key similarities and differences between the texts.
2	<p>2 marks</p> <ul style="list-style-type: none"> 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. 	<p>2 marks</p> <ul style="list-style-type: none"> basic awareness of how 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. 	<p>3-4 marks</p> <ul style="list-style-type: none"> some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the texts.
1	<p>1 mark</p> <ul style="list-style-type: none"> 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. 	<p>1 mark</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in both texts. 	<p>1-2 marks</p> <ul style="list-style-type: none"> 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			