



GCE AS MARKING SCHEME

SUMMER 2024

**AS
ENGLISH LANGUAGE AND LITERATURE - UNIT 1
2710U10-1**

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.

MARKING GUIDELINES: Summer 2024

GCE ENGLISH LANGUAGE AND LITERATURE

UNIT 1: COMPARATIVE ANALYSIS AND CREATIVE WRITING

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.

Marking

In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **60 marks**. Section B is divided into three parts. Parts (i) and (ii) are to be marked out of **15 marks** and part (iii) is to be marked out of **30 marks**.

A total of **120 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**.

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

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

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

Reference to Principal Examiner

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

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

Abbreviations

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

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

Mark Allocation

	AO1	AO2	AO3	AO4
60 marks	15	15	15	15

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.

Question 1

Compare and contrast how birds are presented in Text A ‘The Darkling Thrush’ and *either* Text B or Text C.

In their response, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which **Text A** was produced and received
- explore connections between **Text A** and your chosen text.

	Compulsory: Text A ‘The Darkling Thrush’.	Text B: an extract from the novel <i>The Waves</i> by Virginia Woolf (1931).	Text C: a voiceover by David Attenborough from the television documentary <i>The Wonder of Song</i> (2022).
AO1	Some linguistic and literary features that candidates may choose to explore: • first person narrative voice • four stanza structure with octets • ababcbcd rhyme scheme • Strong use of iambic stress, with alternate tetrameter and trimeter • verb ‘leant’ frames poem as observation of nature • pathetic fallacy throughout • capitalisation of proper nouns ‘Frost’ and ‘Winter’ • alliteration ‘dregs’, ‘desolate’ • poor quality of colour and light in the first octet, ‘spectre-grey’, ‘weakening’ • simile ‘like strings of broken lyres’ suggests discordance and disharmony • eerie atmosphere conveyed in compound adjective ‘spectre-grey’ and verb ‘haunted’ • juxtaposition of noun ‘Frost’ with noun phrase suggesting warmth ‘their household fires’ • personification of the land with nouns ‘features’ and ‘corpse’ • alliterative patterning ‘corpse’, ‘crypt’, ‘canopy’ • parallel syntax ‘His crypt the cloudy canopy, / The wind his death-lament.’ • juxtaposition between syndetic pairs: of the nouns ‘germ and birth’ with adjectives ‘hard and dry’ • suggestion of depletion in verb ‘shrunk’	Some linguistic and literary features that candidates may choose to explore: • third person narrative prose • initial prepositional phrase ‘In the garden’ to set the scene • adverb ‘now’ repeated • adverbs ‘erratically and spasmodically’ • sibilant syndetic pair of adjectives ‘shrill and sharp’ • third person plural pronoun conveys sense of community, subject ‘they’ and object ‘them’ • domestic / home setting conveyed by ‘cook’ • abstract nouns suggest human interpretation of bird song ‘Fear’, ‘apprehension’, ‘joy’ • pathetic fallacy in premodified noun phrase ‘clear morning air’ • verbs to describe bird song ‘swerving’, ‘chased’, ‘escaping’, ‘pursuing’ • alliteration ‘descending, delicately declining, dropped down’ • declaratives describe birds’ actions ‘sat silently on the tree’ • asyndetic pairs in parallel: ‘this way, that way; aware, awake’ • adverb to describe their focus ‘intensely’ • ambiguous description of what draws the birds’ focus with noun phrases in apposition: ‘one thing, one object in particular’	Some linguistic and literary features that candidates may choose to explore: • first person plural narrative voice, through the first person plural subject pronoun ‘we’ and object pronoun ‘us’ • prepositional phrase to open the extract ‘on a clear Spring morning’ • pathetic fallacy of Spring • emphatic stress on noun ‘<u>peak</u>’ • hyperbole ‘there are surely few more enchanting natural soundscapes than this’ • use of the metaphor ‘avian choir’ • rising and falling intonation on elements of premodified noun phrases ‘songs of seduction’ and ‘weapons of war’ • juxtaposition of abstract nouns ‘seduction’ and ‘war’ to cover the range of reasons for birdsong • adjective ‘dangerous’ • (2) timed pause to build dramatic tension • Animal physiology with lexical set of nouns ‘syrinx’, ‘muscles’, ‘vocal organs’ • Hyperbolic pre and postmodified noun phrase ‘unparalleled feats of vocal gymnastics’ • declarative mood throughout documentary voiceover • human effort to interpret birdsong is difficult in the abstract noun ‘problem’ and adjectives ‘complex’ and ‘impossible’

	Compulsory: Text A 'The Darkling Thrush'.	Text B: an extract from the novel <i>The Waves</i> by Virginia Woolf (1931).	Text C: a voiceover by David Attenborough from the television documentary <i>The Wonder of Song</i> (2022).
	- adverbial 'At once' changes tone in fourth octet - discordant music from octet one is now contrasted with harmony and song in lexical set 'voice', 'evensong', 'carolings', 'sound' - syndetic list suggests vulnerable and old thrush: 'frail, gaunt and small' - plosive patterning in premodified noun phrase 'blast-beruffled plume' - sense of hope suggested by the birdsong in premodification 'full-hearted', 'joy', 'ecstatic' - contrast between Hardy's own sense of 'growing gloom' conveyed in separation between the land, 'terrestrial things' with the 'air', the realm of the bird. - capitalised proper noun 'Hope' ending the poem - Hardy's doubt and pessimism is not quite ameliorated by the bird but the premodification 'blessed' suggests he has faith in the bird who may know something that he does not.	- adverb 'perhaps' speculates over what is drawing their focus and allows narrator to suggest several possibilities - Foregrounded conjunction 'Or...' begins several declaratives in parallel - Minutiae focused on, noun phrase 'snail shell' with simile 'like a grey cathedral' - Personification of apple leaves with verb 'dancing' - colour imagery 'purple', 'pink-tipped' - imagery of reflection of the house in the rain-drop, 'the whole house bent in it' mirrored by the use of the metaphor in the reflection of the sun in the birds' eyes, 'their eyes became gold beads'. - prepositions as their gaze descends, 'beneath', 'down', 'into' - metaphor 'unlit world' to describe terrestrial landscape - juxtaposed adjectives to describe worm, 'soft, monstrous body' - accuracy of bird focus with adverb and verb 'beautifully darting'.	emphatic stress on first person plural subject pronoun '<u>we</u>' contrasted with same on noun '<u>bird</u>'.
	Candidates should use coherent written expression within their response.		

	Compulsory: Text A 'The Darkling Thrush'.	Text B: an extract from the novel <i>The Waves</i> by Virginia Woolf (1931).	Text C: a voiceover by David Attenborough from the television documentary <i>The Wonder of Song</i> (2022).
AO2	Candidates may choose to explore: - the pessimism and fatigue with which the speaker views human life on earth - the way that fatigue seems to be reflected in the land itself, like a corpse - the sense of death and gloom in the first half - the joy and hope represented by birdsong - the human interpretation that the bird may know something that humans do not, demonstrating ultimately human capacity for hope too - the way that nature can be interpreted.	Candidates may choose to explore: - the descriptive detail of every aspect of the birds – their song, their flight, their focus and finally, their attack - the emotions of the birds conveyed through their reactions and movements - the way that the narrative guesses at the birds' sentience and thoughts - elements of pathetic fallacy - the community and togetherness of the birds.	Candidates may choose to explore: - the emphasis on the beauty of birdsong - the insistence that humans can interpret birdsong but really we will never hear it like birds do - wonder at the physiology of birds' vocal organs - reasons explored for the evolution of birdsong.
	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider <u>HOW</u> birds are presented. The focus should be on <u>HOW</u> meaning is created. Reward all valid interpretations.		
AO3	- Candidates may discuss a number of contextual points in relation to the poem. - Reward contextual points where they are used relevantly. There should be a clear focus on the link between the context and the actual meaning of the poem.		
AO4	- Candidates need to demonstrate awareness of the similarities and differences between the poem and the unseen text they have chosen. - Candidates should compare and contrast the texts in terms of style, attitudes and meanings. - Candidates are likely to make connections in terms of linguistic and literary features used – well-informed responses will link those features to meaning and make more meaningful connections. - The majority of candidates are likely to make connections in terms of context and how it affects the way birds are presented by the writer. - Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events). Reward all valid and meaningful connections.		

Assessment Grid for Unit 1 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)	AO3 Demonstrate the significance and influence of contexts in which texts are produced and received (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (15 marks)
5	13-15 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	13-15 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	13-15 marks - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident grasp of overview	13-15 marks - 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 - purposeful 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 - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features	10-12 marks - sound awareness of the influence of contextual factors on the production and reception of texts - secure grasp of overview	10-12 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 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	7-9 marks - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of overview	7-9 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 - straightforward understanding of texts with some generalisation and simplification	4-6 marks - basic awareness of the influence of contextual factors on the production of texts - basic overview	4-6 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 texts	1-3 marks - limited awareness of the influence of contextual factors on the production and reception of texts - limited overview	1-3 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 marks: response not worthy of credit				

Section B Creative writing

Section B Mark Allocation

	AO1	AO2	AO4	A05
60 marks	5	10	15	30 (2 x 15)

Question 2

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.

AO5	(i) Write a descriptive extract from a novel in which nature poses a threat. Aim to write approximately 200 words. [15]	(ii) Imagine that you are a tour guide, leading a walking tour entitled 'A nature-spotting haven!' Write an extract from your talk . Aim to write approximately 200 words. [15]
	Band 1 (1-3 marks) 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 for the talk. Some basic understanding of form may be present e.g. there may be some grasp of the novel form. Band 2 (4-6 marks) Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The novel extract and talk are likely to be more 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 3 (7-9 marks) 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 novel and talk writing. Band 4 (10-12 marks) 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 novel and the talk will be suited to purpose and technical accuracy will be mostly secure. Band 5 (13-15 marks) Candidates should demonstrate some flair and originality at this level. The novel and the talk 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.	

Assessment Grid for Section B parts (i) and (ii)

Band	AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways (15 marks per task)
5	13-15 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	10-12 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	7-9 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	4-6 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	1-3 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 or not attempted

Assessment Grid for Section B task (iii):

Write an **analytical commentary** that compares and contrasts your choices of style, form and content in **both** the novel extract and talk script. Aim to write approximately 300-400 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 10 marks	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods 15 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	9-10 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	13-15 marks - confident understanding of the similarities and differences between the 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	7-8 marks - sustained focus on how language has been used to create meaning in both texts - thoughtful reading of own writing with some insight into the sub-text	10-12 marks - secure understanding of the similarities between the 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	5-6 marks - some analysis of how choices in language, form and structure have created meaning in both texts - sensible reading of their own writing	7-9 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	3-4 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	4-6 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	1-2 marks limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in both texts	1-3 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 or not attempted			