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# **GCE AS MARKING SCHEME**

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**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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.

**MARKING GUIDELINES: SUMMER 2022**

**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.

In this component, candidates are required to answer two questions, Question 1 from Section A and Question 2 from Section B. Section A is worth **60 marks**. Section B is to be divided into three parts. Part (i) is to be marked out of **15 marks**, Part (ii) out of **15 marks** and Part (iii) is out of **30 marks**, making a maximum possible total of 60 marks. Section B is to be marked out of 60 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**.

## Marking

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

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

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

## Reference to Principal Examiner

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

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

## Abbreviations

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

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

## Prior to the Conference

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

## At the Conference

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

## After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **THURSDAY, 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
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>15</b>

The following guidelines contain indicative content and possible approaches candidates may use in their response. 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

### Question 1

**Compare and contrast how seasons are presented in Text A 'To Autumn' 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 their chosen text.

	<b>Compulsory: Text A</b> the poem <b>'To Autumn'</b> by John Keats (1795-1821)	<b>Text B:</b> an extract from <b><i>The Morville Hours: The Story of a Garden</i></b> by Katherine Swift (2009)	<b>Text C:</b> the introduction from the UK television nature programme <b>'Autumnwatch'</b> (2018)
<b>AO1</b>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• lengthy, stanzaically regular structure, with 11 lines per verse. Odes usually have 10-line verses, the extra line may suggest the abundance of Autumn</li> <li>• the regular if rather complex rhyme scheme, each verse opens abab with a rhyming couplet in the penultimate line of each verse</li> <li>• iambic pentameter develops melancholic tone</li> <li>• enjambment used to develop languid pace and build descriptive detail (line3/4)</li> <li>• caesura 'and still more, later...'</li> <li>• sentence mood, opening exclamatory, followed mainly by declaratives to set scene, becoming interrogative by the final stanza as the speaker craves answers to his questions 'where are the songs of Spring?' Imperatives 'Think not of them'</li> <li>• minor sentence to open – spoken quality</li> <li>• spoken interjections 'Ay, where are they?'</li> <li>• complex sentence structure; repeated use of semi-colons used to develop detailed descriptions and create lingering syntax.</li> <li>• lexical sets of fruit/animals evoke pastoral scene</li> <li>• adjectives used to set scene 'maturing', 'moss'd cottage-trees', 'sweet'</li> <li>• inclusion of infinitive verbs 'to bend', 'to swell' to reveal the activity of autumn</li> <li>• archaic use of second person pronoun 'thee' and the possessive 'thy'</li> <li>• concrete nouns establish sense of place 'trees', 'vines', 'fruit'</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• present tense verb 'dawns'</li> <li>• syndetic pair of adjectives 'misty and chill'</li> <li>• third person narrative voice and second person address</li> <li>• alliteration 'falling after the frost'</li> <li>• abstract noun 'stillness'</li> <li>• pre and post modified noun phrase 'the slow patter of dry horse-chesnut leaves'</li> <li>• evocative present participles 'drifting', 'blanketing'</li> <li>• prepositional phrases to describe garden 'into a pile' 'against the wall'</li> <li>• proper noun of garden building 'Temple'</li> <li>• lexical set of nouns of nature 'horse-chesnut leaves', 'mulberry leaves', 'thorn'</li> <li>• onomatopoeic present participle 'fizzing'</li> <li>• polysyndeton 'orange and flame and vermillion'</li> <li>• imagery of fire 'flame', 'embers'</li> <li>• proper noun 'Michaelmas' referring to Christian festival</li> <li>• simile 'blue as the smoke of November bonfires'</li> <li>• American nouns 'frostweed' and 'farewell summer'</li> <li>• parallel syntax '..the sense of a beginning, the opening of a new phrase...'</li> <li>• personification 'the frost gets to work'</li> <li>• alliterative syndetic pair of abstract nouns 'disease and decay'</li> <li>• tripling of syndetic pairs 'the box clippings and the vegetable haulm'</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• series of proper nouns to introduce show 'Autumnwatch' 'USA'</li> <li>• compound construction of 'Autumnwatch'</li> <li>• first person plural narrative voice with second person address</li> <li>• pre and post modified noun phrase with superlative premodifier 'the best place on the entire planet'</li> <li>• use of hyperbole 'the entire'</li> <li>• Americanism in proper noun 'Fall'</li> <li>• Alliterated noun phrase 'amazing animal activity'</li> <li>• dramatic pause after USA (2)</li> <li>• use of micropauses to demarcate sentences and clauses</li> <li>• imperative sentence mood 'take a look'</li> <li>• deictic marker 'this is what we've come for'</li> <li>• simple declarative 'it's absolutely fluorescent'</li> <li>• adverbial of time 'yesterday'</li> <li>• metaphor 'symphony of rich autumnal colours'</li> <li>• imperative mood 'look at those...'</li> </ul>

	<b>Compulsory: Text A</b> the poem ' <b>To Autumn</b> ' by John Keats (1795-1821)	<b>Text B:</b> an extract from <i><b>The Morville Hours: The Story of a Garden</b></i> by Katherine Swift (2009)	<b>Text C:</b> the introduction from the UK television nature programme ' <b>Autumnwatch</b> ' (2018)
	<ul style="list-style-type: none"> <li>• proper nouns establish time of year 'Autumn', 'Summer', 'Spring',</li> <li>• prepositions create vivid image 'round the thatch-eaves'</li> <li>• personification of 'Autumn' and 'sun' as 'close bosom-friends' who 'conspire' to create the fruits of the harvest</li> <li>• autumn personified as reaper and gleaner in stanza 2</li> <li>• synaesthesia: olfactory images 'fume of poppies', gustatory images 'sweet kernel', tactile imagery 'stubble plains', Aural imagery 'bleat'</li> <li>• imagery of death in the final stanza 'soft-dying day' and 'wailful choir...gnats mourn'</li> <li>• bird symbolism to show change of season as the swallows depart and the robin appears.</li> <li>• pathetic fallacy in changing weather conditions</li> <li>• sibilance 'season of mists'</li> <li>• bilabial nasals 'mists...mellow' create a dreamlike, relaxed atmosphere</li> <li>• fricatives 'soft-lifted', 'fruitfulness'</li> <li>• onomatopoeia in the first verse 'bees...cease' and final verse brings animal noises to life as they 'bleat', 'sing', twitter' and 'whistle' in the oncoming winter.</li> <li>• assonance 'oozings hours by hours'</li> <li>• alliteration 'winnowing wind'.</li> </ul>	<ul style="list-style-type: none"> <li>• metaphor 'rich dark crumbly cake'</li> <li>• simple declarative 'In our end is our beginning'</li> <li>• focus on Autumn as transformative in the declarative 'without the distraction of leaves and flowers, you see the garden as it really is.'</li> </ul>	<ul style="list-style-type: none"> <li>• playful phonology 'the botany is brilliant (.) but the zoology is zilliant'</li> <li>• idiomatic 'up there'</li> <li>• asyndetic list of animals 'a moose... foliage'.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Candidates should use coherent written expression within their response.</b></li> </ul>			



	<b>Compulsory: Text A</b> the poem 'To Autumn' by John Keats (1795-1821)	<b>Text B:</b> an extract from <i>The Morville Hours: The Story of a Garden</i> by Katherine Swift (2009)	<b>Text C:</b> the introduction from the UK television nature programme 'Autumnwatch' (2018)
<b>AO2</b>	Candidates may choose to explore: <ul style="list-style-type: none"> <li>the poem celebrates the sensuous beauty of the material world, rendered intensely poignant by the acknowledgement of transience and decay</li> <li>the structure of the poem develops descriptions of late summer, moving into autumn and the suggestions of winter to follow.</li> <li>the mood changes as the poem develops, the discomfort of the 'clammy cells' undermines the opulent natural descriptions</li> <li>verse two moves into direct address of a metaphorical other, Autumn.</li> <li>the sense of the speaker's regret is overwhelming in the final verse and the loss that accompanies the onset of winter with its figurative implications</li> <li>Keats' life experiences have clearly influenced the writing of this poem. The death of his mother and brother from tuberculosis and his own ill-health are poignantly discussed in this ode to seasonal change.</li> </ul>	Candidates may choose to explore: <ul style="list-style-type: none"> <li>the description of the end of Autumn in Swift's own garden</li> <li>the description of the change of the seasons through the sounds of the falling and drifting leaves</li> <li>the way that the garden, even in supposed stillness, is in constant movement</li> <li>the colours of orange and red described as 'glowing embers'</li> <li>the cyclic processes of nature linked to the circle of life: 'In our end is our beginning'.</li> </ul>	Candidates may choose to explore: <ul style="list-style-type: none"> <li>the way that the presenters bring the scene to life with their descriptions and energetic stress markers</li> <li>the strategies the presenters use to engage and entertain their audience, such as the imperative mood</li> <li>musical imagery used to describe the colours of autumn</li> <li>the move from focus on the colours of Autumn to the animals, and the spectacle of animals native to America.</li> </ul>
<ul style="list-style-type: none"> <li><b>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</b></li> <li><b>Candidates should consider <u>HOW</u> seasons are presented. The focus should be on HOW meaning is created.</b></li> <li><b>Reward all valid interpretations.</b></li> </ul>			

	<b>Compulsory: Text A</b> the poem ' <b>To Autumn</b> ' by John Keats (1795-1821)	<b>Text B:</b> an extract from <i><b>The Morville Hours: The Story of a Garden</b></i> by Katherine Swift (2009)	<b>Text C:</b> the introduction from the UK television nature programme ' <b>Autumnwatch</b> ' (2018)
<b>AO3</b>	<p>Candidates may discuss a number of contextual points in relation to the poem.</p> <p>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.</p>		
<b>AO4</b>	<ul style="list-style-type: none"> <li>• Candidates need to demonstrate awareness of the similarities and differences between the poem and the unseen text they have chosen.</li> <li>• Candidates should compare and contrast the texts in terms of style, attitudes and meanings.</li> <li>• Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections.</li> <li>• The majority of candidates are likely to make connections in terms of context and how it affects the way the seasons are represented by the writer.</li> <li>• Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events).</li> <li>• <b>Reward all valid and meaningful connections.</b></li> </ul>		

## 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	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of texts</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the set poem and unseen text</li> <li>productive, discerning connections, firmly linked to question focus</li> </ul>
4	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of texts</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>secure understanding of similarities and differences between the set poem and unseen text</li> <li>secure and sound exploration of connections, with a clear and sensible link to question focus</li> </ul>
3	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/linguistic features</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of texts</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>reasonable understanding of the similarities and differences between the set poem and unseen text</li> <li>some sensible connections, generally linked to question focus</li> </ul>
2	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts and methods</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production of texts</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text</li> <li>connections may be tenuous at times/superficial, not always relevant to question focus</li> </ul>
1	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of texts</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly</li> <li>limited exploration of connections between set poem and unseen, with limited relevance to question focus</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted				

## Section B: Creative writing

### Mark allocation

	AO1	AO2	AO4	AO5
<b>60 marks</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>30 (2 x 15)</b>

#### 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. In assessing candidates' responses to each part of this question, you must refer to both the overview and the assessment grid.

In this section, in part (i) and part (ii), candidates are required to:

- demonstrate expertise and creativity in the use of English to communicate in different ways.

and in part (iii), they are required to:

- apply concepts from integrated linguistic and literary approaches
- analyse how meanings are shaped
- explore connections across texts.

<p><b>AO5</b></p>	<p>(i) You have been invited to give a speech to a group of artists, writers or photographers. Your speech is entitled 'How to be inspired by Autumn!' Write <b>an extract from your speech</b>, conveying your enthusiasm for the season and why it is creatively inspiring; it can be from the beginning, middle or end of the speech. Aim to write approximately 200 words.</p>	<p>(ii) You have been employed by a woodland nature reserve to write the promotional text for a leaflet advertising their Autumn half-term activities for children. Write <b>an extract from the promotional leaflet</b>, describing the scenery and activities which visitors could appreciate. Aim to write approximately 200 words.</p>
<p><b>Band 1 (1-3 marks)</b> 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 speech. Some basic understanding of form may be present e.g. there may be some grasp of the leaflet form.</p> <p><b>Band 2 (4-6 marks)</b> Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The leaflet and speech 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.</p> <p><b>Band 3 (7-9 marks)</b> 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 literary and linguistic features utilised in both leaflet and speech writing.</p> <p><b>Band 4 (10-12 marks)</b> 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 literary and linguistic features and their impact should be evident in the candidate's own writing. The style and tone of both the speech and the leaflet will be suited to purpose and technical accuracy will be mostly secure.</p> <p><b>Band 5 (13-15 marks)</b> Candidates should demonstrate some flair and originality at this level. The speech and the novel leaflet 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 literary and linguistic features and their impact.</p>		

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

Band	<p style="text-align: center;"><b>AO5</b>  <b>Demonstrate expertise and creativity in the use of</b>  <b>English to communicate in different ways</b>  <b>(15 marks per task)</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• style is confidently controlled for audience, form, genre and purpose</li> <li>• writing is original and engaging</li> <li>• language choices reveal confident knowledge of linguistic and literary features and their impact</li> <li>• high degree of technical accuracy and consciousness in vocabulary and punctuation choices</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• register is clearly suited to audience, form, genre and purpose</li> <li>• evidence of thoughtful creativity and response will show some signs of originality</li> <li>• language choices are appropriate and increasingly purposeful at the top of the band</li> <li>• mostly secure levels of technical accuracy</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• style and tone are appropriate for audience, form, genre and purpose</li> <li>• creates a personal voice and makes a conscious attempt to organise material for effect</li> <li>• language choices reveal sound knowledge of linguistic and literary features and their impact</li> <li>• generally sound levels of technical accuracy though there may be some lapses</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band</li> <li>• attempts to engage creatively with task and to match form and content to purpose</li> <li>• beginning to apply knowledge of linguistic and literary features and their impact in their writing</li> <li>• some technical errors</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose</li> <li>• limited engagement with the task and limited creativity</li> <li>• limited attempt to apply knowledge of linguistic and literary features to own writing</li> <li>• frequent inaccuracies</li> </ul>
	<p><b>0 marks:</b> response not worthy of credit or not attempted</p>

### 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 leaflet and speech. Aim to write approximately 300-400 words.

<b>Band</b>	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b> <b>5 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b> <b>10 marks</b>	<b>AO4</b> <b>Explore connections across texts, informed by linguistic and literary concepts and methods</b> <b>15 marks</b>
<b>5</b>	<b>5 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>confident application of concepts and methods when discussing their own writing</li> <li>accurate and sensitive use of terminology</li> <li>confident expression and skilful organisation</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive awareness of how choices of form, structure and language have created meaning</li> <li>insightful and confident understanding of the literary and linguistic techniques employed in own writing</li> <li>mature and assured reading of both the speech and leaflet</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the speech and leaflet</li> <li>connections should be meaningful and productive</li> </ul>
<b>4</b>	<b>4 marks</b> <ul style="list-style-type: none"> <li>sound evidence of integrated study</li> <li>purposefully identifies a range of terminology</li> <li>purposefully applies some relevant key concepts and methods</li> <li>controlled expression and effective organisation</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sustained focus on how language has been used to create meaning in both the speech and leaflet</li> <li>thoughtful reading of own writing with some insight into the sub-text</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>secure understanding of the similarities between the speech and leaflet</li> <li>points will be well supported with relevant textual support</li> </ul>
<b>3</b>	<b>3 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>identifies a range of appropriate terminology</li> <li>understanding of some relevant key concepts and methods</li> <li>uses generally accurate, coherent expression</li> <li>shows clear evidence organisation</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>some analysis of how choices in language, form and structure have created meaning in both the speech and leaflet</li> <li>sensible reading of their own writing</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>sensible and clear discussion of some key similarities and differences between the speech and leaflet</li> </ul>
<b>2</b>	<b>2 marks</b> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>begins to apply key concepts and methods</li> <li>identifies some key terminology in their own writing but the approach may be descriptive</li> <li>written expression should use generally accurate expression, but with lapses, particularly towards bottom of band</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>basic awareness of some key language features used in their own writing</li> <li>basic discussion of how they have used language, form and structure to create meaning in both the speech and leaflet</li> <li>responses may tend to be descriptive rather than analytical</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>some selection and discussion of some of the more obvious and relevant points of comparison and contrast between speech and leaflet</li> </ul>
<b>1</b>	<b>1 mark</b> <ul style="list-style-type: none"> <li>simple content features observed</li> <li>limited evidence of integrated study</li> <li>minimal application of concepts and methods</li> <li>basic terminology may often be misunderstood and misapplied,</li> <li>lapses in accuracy and clarity in written expression</li> <li>the response may lack organisation</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in the speech and leaflet</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of understanding the similarities and differences between the speech and leaflet particularly towards the bottom of the band</li> </ul>
<b>0 marks:</b> Response not worthy of credit or not attempted			