



GCE AS MARKING SCHEME

SUMMER 2022

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

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.

EDUQAS GCE AS ENGLISH LANGUAGE AND LITERATURE - COMPONENT 1

COMPARATIVE ANALYSIS AND CREATIVE WRITING

SUMMER 2022 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.
- 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 mark 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.
- 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 standards is lower or higher '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 Pre-1900 Poetry and unseen text

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

1. Compare and contrast how the experience of going blind is presented in Text A '*Sonnet XIX: On His Blindness*' and either Text B or Text C. [40]

In your response you are required to:

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

Indicative content for Section A Q1

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

	Compulsory: Text A 'Sonnet XIX: On His Blindness' by John Milton (1608 – 1674)	Text B: an extract from a talk 'What reality are you creating for yourself?' by Isaac Lidsky (2016)	Text C: an extract from a television news report entitled "London. Best city in the world?" by reporter Phil Black (2016)
AO1 Candidates should use <u>coherent written expression</u> within their response. When discussing the poem and their chosen unseen text, candidates should select appropriate supporting evidence from the text and apply relevant linguistic and terminology in their analysis.	• Petrarchan sonnet • iambic pentameter • trochaic foot on "lodged" • volta on "but Patience" where Milton receives reply • enjambment • caesura after "useless" • first person • direct speech when "Patience" replies • declarative mood • interrogative mood • foregrounding of verb "lodged" • end focus on second reference to biblical parable (Matthew 25:1-13) "they also serve who only stand and wait" • foregrounded adverbial of time "when" • lexical sets of antonyms "light" and "dark" • lexis associated with emptiness "spent", "useless" • repetition of main verb "serve" • archaisms "yoke", "bidding" • repetition of superlative "best" • importance of proper nouns for "God", "Maker", "Patience" • "light" as metaphor for sight and "darkness" for blindness • biblical references to Parable of the Talents • personification of Patience • symbolism of power of God "thousands at his bidding speed" • imagery associated with commerce "talent", "account", "gifts" • alliteration "world and wide" • plosives "Patience to prevent" • sibilance "oceans...rest...serve...stand" • elision o'er	• first person singular narrative voice • medical subject specific lexis, "diagnosed", "disease" • opening dramatic verb "ruin" • emotive metaphor "Blindness was a death sentence" • declarative "It was the end..." • sibilant syndetic pair "small and sad" • simple declarative "I knew it." • noun as turning point "fiction" • fricative alliteration "fiction" and "fears" • foregrounded conjunction "If I had not..." • rhetorical interrogative "So how do you live your life eyes wide open?" • metaphor "eyes wide open" for intuitive sight and mental outlook • parallel syntax with modal verb of possibility "It can be taught. It can be practiced." • listing of imperatives "Hold ... See ... Recognize ..." • positive abstract nouns "success", "luck", "strength" • alliterative premodified noun phrase "bountiful blessings" • second person address with second person determiners in an asyndetic list "your fears, your critics, your heroes, your villains..." • asyndetic list "excuses, rationalizations..." • metaphor "fear's tunnel" • syndetic list of family members • cultural reference in proper noun "Helen Keller" • metaphorical use of verb "see" in "I hope you can see what I see."	• metaphorical use of adjective "dark" in title to article • lexical set of proper nouns "Sue Townsend", "Adrian Mole", "Nicci Gerrard" • premodified noun phrase "the new world" • abstract noun "strangeness" • use of direct speech in interview format • move from third person narrative voice in opening paragraph to first person singular in Townsend's quotations throughout • pejorative premodification "cruel irony" • language of discrimination in adjective "invisible" • simile "as if she is sucking a lemon" • parenthetical aside in brackets • repeated verb "hating" • adjective "brave" which Townsend rallies against • parallel syntax in declaratives "my throat closed up with rage and my heart started hammering" • foregrounded conjunction "But as she talks" • asyndetic list "hoots with laughter [...] triumph" • key declarative "turn blindness to her advantage" • oxymoronic description "blind, all-seeing" • ironic proper noun "The Observer" • adjective "lonely" • abstract nouns "challenge" and "change" • metaphor "treadmill"

	Compulsory: Text A ‘Sonnet XIX: On His Blindness’ by John Milton (1608 – 1674)	Text B: an extract from a talk ‘What reality are you creating for yourself?’ by Isaac Lidsky (2016)	Text C: an extract from a television news report entitled “London. Best city in the world?” by reporter Phil Black (2016)
AO2	Candidates may choose to explore: • how Milton explores the dilemma of how he can best serve God in the event of his oncoming blindness. • that Milton believes his only ‘talent’ is his ability to write. • that he feels this talent will be useless when he is totally blind. • Milton’s reference to his ‘talent’ refers to a biblical parable found in Matthew 25:14 • the way Milton uses the sonnet form to introduce and then resolve a problem.	Candidates may choose to explore: • Lidsky’s initially negative feelings about being blind • how he initially feels that he will lead an unremarkable life • the change in tone during the talk • his description of the importance of positive mindset • how he gives advice to his audience about how to live their best lives • the motivational way he talks about overcoming challenges.	Candidates may choose to explore: • Townsend’s position as a writer • the exclusivity of this interview • the initial fear and strangeness she felt about going totally blind in adult life • her feelings of anger and rage at the way others treat / treated her • her ability to laugh and make jokes to get her through the situation • her political concerns • her experience of loneliness • her positive spin on challenges and change.
	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider HOW the experience of going blind is presented. The focus should be on HOW meaning is created. Look for and reward all valid interpretations.		
AO4	• Candidates need to demonstrate understanding of the similarities and differences between the poem and the unseen text they have chosen. • We should expect knowledge and understanding of the set poem to provide a basis for 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. Look for and reward all valid and meaningful connections.		

Assessment Grid for Section A

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

Component 1 Section B: Creative Writing and Commentary

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

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

Overview

AO5	(a) You have been asked to deliver a motivational speech to seventeen year-olds entitled 'Overcoming challenges!' Write an extract from your speech describing a specific challenge and giving advice on how to overcome it. Aim to write approximately 200 words.	(b) Write an extract from a promotional leaflet that encourages young people to face a challenge in order to raise money for a specific charity. You should outline the benefits of getting involved. Aim to write approximately 200 words.
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Band 5

Candidates should demonstrate some flair and originality at this level. The speech and 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.

Band 4

Responses should be competent and clearly differentiated for the different audiences. There should be evidence of some purposeful and informed language choices being made. Sound knowledge of 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.

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 literary and linguistic features utilised in both speeches and leaflets.

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 speech and leaflet 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 speech. Some basic understanding of form may be present e.g. there may be some grasp of the leaflet form.

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

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

Assessment Grid for Section B task (c):

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

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