



GCE AS MARKING SCHEME

SUMMER 2016

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

B720U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

AS LEVEL

MARKING GUIDELINES: SUMMER 2016
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 1: COMPARATIVE ANALYSIS AND CREATIVE WRITING

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

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.

- 1. Compare and contrast how school life is presented in Text A ‘The Schoolboy’ and *either* Text B or Text C.**

In your response you should:

- use integrated linguistic and literary approaches to analyse both the poem and your chosen text**
- explore connections between the poem and your chosen text, applying linguistic and literary concepts and methods.**

[40]

Indicative content for Section A Q1

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

	Compulsory: Text A 'The Schoolboy'	Text B: <i>Nicholas Nickleby</i>	Text C: President Obama speech
AO1 Candidates should use coherent written expression 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.	- Varied rhythm - ababb rhyme scheme - Lyric poem - Enjambment - Spoken/informal elements - Caesura - Movement between first and third person. - Declarative mood - Interrogative mood - Exclamatory tone - Complex sentence types - Parallelism 'How can the bird', 'How can the child' - Repetition - Foregrounding of exclamatory interjections - Tripling of foregrounded conjunction 'Or' - Active voice 'I love to rise' - Lexical sets of nature/birds/seasons - Abstract nouns expressing emotions 'sorrow', 'dismay', 'fears', 'griefs' - Repetition of adjectives 'tender' - Fronted preposition 'Under' - Importance of conjunction 'But' at start of second stanza - Present continuous verb used as adjective 'springing day' - Vocatives 'Father', 'Mother' - Extended metaphors of children as birds/plants, school as cage - Pastoral Imagery – idyllic scene setting in opening stanza - Pathetic fallacy 'dreary shower' - Metaphor 'learning's bower' - Imagery of seasons and time passing Spring/Summer/Winter - Aspirants 'hunter...horn' - Sibilance 'skylark sings' - Aural imagery of birdsong and trumpet in stanza one - Plosives 'buds...blossoms...blown' - Gutturals 'gathers...griefs' - Onomatopoeia 'sighing'	- Third person narrative voice - Declarative mood - Noun phrases 'a crowded scene', 'so many objects' - Juxtaposed nouns, 'glass', 'copy-books' 'paper' - Syndetic pair 'bare and dirty' - Pejorative pre-modification 'long old rickety desks' - Repetition of conjunctions 'and inked, and damaged' - Simile 'like that of a barn' - Intensifier 'so stained and discoloured' - Euphemistic verb 'touched' - Sarcastic nouns 'paint or whitewash' - Foregrounded conjunction 'But the pupils' - Change in focus between paragraphs from room to pupils - Abstract noun 'dismay' - Parallelism 'the last faint traces of hope, the remotest glimmering' - Syndetic pairs 'Pale and haggard faces, lank and bony figures' - Metaphor 'with the countenances of old men' - Lexical set of difficulties 'deformities', 'ugliness', 'distortion', 'aversion' - Lexical set of nouns of body parts, 'faces', 'limbs', 'bones', 'foot', 'lip' - Syndetic list of physical 'deformities' - Sibilance 'scowl of sullen, dogged suffering' - Metaphor 'childhood with the light of its eye quenched' - Simile 'malefactors in a jail' - Metaphor 'creatures' - Abstract nouns 'loneliness', 'endurance' - Verbs 'fester', 'eating' - Capitalised proper noun 'Hell'	- First person narrative - Direct address in use of second person subject pronoun 'you' - Foregrounded conjunctions throughout - Polysyndetic list 'or starting middle school or high school' - Euphemism 'a little nervous' - Adverbial of time 'this morning', 'one more year' - Simple declarative 'I know that feeling' - First person possessive determiners 'my mother', 'my family' - Proper nouns 'American', 'Monday through Friday' - Verb 'complain' - Prepositional phrases 'in the morning', 'at the kitchen table' - Vocative 'buster' - Metaphor 'no picnic' - Verb 'adjusting' - Deictic 'here' - Change in last two paragraphs to motivational, optimistic tone - Abstract noun 'responsibility' and 'opportunities' - Verbs 'inspiring', 'setting', 'supporting' - Idiom 'at the end of the day' - Proper noun 'Xbox' - Noun phrase 'the hard work' - Superlatives in parallelism 'the most dedicated teachers, the most supportive parents and the best schools in the world'

AO2	Candidates may choose to explore: - that Blake was a Romantic poet, who firmly believed that 'the child is father of the man' (Rousseau) - that Blake saw himself as a prophet, his ideas coinciding with a period of humanitarian concern e.g. the movement to abolish the slave trade - that The Schoolboy comes from Songs of Experience 1794 the companion to Songs of Innocence 1789. Blake saw these works as embodying 'the two contrary states of the human soul' - how school life takes all joy away from the speaker of the poem, the schoolboy - the pejorative description of the classroom - the use of the extended metaphor of the flower to describe the 'budding' child who has its 'blossoms blown away' and 'nipped' by school life - the philosophical, enquiring interrogatives which force the reader to think at the end of the poem - the way that Blake conveys an intrinsic link between children and nature	Candidates may choose to explore: - the horrific and hellish presentation of school life - Nicholas's reaction to what he sees - the 19th century presentation of school life as one of 'Hell' for its pupils which fits in with Dickens' own intention to expose the truth about boarding schools (and schoolmasters) - the poor learning environment at Dotheboys Hall - the brutality of school life - how language is used to establish the setting - the introduction of the character of Mr Squeers, a caricature of a schoolmaster based on Dickens' own research	Candidates may choose to explore: - the text's genre as a speech given by a key political figure - Obama's simple, clear style for children - the significance of education in Obama's presidency - how the speaker presents education as being a joint responsibility for teachers, parents and pupils - how language is used to present education as an opportunity which must be taken up - notions of the American dream - Obama's personal anecdote about his own reluctance to learn early in the morning
Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider HOW school life is presented. The focus should be on HOW meaning is created. Look for and reward all valid interpretations.			
AO4	- Candidates need to demonstrate sound understanding of the similarities and differences between the poem and the unseen text they have chosen. - We should expect sound, knowledge and understanding of the set poem to provide a basis for informed discussion of connections. - Connections need to be clear, as productive as possible and should be well supported. - Candidates may compare and contrast the texts in terms of style, attitudes and text genres. 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 or not attempted		

Component 1 Section B: Creative Writing and Commentary

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

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

Overview

AO5	(a) Write an entry for a teacher's guidebook , giving advice to teachers on how to engage students in a classroom environment. Aim to write approximately 200 words.	(b) Write the opening of a dramatic monologue , using a first person narrator who appears to be controlling and domineering. Aim to write approximately 200 words.
Band 5 Candidates should demonstrate some flair and originality at this level. The guidebook entry and dramatic monologue 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 guidebook entry and the dramatic monologue 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 guidebook writing and monologues. 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 guidebook entry and dramatic monologue 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 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 documentary. Some basic understanding of form may be present e.g. there may be some grasp of the guidebook 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 or not attempted

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 guidebook entry and dramatic monologue. 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 the guidebook entry and the dramatic monologue	9-10 marks - confident understanding of the similarities and differences between their monologue and guidebook extract. - 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 monologue and guidebook extract - 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 the guidebook entry and the dramatic monologue - sensible reading of their own writing	5-6 marks sensible and clear discussion of some key similarities and differences between their monologue and guidebook extract
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 the guidebook entry and dramatic monologue, - 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 guidebook extract and monologue
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 the guidebook entry and the monologue	1-2 marks limited evidence of understanding the similarities and differences between the dramatic monologue and guidebook extracts, particularly towards the bottom of the band
	0 marks: Response not worthy of credit or not attempted		