



GCE AS MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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 (NEW)

SUMMER 2018 MARK SCHEME

COMPARATIVE ANALYSIS AND CREATIVE WRITING

General Advice to Examiners

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.
- 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 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.
- 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 WJEC GCE 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 WJEC GCE English Subject Officer at the end of the marking period.
- 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

Section A: Comparative Analysis of Pre-1900 Poetry and unseen text

Mark allocation

	AO1	AO2	AO4	AO5
Section A	15 marks	15 marks	10 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 political figures are presented in Text A 'A Satirical Elegy on the Death of a Late Famous General' and *either* Text B or Text C.

In the response, candidates 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.

[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:

	<p>Compulsory: Text A 'A Satirical Elegy on the Death of a Late Famous General' by Jonathan Swift (1667-1745).</p>	<p>Text B: an extract from a eulogy, a funeral speech, for politician Ted Kennedy by Barack Obama. It was delivered at Kennedy's funeral service in Boston, USA in 2009.</p>	<p>Text C: an extract from an obituary of ex-President of the United States, Richard Nixon, entitled 'He Was A Crook' by Hunter S. Thompson. It was published in The Rolling Stone magazine in 1994.</p>
<p>AO1</p> <p>Candidates should use <u>coherent written expression</u> within their response.</p> <p>When discussing the poem and their chosen unseen text, candidates should select appropriate supporting evidence from the text and apply relevant linguistic and terminology in their analysis.</p>	<ul style="list-style-type: none"> • an elegy is a poem written at the death of a dignitary, in praise of the individual's life. In this poem Swift humorously criticises the General's life and death • couplets • iambic tetrameter • trochee on "Come hither" and "Turn'd" • mock heroic style • moralistic conclusion • majority of end-stopped lines to emphasise rhyme scheme • all three sentence moods employed – declarative, imperative, interrogative • exclamatory tone "what dead!" • minor sentences "His Grace", "impossible" • complex sentence types • first person, second person address, third person • listing of noun phrases "widow's sighs, orphan's tears" • ironic use of the proper noun title "Grace" • juxtaposition of noun phrase "mighty warrior" with antithetical litotes "in his bed" • informal tone created through discourse markers e.g. "Well" • pun on "trump" 	<ul style="list-style-type: none"> • premodified noun phrase "his own suffering" alludes to Kennedy's empathy • comparative adjective "more alive" • syndetic pair of abstract nouns "plight and suffering" • parallel syntax in an asyndetic list detailing those who he had empathy with, "the sick child..." • alliterated noun phrase "landmark laws" • verb "championed" • asyndetic list of proper nouns of laws • metaphor "running thread" • polysyndeton "wealth or power or special connections" • declarative "It was to give a voice..." • tripling of metaphors to articulate Kennedy's work: "voice", "ladder", "dream" • third person "He was given..." • physical description through dynamic onomatopoeic verb "bellowing" • plosives "pounding the podium" • foregrounded conjunctions in speech "And yet" • subordinate clause "While he was seen..." • metaphorical noun phrase "partisan lightning rod" 	<ul style="list-style-type: none"> • compound declarative "Richard Nixon is gone now, and I am poorer for it." • comparative adjective "poorer" • premodified noun phrase "the real thing" • metaphor "monster" • lexical set of malevolence, "enemy", "lied", "betrayed" • paralleled sibilant verbs "shake" and "stab" • hyperbolic, shocking verb "launched" • juxtaposition of traditionally reverent noun "casket" and pejorative connotation of noun phrase "open-sewage canals" • ironic use of noun "dupe" – writer feels that Nixon duped everyone into believing he was presidential • compound with balanced syntax to reveal his personal and professional qualities "He was a swine of a man and a jabbering dupe of a president." • invective and shocking imagery of garbage, "...burned in a trash bin." • glorified verb "canonized" • proper nouns "President Clinton" and "George McGovern" • parenthesis, "many times"

	<ul style="list-style-type: none"> • archaisms “threescore” “Twas” “Cumber’d” • lexical set of insubstantiality “bubbles” “breath” “empty things” • repetition of abstract noun “pride” • imagery of war and the battlefield contrasted with humble death • metaphor “burnt his candle to the snuff” • imagery of an elaborate funeral undercut by the lack of mourners • metaphor of flotsam and jetsom of courtly life “float upon the tide of state” • connotations of the funeral service “turned to that dirt from whence he sprung” • staccato opening line abruptness created through use of minor sentences • onomatopoeia of “sighs” sadly lacking at his funeral • plosives “profit and his pride”, “bubbles...breath”. 	<ul style="list-style-type: none"> • imagery of light in noun “prism” • syndetic pair of adjectives “joy and nobility” and of abstract nouns “cooperation and mutual respect” • key noun with end focus “patriots”. 	<ul style="list-style-type: none"> • animal imagery “mad dog with mange” • first person narrative, “I kicked him... I beat him... and I am proud of it.” • simple declarative “He was scum.” • imperative mood “Let there be no mistake...” • repetition of adjective “evil” • adverb “utterly” • pre and post modified noun phrase “any bedrock sense of decency”.
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<p>AO2</p>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> Jonathan Swift’s use of satire here and in works such as “Gulliver’s Travels” Swift’s critical attitude; he is at pains to point out British political failings Swift’s satirical presentation of the death of the Duke of Marlborough; he criticises the humble death in his bed of a supposedly great soldier who should have died in battle, as many of his men had been forced to do Swift’s moral message for all men of high rank – we are all equal in the state of death. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> Barack Obama’s glowing presentation of Kennedy’s political achievements the many examples Obama gives of Kennedy’s great qualities the way that Kennedy is presented as being a man of great morals and empathy for others the way Obama presents him as a man of conviction with a “face reddened” in the Senate the patriotic overtones of Obama’s speech the fact that this speech was delivered at a funeral mass and its implications for language choice. 	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> Thompson’s shocking tone and description of Nixon’s “casket” the hyperbolic description of Nixon’s failings using religious metaphors of the devil and evil Thompson’s discussion of how he has criticised Nixon in the past the overwhelming attack on all aspects of Nixon’s life – as a man, a politician and president the way that Thompson flouts the traditional conventions of an obituary.
<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates should consider HOW political figures are presented. The focus should be on HOW meaning is created.</p> <p>Look for and reward all valid interpretations.</p>			
<p>AO4</p>	<ul style="list-style-type: none"> Candidates need to demonstrate sound understanding of the similarities and differences between the poem and the unseen text they have chosen. We should expect sound, knowledge and understanding of the set poem to provide a basis for informed discussion of connections. Connections need to be clear, as productive as possible and should be well supported. Candidates may compare and contrast the texts in terms of style, attitudes and text genres. <p>Look for and reward all valid and meaningful connections.</p>		

Assessment Grid for Section A

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	13-15 marks <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • confident and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression 	13-15 marks <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning, particularly in the set poem • mature and assured reading of set poem and perceptive discussion of unseen text • confident understanding of and appreciation of writers' techniques 	9-10 marks <ul style="list-style-type: none"> • confident understanding of the similarities and differences between the set poem and unseen text • productive, discerning connections, firmly linked to question focus
4	10-12 marks <ul style="list-style-type: none"> • clear evidence of integrated study • secure use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively organised and shaped response 	10-12 marks <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning, particularly in set poem • thoughtful reading of set poem and unseen text • secure reading of implicit meaning • sound understanding of literary/linguistic features 	7-8 marks <ul style="list-style-type: none"> • secure understanding of similarities and differences between the set poem and unseen text • secure and sound exploration of connections, with a clear and sensible link to question focus
3	7-9 marks <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally accurate and coherent written expression • clearly organised 	7-9 marks <ul style="list-style-type: none"> • some reasonable analysis of how language choices, form and structure affect meaning, particularly in set poem • sensible reading of both set poem and unseen text • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features 	5-6 marks <ul style="list-style-type: none"> • reasonable understanding of the similarities and differences between the set poem and unseen text • some sensible connections, generally linked to question focus
2	4-6 marks <ul style="list-style-type: none"> • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation 	4-6 marks <ul style="list-style-type: none"> • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • basic understanding of set poem and some grasp of unseen text, with some generalisation and simplification 	3-4 marks <ul style="list-style-type: none"> • some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text • connections may be tenuous at times/superficial, not always relevant to question focus
1	1-3 marks <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	1-3 marks <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of set poem and unseen text • uncertain knowledge and understanding of set poem and limited understanding of unseen text 	1-2 marks <ul style="list-style-type: none"> • limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly • limited exploration of connections between set poem and unseen, with limited relevance to question focus
0	0 marks: Response not worthy of credit		

Component 1 Section B: Creative Writing and Commentary

Mark allocation

	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.

In **part (a)** and **part (b)**, candidates are required to:

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

In **part (c)**, candidates are required to:

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

Overview

A05	(a) Write a blog entry entitled 'The World Needs Inspirational Leaders'. In your blog you may consider the qualities of a good or bad leader as well as offering practical advice for future leaders. Aim to write approximately 200 words.	(b) Imagine that you are a tour guide, leading a walking tour entitled 'Heroes and Villains: A Walking Tour!' Write an extract from your talk . Aim to write approximately 200 words.
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Band 5

Candidates should demonstrate some flair and originality at this level. The blog entry and 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 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 blog entry and the talk 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 blogs and talks.

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 blog entry 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 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 talk. Some basic understanding of form may be present e.g. there may be some grasp of the blog 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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • style is confidently controlled for audience, form, genre and purpose • writing is original and engaging • language choices reveal confident knowledge of linguistic and literary features and their impact • high degree of technical accuracy and consciousness in vocabulary and punctuation choices
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • register is clearly suited to audience, form, genre and purpose • evidence of thoughtful creativity and response will show some signs of originality • language choices are appropriate and increasingly purposeful at the top of the band • mostly secure levels of technical accuracy
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • style and tone are appropriate for audience, form, genre and purpose • creates a personal voice and makes a conscious attempt to organise material for effect • language choices reveal sound knowledge of linguistic and literary features and their impact • generally sound levels of technical accuracy though there may be some lapses
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band • attempts to engage creatively with task and to match form and content to purpose • beginning to apply knowledge of linguistic and literary features and their impact in their writing • some technical errors
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose • limited engagement with the task and limited creativity • limited attempt to apply knowledge of linguistic and literary features to own writing • frequent inaccuracies
	0 marks: response not worthy of credit

Assessment Grid for Section B task (c):

Write an **analytical commentary** that compares and contrasts your choices of style, form and content in both the blog entry and the talk. 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 <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • confident application of concepts and methods when discussing their own writing • accurate and sensitive use of terminology • confident expression and skilful organisation 	5 marks <ul style="list-style-type: none"> • perceptive awareness of how choices of form, structure and language have created meaning • insightful and confident understanding of the literary and linguistic techniques employed in own writing • mature and assured reading of both the blog entry and the talk 	9-10 marks <ul style="list-style-type: none"> • confident understanding of the similarities and differences between their blog and talk • connections should be meaningful and productive
4	4 marks <ul style="list-style-type: none"> • sound evidence of integrated study • purposefully identifies a range of terminology • purposefully applies some relevant key concepts and methods • controlled expression and effective organisation 	4 marks <ul style="list-style-type: none"> • sustained focus on how language has been used to create meaning within their own writing. • thoughtful reading of own writing with some insight into the sub-text 	7-8 marks <ul style="list-style-type: none"> • secure understanding of the similarities between their blog and talk • points will be well supported with relevant textual support
3	3 marks <ul style="list-style-type: none"> • clear evidence of integrated study • identifies a range of appropriate terminology • understanding of some relevant key concepts and methods • uses generally accurate, coherent expression • shows clear evidence organisation 	3 marks <ul style="list-style-type: none"> • some analysis of how choices in language, form and structure have created meaning in both the blog entry and the talk • sensible reading of their own writing 	5-6 marks <ul style="list-style-type: none"> • sensible and clear discussion of some key similarities and differences between their blog and talk
2	2 marks <ul style="list-style-type: none"> • basic evidence of integrated study • begins to apply key concepts and methods • identifies some key terminology in their own writing but the approach may be descriptive • written expression should use generally accurate expression, but with lapses, particularly towards bottom of band 	2 marks <ul style="list-style-type: none"> • 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 blog entry and talk • responses may tend to be descriptive rather than analytical 	3-4 marks <ul style="list-style-type: none"> • some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the blog and talk
1	1 mark <ul style="list-style-type: none"> • simple content features observed • limited evidence of integrated study • minimal application of concepts and methods • basic terminology may often be misunderstood and misapplied • lapses in accuracy and clarity in written expression • the response may lack organisation 	1 mark <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in the blog entry and the talk 	1-2 marks <ul style="list-style-type: none"> • limited evidence of understanding the similarities and differences between the blog and talk, particularly towards the bottom of the band
0 marks: Response not worthy of credit			