GCE AS MARKING SCHEME

SUMMER 2019

**AS (NEW)
ENGLISH LANGUAGE AND LITERATURE - UNIT 1
2710U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

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 (**AO**s) 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, one from Section A and one from Section B. Section A is to be marked out of **60 marks**. Section B is divided into three parts. Parts (i) and (ii) are to be marked out of **15 marks** and part (iii) is to be marked out of **30 marks**.

A total of **120 marks** is the maximum possible for this unit.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination.**

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 **Wednesday, 12th June 2019.**

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

Section A Mark Allocation

	AO1	AO2	AO3	AO4
60 marks	15	15	15	15

Question 1

Compare and contrast how experiences of hostile landscapes are presented in Text A 'Spellbound' and *either* Text B *or* Text C.

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**.**

	Compulsory: Text A 'Spellbound'	**Text B: an extract from the novel *The Famished Road* by Ben Okri (1991)**	**Text C: an extract from the television programme 'Man Versus Wild' (2008)**
AO1	Some literary and linguistic features that candidates may choose to explore: • lyric poem • three quatrains of alternate rhyme • rhythm mostly 6 or 7 syllable line some iambic trimeter evident • extra syllable in line 3 to emphasise conjunction 'But' • caesura 'cannot, cannot go'; 'will not, cannot go • mostly end-stopped lines emphasises entrapment and inescapability, enjambment used to describe trees lines 5/6 • first person address 'and yet I cannot go' • declarative mood used to present predicament • compound sentences made up of independent main clauses e.g. verse one • end focus on 'cannot go' in each verse • pre-modified noun phrases 'wild winds'; 'tyrant spell'; 'giant trees' • parallelism 'I cannot go' • parallel syntax 'clouds above'; 'wastes below' • lexical set of concrete nouns of landscape 'trees'; 'boughs'; 'clouds'; 'snow' • abstract nouns add mystery 'night'; 'spell'; wastes' • contradictory prepositions 'above and 'below' show extremes of predicament • adjectives to set wild scene 'tyrant';	Some literary and linguistic features that candidates may choose to explore: • first person narrative voice of a young child • night-time setting adds to mystery and darkness • hostile premodification 'violent terrain', 'mischievous spirits' • symbolism of the moon • syndetic list, 'crescent moon in the sky, darkness over the houses, broken bottles and splintered wood on the road' • vulnerability suggested by simple declarative 'I wandered barefoot' • chaos suggested by tripled verbs 'sprouted', 'dragged' and 'billowed' • foregrounding of non-finite subordinate clause 'Stumbling along…' • proper noun 'Mum' reinforces age of narrator • ghostly / Gothic imagery conveyed through use of imagery, 'candle', 'abandoned house' • personification of the street 'tremble' • sibilant phonology 'Shadows stormed past, giving off a stench of sweat' • synaesthetic imagery 'A cat cried out' • proper noun 'Masquerade' • declaratives narrate story in past tense 'Then a gigantic Masquerade burst out…' • syndetic pair of adjectives 'terrifying and fiery' • third person singular pronouns suggest a strangeness 'its funereal roar'	Some literary and linguistic features that candidates may choose to explore: • first person narrative of Bear Grylls, celebrity survivalist • opening sequence with proper noun 'I'm Bear Grylls' • pre and post modified noun phrase with hyperbole, 'some of the most extreme challenges in the most dangerous locations on earth' • emotive syndetic pair of nouns 'life and death' • adverb 'Now' • proper nouns for exotic setting 'Panama', 'Central America' • dynamic verb suggests drama 'tangling' • modification with superlative use 'the most inhospitable rain forest in the world' • adjective 'remote' • direct address with second person pronouns 'You've got to do whatever it takes' • parallel syntax, 'hold your nerve, eat whatever you can, learn survival skills… push yourself…' • phonetic 'gonna' • syndetic list of nouns 'snakes, insects and big cats' • personification 'The jungle would just swallow you up.' • change of camera focus from footage of rain forest to close-up of Bear Grylls • use of present tense, 'the green canopy looks smooth…'

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	Compulsory: Text A 'Spellbound'	Text B: an extract from the novel *The Famished Road* by Ben Okri (1991)	Text C: an extract from the television programme 'Man Versus Wild' (2008)
	'wild'; 'bare' • modal verbs 'cannot'; 'will' suggest a battle of wills • definite article 'The night' suggests it is a living force • present progressive verbs 'darkening' creates immediacy of activity • pronouns 'I' and 'me' focus on emotions of trapped persona • Gothic imagery used to establish a wild and untamed scene rather like the moors on which Bronte lived and in which 'Wuthering Heights' is set • imagery of entrapment, the very title 'Spellbound' suggests constriction and restraint • the spell is personified as a 'tyrant' and the trees are 'giants' • pathetic fallacy of wild weather conditions • symbolism of heaven and hell created through description of 'clouds' and 'wastes' • alliteration of 'w' in 'wild winds' emphasises howling storm • plosives 'bare boughs' the trees have been stripped of their protective leaves • assonance 'coldly blow' echoes the moaning despair of the predicament • sibilance 'storm is fast descending' speeds up pace of line to suggest impending doom.	• parallel syntax 'I watched… I watched…' • mysterious arrival of male attendants conveyed through noun phrase 'stout men with glistening faces' • adverb 'wildly' • noun 'hallucinations' • sudden arrival of women at the end of the extract with dynamic verb 'swooped me up'.	• metaphor 'the green canopy' • tripling of adjectives 'gnarly, rocky and unforgiving' • sense of adventure and excitement in the declarative 'I know I'm in for a tough ride' • dramatic ending with abstract noun 'survival'.
	• **Candidates should use coherent written expression within their response.**		

	Compulsory: Text A 'Spellbound'	**Text B: an extract from the novel *The Famished Road* by Ben Okri (1991)**	**Text C: an extract from the television programme 'Man Versus Wild' (2008)**
AO2	Candidates may choose to explore: • Brontë's description of being captivated by an invisible force in a hostile and dangerous storm • the way that the speaker explores ideas of entrapment and inescapability • the fact that the poetry of this period often reflects the personal and psychological anguish of a world swamped with science and industry • the legacy of Emily Bronte herself and some may note that she is most famous for her passionate novel 'Wuthering Heights' • the presentation of a solitary figure in the poem and her inability to move away from danger • the description of the weather and howling storm and the impending doom suggested.	Candidates may choose to explore: • Okri's use of the child narrator to accentuate the fear and danger of the extract • the animated and eerie landscape, conveyed through the use of the senses • the way that the narrator moves through the scene, observing and finally, at the end, being 'swooped' away • the horror of the Masquerade when it suddenly appears, reflected in the narrator's cry • the generalised descriptions of the other people in the scene who are nameless men and women • the almost dream-like, hallucinatory nature of the experience.	Candidates may choose to explore: • the way that the extract sensationalises the idea of dangerous landscape for entertainment • Bear Grylls' own infamy and the nature of survival programmes such as this • the entertainment value in Grylls having to rely on his own survival skills in order to escape the jungle • the vivid description of the landscape that Grylls is about to encounter, which brings it to life for the viewer • the element of excitement in the challenge of the jungle represented in the programme's title 'Man versus Wild' • the use of camera shots, from the footage of the rain forest to the close up from the helicopter.
	• **Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.** • **Candidates should consider <u>HOW</u> experiences of hostile landscapes are presented. The focus should be on HOW meaning is created.** • **Reward all valid interpretations.**		

	Compulsory: Text A **'Spellbound'**	**Text B:** **an extract from the novel *The Famished Road* by Ben Okri (1991)**	**Text C:** **an extract from the television programme 'Man Versus Wild' (2008)**
AO3	Candidates may discuss a number of contextual points in relation to the poem. Reward contextual points where they are used relevantly. There should be a clear focus on the link between the context and the actual meaning of the poem.		
AO4	- Candidates need to demonstrate awareness of the similarities and differences between the poem and the unseen text they have chosen. - Candidates should compare and contrast the texts in terms of style, attitudes and meanings. - Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections. - The majority of candidates are likely to make connections in terms of context and how it affects the way love is represented by the writer. - Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events). **Reward all valid and meaningful connections.**		

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Assessment Grid for Unit 1 Section A

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO3 Demonstrate the significance and influence of contexts in which texts are produced and received (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (15 marks)
5	**13-15 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression	**13-15 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of texts • confident understanding of and appreciation of writers' techniques	**13-15 marks** • confident evaluation of impact of contextual factors in shaping the production and reception of texts • confident grasp of overview	**13-15 marks** • confident understanding of the similarities and differences between the set poem and unseen text • productive, discerning connections, firmly linked to question focus
4	**10-12 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively organised and shaped response	**10-12 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features	**10-12 marks** • sound awareness of the influence of contextual factors on the production and reception of texts • secure grasp of overview	**10-12 marks** • secure understanding of similarities and differences between the set poem and unseen text • secure and sound exploration of connections, with a clear and sensible link to question focus
3	**7-9 marks** • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally accurate and coherent written expression • clearly organised	**7-9 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features	**7-9 marks** • sensible awareness of the influence of contextual factors on the production and reception of texts • sensible grasp of overview	**7-9 marks** • reasonable understanding of the similarities and differences between the set poem and unseen text • some sensible connections, generally linked to question focus
2	**4-6 marks** • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation	**4-6 marks** • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification	**4-6 marks** • basic awareness of the influence of contextual factors on the production of texts • basic overview	**4-6 marks** • some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text • connections may be tenuous at times/superficial, not always relevant to question focus
1	**1-3 marks** • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation	**1-3 marks** • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts	**1-3 marks** • limited awareness of the influence of contextual factors on the production and reception of texts • limited overview	**1-3 marks** • limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly • limited exploration of connections between set poem and unseen, with limited relevance to question focus
	0 marks: response not worthy of credit or not attempted			

Section B Creative writing

Section B Mark Allocation

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

Question 2

This question assesses the candidate's ability to write in two different styles for different audiences and to compare and contrast choices of style, form and content.

AO5	i. Write **an extract from a novel** where a forest or jungle is described. Aim to write approximately 200 words.	ii. Write **an extract from a vlog** which gives viewers advice on keeping safe and surviving in the wild. Aim to write approximately 200 words.

Band 1   (1-3) marks
Responses in this band will be very basic, with a very limited sense of task. Written expression will often be loose, awkward or unclear. Problems with spelling and punctuation may well be evident. There will be a very limited awareness of audience especially for the vlog. Some basic understanding of form may be present e.g. there may be some grasp of the vlog form.

Band 2   (4-6 marks)
Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The novel extract and vlog are likely to be more appropriately pitched although there may well be some inconsistencies in language use and form. Candidates should be beginning to apply knowledge and understanding from integrated study to own writing and there should be some basic awareness of the generic conventions.

Band 3   (7-9 marks)
Responses should be sensibly organised and there should be a clear sense of writing for different audiences. Appropriate styles will be adopted with some success. Candidates should write with increased accuracy and show more sensitive awareness of audience and purpose – particularly towards the top of the band. Language choices should reveal sensible knowledge of the literary and linguistic features utilised in both novel and vlog writing.

Band 4   (10-12 marks)
Responses should be competent and clearly differentiated for the different audiences. There should be evidence of some purposeful and informed language choices being made. Sound knowledge of literary and linguistic features and their impact should be evident in the candidate's own writing. The style and tone of both the vlog and the novel will be suited to purpose and technical accuracy will be mostly secure.

Band 5   (13-15 marks)
Candidates should demonstrate some flair and originality at this level. The vlog and the novel extract 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.

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

Band	AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways (15 marks per task)
5	**13-15 marks** • style is confidently controlled for audience, form, genre and purpose • writing is original and engaging • language choices reveal confident knowledge of linguistic and literary features and their impact • high degree of technical accuracy and consciousness in vocabulary and punctuation choices
4	**10-12 marks** • register is clearly suited to audience, form, genre and purpose • evidence of thoughtful creativity and response will show some signs of originality • language choices are appropriate and increasingly purposeful at the top of the band • mostly secure levels of technical accuracy
3	**7-9 marks** • style and tone are appropriate for audience, form, genre and purpose • creates a personal voice and makes a conscious attempt to organise material for effect • language choices reveal sound knowledge of linguistic and literary features and their impact • generally sound levels of technical accuracy though there may be some lapses
2	**4-6 marks** • some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band • attempts to engage creatively with task and to match form and content to purpose • beginning to apply knowledge of linguistic and literary features and their impact in their writing • some technical errors
1	**1-3 marks** • style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose • limited engagement with the task and limited creativity • limited attempt to apply knowledge of linguistic and literary features to own writing • frequent inaccuracies
	0 marks: response not worthy of credit or not attempted

Assessment Grid for Section B task (iii):

Write **an analytical commentary** that compares and contrasts your choices of style, form and content in **both** the novel extract and vlog script. Aim to write approximately 300-400 words.

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods 15 marks
5	**5 marks** • thorough knowledge, understanding and insights gained from integrated study • confident application of concepts and methods when discussing their own writing • accurate and sensitive use of terminology • confident expression and skilful organisation	**9-10 marks** • perceptive awareness of how choices of form, structure and language have created meaning • insightful and confident understanding of the literary and linguistic techniques employed in own writing • mature and assured reading of both the novel extract and vlog	**13-15 marks** • confident understanding of the similarities and differences between the novel extract and vlog • connections should be meaningful and productive
4	**4 marks** • sound evidence of integrated study • purposefully identifies a range of terminology • purposefully applies some relevant key concepts and methods • controlled expression and effective organisation	**7-8 marks** • sustained focus on how language has been used to create meaning in both the novel extract and vlog • thoughtful reading of own writing with some insight into the sub-text	**10-12 marks** • secure understanding of the similarities between the novel extract and vlog • points will be well supported with relevant textual support
3	**3 marks** • clear evidence of integrated study • identifies a range of appropriate terminology • understanding of some relevant key concepts and methods • uses generally accurate, coherent expression • shows clear evidence organisation	**5-6 marks** • some analysis of how choices in language, form and structure have created meaning in both the novel extract and vlog • sensible reading of their own writing	**7-9 marks** • sensible and clear discussion of some key similarities and differences between the novel extract and vlog
2	**2 marks** • basic evidence of integrated study • begins to apply key concepts and methods • identifies some key terminology in their own writing but the approach may be descriptive • written expression should use generally accurate expression, but with lapses, particularly towards bottom of band	**3-4 marks** • basic awareness of some key language features used in their own writing • basic discussion of how they have used language, form and structure to create meaning in both the novel extract and vlog • responses may tend to be descriptive rather than analytical	**4-6 marks** • some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the novel extract and vlog
1	**1 mark** • simple content features observed • limited evidence of integrated study • minimal application of concepts and methods • basic terminology may often be misunderstood and misapplied, • lapses in accuracy and clarity in written expression • the response may lack organisation	**1-2 marks** • limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in the novel extract and vlog	**1-3 marks** • limited evidence of understanding the similarities and differences between the novel extract and vlog particularly towards the bottom of the band
	0 marks: Response not worthy of credit or not attempted		