



GCE AS MARKING SCHEME

SUMMER 2017

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

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 2017

ENGLISH LANGUAGE AND LITERATURE

UNIT 1: COMPARATIVE ANALYSIS AND CREATIVE WRITING

Section A: Comparative Analysis

Section A: Mark allocation

	AO1	AO2	AO3	AO4
60 marks	15	15	15	15

Question 1

Compare and contrast how leisure time is presented in Text A ‘Leisure’ and *either* Text B *or* Text C. [60]

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 'Leisure' by William Henry Davies (1871-1940)	Text B: an extract from a talk, 'All it takes is 10 mindful minutes', delivered to a live audience by Andy Puddimore in 2013	Text C: from 'No Time to Think', an article by Kate Murphy in <i>The New York Times</i> in 2014
AO1	Some literary and linguistic features that candidates may choose to explore: • series of seven rhyming couplets • first person plural narrative voice with first person plural subject pronoun 'we' • parallel syntax at opening of stanzas 'no time...' • caesuras in lines 1, 5, 7, 8, 10, 13. • enjambment in first line of each stanza and end stopped second lines making each stanza a complete idea. • foregrounded conjunctions 'and...' • repeated line in first and last stanzas. • declarative mood 'no time to turn...' • present tense • lexical set of nouns of animals 'cows', 'sheep' 'squirrels' • lexical set of nouns of nature 'bows', 'woods', 'stream', 'grass' • abstract noun in title 'leisure' • sensorial verbs 'see', 'watch' • premodified noun phrase 'a poor life' • syndetic pair of sibilant verbs 'stand and stare' • preposition 'beneath' • personification of beauty as female 'beauty's glance', 'her feet', 'her mouth', 'her eyes' • simile 'like skies at night' • alliteration • sibilance.	Some literary and linguistic features that candidates may choose to explore: • simple declarative 'we live in an incredibly busy world.' • declarative mood 'the pace of life is often frantic' • rhetorical interrogatives '...undisturbed?' • tag questions '... right?' • abstract noun 'nothing' • polysyndetic list 'our cars, our clothes and our hair' • premodified noun phrase 'crazy thing' • parallel syntax 'the pace of life... our minds...' • simile 'like a washing machine going round and round' • noun phrase in apposition 'the mind, our most valuable and precious resource' • audience feedback ('<i>audience laughter</i>') • foregrounded conjunctions • simple sentences 'we're talking about our mind.' • first person narrative voice with first person plural subject pronouns 'we', and possessive determiner 'our', and first person singular subject pronouns, 'I' • alliteration 'take any time out'.	Some literary and linguistic features that candidates may choose to explore: • opening postmodified noun phrase 'one of the biggest complaints in modern society' • syndetic list of adjectives with prefix 'over-', 'overscheduled, overcommitted and overextended' • imperative mood 'ask people...' • parallel syntax in quotations, "super busy", 'crazy busy', 'insanely busy'. • lexical set of nouns to describe activities 'work', 'genealogy', 'football' • syndetic list with humour after coordinating conjunction 'or churning their own butter.' • foregrounded conjunction 'and if there...' • parenthesis '- say, while waiting ...-' • American noun phrases 'the grocery store', 'a coming vacation'. • syntax inversion 'out comes...' • proper noun 'Science' and 'Timothy Wilson' – journal title as authority • verb to describe overreliance on mobile phones 'wedded' • adjectives 'unpleasant', 'wrong' • metaphor 'being in their own heads.' • syndetic pair 'Facebook page or in spinning class' • first person plural pronoun 'we' • paralleled minor sentences to conclude 'Hello rumination. Hello insomnia.'
	• Candidates should use coherent written expression within their response.		

AO2	Candidates may choose to explore: - the poem's accessible and straightforward language reflects his almost childlike perspective when looking at nature - how Davies is transfixed by the beauty of the natural landscape - how the poet provides a snapshot of life in the countryside - Davies's criticism of modern life in 1911 - the way that Davies implicates himself, as well as the reader, in a tendency to rush and not observe the beauty of nature - the comparison of busy lives, 'a poor life', with nature - the stillness of the perspective that Davies advocates: standing and staring - the philosophical effect that nature has on Davies – how the poem celebrates pausing for a moment, and advocates inactivity as a leisure pursuit.	Candidates may choose to explore: - Puddimore's use of a range of rhetorical techniques to engage, entertain and persuade his audience - how the speaker criticises a twenty first century lifestyle and the way we fill our free time - the way he advocates 'doing nothing' - Puddimore's use of humour to engage - how the emotional impact of keeping busy all the time results in the brain being 'stressed' - the importance that Puddimore places on 'the mind' as controlling emotions, relationships and our performance in every aspect of life - the implicit criticism that 'we' spend very little time looking after our minds - the broad concept of 'mindfulness' alluded to in the title - the way that Puddimore makes it seem relatively easy to chance our ways and 'do nothing' - his comparison of our minds to spinning washing machines.	Candidates may choose to explore: - the suggestion that everyone in the modern world is busy - Murphy's sarcasm at the range of activities that consume people's time - her criticism of the use of mobile phones as an excuse to always keep busy - the views of the expert in the journal 'Science' - the example of the science experiment where people chose to self-administer electric shocks rather than sit and do nothing - the suggestion that keeping busy is part of a troubling trend of not wanting to 'be in our own minds' - the way Murphy suggests that this is a 'human nature' problem - the suggestion that we are conditioned to try and avoid any contemplative exercise - how the article infers that in a modern society people would do anything to avoid having time 'to think'.
	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> leisure time is presented. The focus should be on HOW meaning is created. Reward all valid interpretations.		
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 leisure time 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 dramatic monologue in which a character reflects on the events of their day. Aim to write approximately 200 words.	ii. Write a review for a magazine or newspaper of a hotel which promises that guests will "be able to relax and unwind". Aim to write approximately 200 words.
	Band 5 (13-15 marks) Candidates should demonstrate some flair and originality at this level. The dramatic monologue and travel review 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 (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 dramatic monologue and the travel review will be suited to purpose and technical accuracy will be mostly secure. 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 travel and monologue writing. 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 review 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 (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 review. Some basic understanding of form may be present e.g. there may be some grasp of the monologue form.	

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 dramatic monologue and travel review. 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 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 dramatic monologue and the travel review	13-15 marks - confident understanding of the similarities and differences between the dramatic monologue and the travel review - 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 dramatic monologue and the travel review - thoughtful reading of own writing with some insight into the sub-text	10-12 marks - secure understanding of the similarities between the dramatic monologue and the travel review - 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 dramatic monologue and the travel review - sensible reading of their own writing	7-9 marks sensible and clear discussion of some key similarities and differences between the dramatic monologue and the travel review
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 dramatic monologue and travel review - 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 dramatic monologue and the travel review
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 dramatic monologue and the travel review	1-3 marks limited evidence of understanding the similarities and differences between the dramatic monologue and the travel review particularly towards the bottom of the band
	0 marks: Response not worthy of credit or not attempted		