



MARKING SCHEME

SUMMER 2016

**LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH
LITERATURE – PAPER 2**

9701/02

INTRODUCTION

This marking scheme was used by WJEC for the 2016 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.

LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH LITERATURE

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Marking Guidelines

Paper 2

GENERAL

1. Expression

Where problems with presentation seriously impede communication, assessment can be problematic. In such cases the candidate should, after discussion with your team leader, be referred to me for a second opinion: write Refer to C.E. boldly at the top of the script. Confused or vague expression is often a result of faulty understanding or appreciation of a point a candidate is trying to make. Avoid the temptation of saying to yourself, 'I think I know what s/he means', and awarding credit. Signal this in the margin by a remark like 'getting somewhere' or 'not quite there'.

2. Remarks

An on-going series of remarks in the margin throughout the script is vital. These remarks will be mainly your identifications of skills as they appear. Remember that your mark at the end of the exercise must tally with the skills which you have identified. New examiners have been provided with marked scripts to illustrate this procedure.

There must always be a comment at the end of each question. This should not simply echo the mark but indicate the salient features of the candidate's performance established by the C.E. for this examination.

3. Marking positively

Please approach the marking of scripts with an **open** mind and mark **positively**. All the questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in your marking. You must evaluate what is offered by the candidate, using the criteria, but without looking for what might have been presented or for what you might have written in the candidate's place.

4. Assessment Objectives

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

AO3 Explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.

AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

5. Assessment objective coverage in Paper 2

Assessment objective	Section A	Section B	Section C
AO1	✓	✓	✓
AO2	✓	✓	✓
AO3	✓		
AO4	✓		

In determining the appropriate mark band and fine-tuning to a specific mark for responses to (a), you should give equal weighting to AO1, AO2 and AO4, with the total weighting for AO1, AO2 and AO4 being equal to the weighting given to AO3.

In determining the appropriate mark band and fine-tuning to a specific mark for responses to (b) and (c), you should give equal weighting to AO1 and AO2.

'Best fit' marking

The work for each question should be marked according to the marking criteria using a 'best fit' approach. For each of the assessment objectives and quality of written communication descriptors, select one of the band descriptors that most closely describes the quality of the work being marked:

- where the candidate's work *convincingly* meets the statement, the highest mark should be awarded;
- where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded;
- where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award *full* marks in any band for work which fully meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions.

The award of marks **must be** directly related to the marking criteria.

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

B C	A	Critical response to texts (AO1)	Language, structure and form (AO2)	Making links (AO3)	Social, cultural and historical contexts (AO4)
0	0	<i>Nothing written, or what is written is totally irrelevant to the text or not worthy of credit</i>			
1-3	1-7	Candidates rely on a narrative approach with some misreadings: make a personal response to the text.	Candidates may make generalised comments about stylistic effects.	Candidates begin to make simple lists when required; give simple unfocused expression of preference.	Candidates make simple comments on textual background.
		<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>			
4-5	8-11	Candidates display some understanding of main features: make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates are able to recognise and make simple comments on particular features of style and structure.	Candidates make straightforward links and connections between texts; select some obvious features of similarity and difference.	Candidates show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
		<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>			
6-7	12-15	Candidates make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates compare and make some evaluation of subject, theme, character and the impact of texts; begin to explore links of theme and style; are able to explain the relevance and impact of connections and comparisons between texts.	Candidates are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and other's experience.
		<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>			
8-10	16-20	Candidates make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates make a sustained discussion of links between texts; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe links confidently.	Candidates show a clear understanding of social/cultural and historical contexts; are able to relate texts to own and others' experience; are able to identify and comment on importance of social/cultural and historical contexts; awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; able to relate details of text to literary background and explain how texts have been / are influential at different times.
		<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>			

SECTION A

Q.1 Poems from Other Centuries

Myths and Symbols

Choose **two** poems from the booklet which create a sense of sadness. Write about how the poet(s) create(s) this atmosphere, the links between the poems, and the effect **each** poem has on you. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Simple, general comments on the poems. Probably very brief.
8-11 marks	Emerging discussion and awareness of the mood, atmosphere, and themes of the poems as well as the links between them
12-15 marks	Focused and thoughtful discussion of the detail of both poems, with clear links made.
16-20 marks	Assured appreciation and analysis of both poems, with confident and appropriate links.

SECTION B

Q.2 Poetry

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Simple, general comments on the poem. Probably very brief.
4-5 marks	Emerging discussion and awareness of the mood, atmosphere, and themes of the poem.
6-7 marks	Focused and thoughtful discussion of the detail of the poem.
8-10 marks	Assured appreciation and analysis of the poem.

SECTION C

Q.3 Prose

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Simple, general comments on the extract. Probably very brief.
4-5 marks	Emerging discussion and awareness of the mood and atmosphere.
6-7 marks	Focused and detailed discussion of the mood and atmosphere of the extract.
8-10 marks	Assured appreciation and analysis of the mood and atmosphere of the extract.

4. Drama

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Simple, general comments on the extract. Probably very brief.
4-5 marks	Emerging discussion and awareness of characters/relationships shown in the extract.
6-7 marks	Focused and detailed discussion of the characters/relationship.
8-10 marks	Assured appreciation and analysis of the characters/relationship shown in the extract.

ASSESSMENT GRID

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		Assessment Objectives Raw Marks (Actual)				Total Mark	QWC
		AO1	AO2	AO3	AO4		
Paper 1							
	Section A (a)	5	5			10	✓
	Section A (b) (c)	6	6		8	20	✓
	Section B (a)	5	5			10	✓
	Section B (b) (c)	6	6		8	20	✓
	Total Marks	22	22		16	60	
		AO1	AO2	AO3	AO4		
Paper 2							
	Section A	3	3	11	3	20	✓
	Section B	5	5			10	✓
	Section C	5	5			10	✓
	Total Marks	13	13	11	3	40	