

**Churchill Academy**

**Guide to the Eduqas English GCSE criteria**

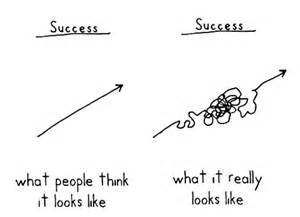
**for Y10 and Y11 students**

**Eduqas – Language Exam only (2 exams)**

**Eduqas – Literature Exam only (2 exams)**

**Student Name:**

**Class:**

**[](http://www.bing.com/images/search?q=achievements+are+not+a+straight+line&view=detailv2&adlt=strict&id=225C404856F82A34D3AF038E6A88CA0A08149337&selectedIndex=0&ccid=4Be1ib2O&simid=607998857126019657&thid=OIP.Me017b589bd8e924b4f73c23b5c93f0eao0)**

You may not hit the bull’s-eye every time in Y11 but how you keep going is more important!

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**9, 10, 11 & 12** *The CRITERIA* you will need to refer to for Language. The Language Assessment Objectives – AO1, AO2, AO3 & AO4 (Reading) A05 & AO6 (Writing). *On page 12* – Breakdown of the Literature exams

**13 & 14** Guide to Literature Exam 1: Shakespeare reading and Anthology Poetry. Guide to Literature Exam 2: 1914 onwards prose (LOTF, BB & AIC) 19th Century prose (A Christmas Carol) and Unseen Poetry (with example questions for each type of question).

**15 & 16** *The CRITERIA* you will need to refer to for Literature. The Literature Assessment Objectives – A01, AO2 & AO3. Comparison skills and spelling, punctuation, vocabulary and sentence structure criteria

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**English WJEC Language and Literature GCSE at a glance guide**

You will achieve 2 GCSEs in English. You have no coursework. Everything you learn over the two years will be assessed by exams at the end of the two years. You will have a compulsory Speaking and Listening element.

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| **Paper One Language** | **Reading Section A** | **Writing Section B** | |
| **1 hour 45 minutes in total**  **40% of the language GCSE** | **20%**  **One unseen fiction text to read (extract from a piece of 20th Century Literature)**  **5 questions to answer**  **Time recommended:**  **10 minutes reading**  **50 minutes answering questions**  **40 marks** | **20%**  **One fiction writing task -Creative writing**  **Time recommended:**  **10 minutes planning**  **35 minutes writing**  **40 marks** | |
| **Paper Two Language** | **Reading Section A** | **Writing Section B** | |
| **2 hours in total**  **60% of the Language GCSE** | **30%**  **Two non-fiction texts to read (approx. one A4 size)**  **6 questions to answer**  **2 questions linking to each article**  **1 synthesis and 1 comparative**  **Time recommended:**  **10 minutes reading**  **50 minutes answering questions**  **40 marks** | **30%**  **Two non-fiction writing tasks (e.g. write a letter, report, interview, speech/talk etc. for a specific purpose, audience and format)**  **Time recommended:**  **30 minutes per writing task**  **5 minutes planning**  **25 minutes writing**  **You must answer both questions**  **40 marks** | |
| **Paper One Literature** | **Section A Shakespeare** | **Section B Poetry from 1789 to present day** | |
| **2 hours**  **40% of overall Literature GCSE** | **Romeo and Juliet**  **Two Questions**  **Closed book exam (no copies allowed in the exam)**  **One extract question (only extract)**  **One essay question (whole text ref)**  **40 marks** | **Poetry Anthology**  **Two Questions**  **One question on a specific poem**  **One question to compare the specified poem with a poem of your choice from the anthology (second poem not given in the poem)**  **40 marks** | |
| **Paper Two Literature** | **Section A: 1914 onwards prose (fiction) or drama 20%** | **Section B: 19th Century Prose 20%** | **Section C: Unseen Poetry 20%** |
| **2 hours 30 minutes**  **60% of overall Literature GCSE** | **Lord of the Flies or An Inspector Calls**  **Closed book exam (no copies allowed in the exam)**  **One question**  **Extract question and knowledge of the text**  **40 marks** | **A Christmas Carol**  **Closed book exam (no copies allowed in the exam)**  **One question**  **Extract question and knowledge of the text**  **40 marks** | **Two previously unseen poems**  **Two questions**  **Question one: Essay on poem one**  **Question two: Comparative essay on poem one and the second unseen poem**  **40 marks** |

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Subject Terminology for English Lang and Lit

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| **Commonly Used Acronyms in English** | |
| **Analysis System:** Link to the question, Link to the terminology, Quote(s), Explain meaning – both obvious and hidden (implicit and explicit), Zoom in on words/explore connotations, Explore the effect of the language/structure, Suggest what other readers might think/feel (offering an alternative opinion), Link to the writers’ intentions (step out from the close analysis to give an overview of meaning), Explore a linking quote/supporting idea | |
| **AGONY AUNT**: A – Audience –choose formal or informal language, G – Give Good reasons for following your advice, O – Objective viewpoint – Don’t take sides, N - New paragraphs for new ideas, Y – You – using personal pronouns makes the reader feel you are interested in him, A – Authority – pretend to be an expert on problems, U – Understanding – Show you understand the reader’s situation, N – Never be Negative – Make the reader feel like No. 1!, T – Tone – use the right tone, friendly and supportive ***(advice writing reminder)*** | |
| **FATHORSE**: facts, alliteration, triplets, hyperbole, opinion, rhetorical question, statistics and emotive language used to persuade the reader ***(persuasive techniques)* HADAFOREST:** Hyperbole, Anecdote, Directive, Alliteration, Facts, Opinions, Rhetorical Questions, Emotive Language & Triplets ***(persuasive devices)*** | |
| **FANBOYS**: For, And, Nor, But, Or, Yet, So are the coordinating connectives used for connecting compound sentences ***(connectives)*** | |
| **PAFT** – purpose, audience, format and tone, which is an acronym used as a reminder to check how, what, why and who you are writing for ***(writing/reading reminder)*** | |
| **PANIC**: an acronym used to help open sentences in a varied and interesting way – use a preposition, adjective/adverb, noun, ing word – a word ending in ing or a connective ***(sentence start reminder)*** | |
| **TIPTOP**: each time the following changes it means a change of paragraph – time, place, topic and person = new paragraph ***(paragraphing)*** | |
| **Implicit meaning**: something that is implicit is inferred - it is suggested, but not actually said, the reader reads between the lines | |
| **Explicit meaning**: something that is explicit is obvious or easy to select as the meaning | |
| **Context**: the social, political and historical importance surrounding a piece of literature | |
| **Grammar**: the rules which help writing to be technically accurate | |
| **Tentative Style**: using modal verbs to express a sense of choice | |
| **Language of Analysis:** Avoid ‘means’ or ‘shows’. Instead, use implies, indicates, suggests, etc. | |
| **Word Class** | |
| **Connotations:** implied or suggested meanings of words or phrases | |
| **Connective:** words which link ideas, phrases or clauses | |
| **Adjective**: a word used to describe | |
| **Adverb** – often ly words which describes how things are done | |
| **Modal verbs**: verbs which offer a choice – could, should will etc. | |
| **Noun**: the name of something (Proper Noun: people, places, dates & months must have a capital letter at the start) | |
| **Pronoun**: Pronouns are short words like 'it', 'she', 'he', 'you', 'we', 'they', 'us', and ‘them’, used instead of names | |
| **Preposition:** A preposition is a word such as after, in, to, on, and with. Prepositions are usually used in front of nouns or pronouns and they show the relationship between the noun or pronoun and other words in a sentence | |
| **Verb**: a word used to describe an action | |
| **Sentence structure information** | |
| **Simple** – a short sentence which uses capital letter at the start and full stop at the end and has only one clause in it. | |
| **Compound** – two clauses joined by a connective (use the FANBOYS acronym), A **complex** sentence contains one main clause and at least one subordinate clause. Unlike a compound sentence, however, a **complex** sentence contains clauses which are not equal. | |
| **Complex** sentences are sometimes called a three part sentence and often use a variety of sentence openings (use the PANIC – see above in acronyms). | |
| **Clause**: a clause is one independent idea which forms part of a sentence | |
| **Key Punctuation** | |
| **Apostrophe:** used to indicate possession (not for possessive pronouns or plurals) and contractions | |
| **Comma:** Used to separateclauses, lists, introductory or end phrase/word in a sentence, any words that can be removed from a sentence, before a connective which joins two phrases. Avoid using to separate two sentences. | |
| **Full Stop:** indicates the end of a sentence | |
| **Colon:** used to punctuate before a list of items, a quotation, or an expansion or explanation in the sentence. | |
| **Semi-Colon:** links main clauses where the topics are similar in a sentence. | |
| **Speech Rule:** (use Tiptop) new speaker = new speaker **4** | |
| Writer’s Techniques – Terminology | | |
| **Terminology & Definition** | | **Where you might use this terminology?** |
| **Alliteration**: a series of words close together with same 1st consonant sound. | |  |
| **Assonance**: repetition of vowel sounds. | |  |
| **Allegory**: extended metaphor in which a symbolic story is told | |  |
| **Anecdote**: a short story using examples to support ideas | |  |
| **Bias**: prejudice for or against one person or group, in an unfair way | |  |
| **Celestial Imagery:** images relating to heaven | |  |
| **Cliché**: overused phrase or theme | |  |
| **Consonance**: repetition of consonant sounds, mostly within poetry | |  |
| **Caesura**: a break in the middle of a line of poem using punctuation (. , : ; ) | |  |
| **Connotations**: implied or suggested meanings of words or phrases | |  |
| **Dialogue**: speech | |  |
| **Directive**: using, you, we or use | |  |
| **Dramatic Irony:** audience recognises events in the scene more than the characters | |  |
| **Ellipsis**:… using 3 dots as punctuation to express emotion or omissions | |  |
| **Enjambment**: incomplete sentences at the end of lines in poetry, where the line runs into the next line | |  |
| **End-Stopping**: punctuation at the end of a line of poetry | |  |
| **Emotive Language**: language which creates an emotion in the reader | |  |
| **Exclamation mark**: ! punctuation to express surprise, shock, shouting etc. | |  |
| **Extended Metaphor**: a metaphor that continues into the sentence that follows or throughout the text | |  |
| **Facts**: information that can be proven | |  |
| **First Person**: using I to tell the story | |  |
| **Foreshadowing:** a warning or prediction of a future event | |  |
| **Humour**: Provoking laughter and providing amusement | |  |
| **Hyperbole**: use of exaggerated terms for emphasis | |  |
| 1. **Imagery**: visually descriptive or figurative language | |  |
| **Juxtaposition**: placing contrasting ideas close together in a text | |  |
| **Metaphor**: a comparison as if a thing is something else | |  |
| **Motif**: a recurring set of words/phrases or imagery for effect | |  |
| **Onomatopoeia**: words that sound like their meaning | |  |
| **Opinion**: information that you can’t prove | |  |
| **Oxymoron**: using two terms together, that normally contradict each other | |  |
| **Pathetic Fallacy**: ascribing human conduct and feelings to nature | |  |
| **Protagonist**: the main character who propels the action forward | |  |
| **Personification**: giving human qualities to inanimate objects, animals, nature | |  |
| **Pun:** joke exploiting the different possible meanings of a word | |  |
| **Repetition**: when words or phrases are used more than once in texts | |  |
| **Rhetorical question**: asking a question as a way of asserting something. Asking a question which already has the answer hidden in it. | |  |
| **Sibilance**: repetition of letter 's', it is a form of alliteration | |  |
| **Second Person**: using ‘you’ to tell a story | |  |
| **Semantic Field: a group of words related in meaning** | |  |
| **Soliloquy:** speaking thoughts aloud when alone or regardless of any listeners | |  |
| **Superlative**: declaring something the best i.e. the ugliest, the most precious | |  |
| **Sensory detail imagery**: sight, sound, taste, touch, smell | |  |
| **Simile**: comparison between two things using like or as | |  |
| **Statistics**: facts and figures | |  |
| **Symbolism**: the use of symbols to represent ideas or qualities | |  |
| **Third Person**: using ‘he, she it & they’ to tell the story | |  |
| **Tense**: writing which is in the past, present or future | |  |
| 1. **Tragedy:** form of a play exploring tragic events & downfall of character | |  |
| **Triplets**: repetition of three ideas, words or phrases close together | |  |
| **Tone**: the way a piece of text sounds e.g. sarcastic etc. The mood or atmosphere in the writing. | |  |

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| **Guide to what each Language Paper Covers** | | | |
| **Fiction Language Paper One section A - writing criteria (creative writing) (40 marks)** | | | |
| **Question** | **Exam Skills** | **What does this mean?** | **Typical Question** |
| **A1** | Identifying explicit/implicit information  **(5 marks – 5 minutes)** | **One question with five points**   * Selecting evidence or own words * Bullet point list * No analysis | List five reasons why Obed Ramotswe went to South Africa. |
| **A2** | Language / writer’s effects / terminology  **(5 marks – 10 minutes)** | **One Language Analysis question**   * Link to question * Link to technique – language * Quotation – 7 – 8  Explore hidden & obvious meaning & Effect | How does the writer show what Obed went through to become a miner? You must refer to the language used in the text to support your answer. |
| **A3** | Language / writer’s effects / terminology / how writers influence readers  **(10 marks – 14 minutes)** | **One Language Analysis question**   * Link to question * Link to technique – language * Quotation – 7 – 8  Explore hidden & obvious meaning & Effect * Link to writer’s intentions | What impressions do you get of the work in the mines from these lines? |
| **A4** | Language / structure / writer’s effects / terminology / how writers influence readers  **(10 Marks – 14 minutes)** | **One Language/Structure Analysis question**   * Link to question * Link to technique – language and structure/tension/drama * Quotations – 7 – 8  Explore hidden & obvious meaning & Effect * Link to writers’ intentions | How does the writer make these lines tense and dramatic? [10]  You should write about:   * what happens to build tension and drama; * the writer’s use of language to create tension and drama; * the effects on the reader. |
| **A5** | Evaluating  **(10 marks – 14 minutes)** | **One persuasive evaluation question**   * Link to question * Give own opinion * Quotations – 7 – 8 * Evaluate the writers’ viewpoint and own response to this | “In the last twenty or so lines of this passage, the writer encourages the reader to feel  sympathy for Obed.” [10]  To what extent do you agree with this view?  You should write about:   * your own impressions of Obed as he is presented here and in the passage as a  whole; * how the writer has created these impressions. |
| **Fiction Language Paper One section B - writing criteria (creative writing) (40 marks)** | | | |
| **B1** | Writing a short story which is well structured with good communication and technical accuracy  **(40 marks)** | **You are being assessed on writing a short story**  AO5: Communication and organisation (24 marks)  AO6: Spelling, punctuation, vocabulary and sentence structures (16 marks) | Choose **one** of the following titles for your writing: **Either,** *(a)* Making a Difference.**Or,** *(b)* The Choice.  **Or,** *(c)* Write about a time when you were at a children’s party.  **Or,** *(d)* Write a story which begins:  I didn’t know if I had the courage to do this …  **6** |
| **Language Paper 2 Component 2A – Non-Fiction Reading** | | | |
| **Question** | **Exam Skills** | **What does this mean?** | **Typical Question** |
| **A1** | Identifying explicit information  **(3 marks – 5 minutes)** | Three comprehension questions   * Selecting evidence * Short answer one line answer or quote | How much food is wasted by the British every year? |
| **A2** | Language / structure / writer’s effects / terminology / how writers influence readers  **(10 marks – 15 mins)** | **One Language Analysis question**   * Link to question * Link to technique – language * Quotation – 7 – 8  Explore hidden & obvious meaning & Effect * Link to writer’s intentions   *Thinking about tone is useful in this paper* | John Humphrys is trying to persuade us to be less wasteful. How does he try to do this?  You should comment on:   * what he says to influence readers; * his use of language and tone; * the way he presents his argument. |
| **A3** | Identifying and interpreting explicit/implicit information  **(3 marks – 5 mins.)** | **Two comprehension questions or basis quote analysis questions**   * show basic understanding of quotes or answer question * short answers | What does the writer mean by “Time is money” in line 2? |
| **A4** | Evaluating  **(10 marks – 15 mins.)** | **One persuasive evaluation question**   * Link to question * Give own opinion * Quotations – 7 – 8 * Evaluate the writers’ viewpoint and own response to this | What do you think and feel about Lydia M. Child’s views about running a household?  You should comment on:  what is said;  how it is said. |
| **A5** | Selecting and synthesising evidence from different texts  **(4 marks – 6 mins.)** | **One linking question**   * Link to question for both sources * Quote for both sources * Explain how both quotes answer the question | According to these two writers, why should Americans change their attitudes to leftover food? |
| **A6** | Comparing writers’ ideas and perspectives across two texts  **(10 marks – 14 minutes)** | **One comparison question**   * Link to the question * Explore similarities & differences * Quote to support the sim/diff 3 to 4 from each source * Use connectives of comparison * Explain how the examples are the same/differ with meaning | Both of these texts are about waste. Compare the following:   * the writers’ attitudes to waste; * how they get across their arguments. |
| **Non-Fiction Language Paper Two Section B writing criteria (specific PAF) Component 2 Writing Mark Scheme – Transactional Writing** | | | |
| **B1 (a) & (b)** | Writing for two different purpose audience and formats  With clear communication and technical accuracy  (40 marks in total) | **You are being assessed on writing two non-fiction texts**  AO5: Communication and organisation (24 marks – 12 per task)  AO6: Spelling, punctuation, vocabulary and sentence structures (16 marks – 8 per task) | **B1.** Your school/college is keen to reduce waste. **Write a report for the Headteacher/Principal suggesting ways this might be done.**  You could include:  • examples of waste at the moment;  • your ideas about how the situation could be improved.  **B2.** A proposal has been made to hold a motorcycle race on the roads in your area. You have decided to write an article for your community magazine to share your views on  this proposal. You could write in favour or against this proposal.  **Write a lively article for the magazine giving your views.**  **7** |

**ASSESSMENT OBJECTIVES FOR LANGUAGE PAPER ONE & TWO**

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| **AO1: Language Reading Skills - comprehension and understanding explicit and implicit meaning** | | | |
| **Used to assess: Lang 1A – Q1A and 2A – QA1 & QA3** | | | |
| * Specific comprehension questions where the answers are right or wrong – no specific mark scheme | | | |
| **AO1: Language Reading Skills – Selecting evidence and understanding explicit and implicit meanings** | | | |
| **Used to assess: Lang 2A - QA5** | | | |
| **BANDING** | | **CRITERIA** | **Own Words: The criteria means** |
| **HIGHEST**  **(Band 4)** | | * synthesise with clear understanding and provide an overview drawn from a range of relevant detail |  |
| **MIDDLE (Band 3)** | | * synthesise with some understanding a range of relevant detail |  |
| **LOW (Band 2)** | | * select a range of relevant detail |  |
| **LOWEST (Band 1)** | | * make some selection of relevant detail |  |
| **AO2: Language Reading Skills - Analysis** | | | |
| **Used to assess: 1A – QA2 & QA3 & QA4 and 2A – QA2** | | | |
| **BANDING** | | **CRITERIA** | **Own Words: The criteria means** |
| **HIGHEST**  **(Band 5)** | | * make accurate and perceptive comments about how a wide range of different examples create tension and drama/structure * provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader * subtleties of the writer’s technique are explored with explanation of how the reader is influenced * Well-considered, accurate use of subject terminology supports comments effectively. |  |
| **HIGH**  **(Band 4)** | | * make accurate comments about how a range of different examples create tension and drama/structure * begin to analyse how language and the organisation of events are used to achieve effects and influence the reader, * subject terminology is used accurately to support comments effectively. |  |
| **MIDDLE**  **(Band 3)** | | * explain how a number of different examples create tension and drama/structure * begin to show some understanding of how language and the organisation of events are used to achieve effects and influence the reader * begin to use relevant subject terminology accurately to support comments. |  |
| **LOW**  **(Band 2)** | | * identify and give straightforward comments on some examples of tension or drama/structure * simply identify some subject terminology. |  |
| **LOWEST**  **(Band 1)** | | * identify and begin to comment on some examples of tension or drama/structure in the text | **8** |
| **AO3: Language Reading Skills - Comparisons** | | | |
| **Used to assess: Lang 2A – A6** | | | |
| **BANDING** | | **CRITERIA** | **Own Words: The criteria means** |
| **HIGHEST**  **(Band 5)** | | * make comparisons that are sustained and detailed, showing clear understanding of how they are put across to the reader (writer’s intentions) |  |
| **HIGH**  **(Band 4)** | | * make detailed comparisons, with valid comments on how they are put across to the reader (writer’s intentions) |  |
| **MIDDLE**  **(Band 3)** | | * identify similarities and differences and make some comparisons, commenting on how they are put across to the reader (writer’s intentions) |  |
| **LOW**  **(Band 2)** | | * identify and give a straightforward description of some of the main similarities and differences |  |
| **LOWEST (Band 1)** | | * identify basic similarities and/or differences |  |
| **AO4: Language Reading Skills - Evaluation** | | | |
| **Used to assess: Lang 1A – QA5 and 2A – QA4** | | | |
| **BANDING** | **CRITERIA** | | **Own Words: The criteria means** |
| **HIGHEST (Band 5)** | * Give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful quotes * responses will show engagement and involvement, where an overview of the whole text is used to make accurate and perceptive comments | |  |
| **HIGH**  **(Band 4)** | * Give a critical evaluation of the text and its effects, supported by well-selected quotes * show critical response and clear engagement with the text | |  |
| **MIDDLE (Band 3)** | * Give an evaluation of the text and its effects, supported by appropriate quotes. * show some critical response to the text | |  |
| **LOW**  **(Band 2)** | * Give a personal opinion supported by straightforward quotes. * show limited understanding of the text | |  |
| **LOWEST (Band 1)** | * express a simple personal opinion with linked basic quotes | |  |

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| **AO5: Creative Writing Language skills** | | |
| **Used to assess: Lang 1B only** | | |
| BANDING | **AO5 Communication and organisation** | **Own Words: The criteria means** |
| HIGHEST (Band 5) | * the writing is fully coherent and controlled (plot and characterisation are developed with detail, originality and imagination) * the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader’s interest) * structure and grammatical features are used ambitiously to give the writing cohesion and coherence * communication is ambitious and consistently conveys precise meaning |  |
| HIGH  (Band 4) | * the writing is clearly controlled and coherent (plot and characterisation show convincing detail and some originality and imagination ) * the writing is clearly organised (narrative is purposefully shaped and developed) * structure and grammatical features are used accurately to support cohesion and coherence * communication shows some ambition and conveys precise meaning |  |
| MIDDLE (Band 3) | * the writing is mostly controlled and coherent (plot and characterisation show some detail and development) * the writing is organised (narrative has shape and direction) * structure and grammatical features are used with some accuracy to convey meaning * communication is clear but limited in ambition |  |
| LOW  (Band 2) | * there is some control and coherence (some control of plot and characterisation) * there is some organisation (narrative is beginning to have some shape and development) * structure and grammatical features are used to convey meaning * communication is limited but clear |  |
| LOWEST (Band 1) | * there is basic control and coherence (a basic sense of plot and characterisation) there is basic organisation (paragraphs may be used to show obvious divisions) * there is some use of structure and grammatical features to convey meaning * communication is limited but some meaning is conveyed |  |

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| **AO5: Transactional Writing Language Skills** | | |
| **Used to assess: Lang 2B (a + b) only** | | |
| **BANDING** | **Criteria: Communication and organisation** | **Own Words: The criteria means** |
| HIGHEST  (Band 5) | * shows sophisticated understanding of the purpose and format of the task * shows sustained awareness of the reader / intended audience * appropriate register is confidently adapted to purpose / audience * content is ambitious, pertinent and sophisticated * ideas are convincingly developed and supported by a range of relevant details * there is sophistication in the shape and structure of the writing * communication has ambition and sophistication |  |
| HIGH  (Band 4) | * shows consistent understanding of the purpose and format of the task * shows secure awareness of the reader/intended audience * register is appropriately and consistently adapted to purpose/audience * content is well-judged and detailed * ideas are organised and coherently developed with supporting detail * there is clear shape and structure in the writing (paragraphs are used effectively to give sequence and organisation) * communication has clarity, fluency and some ambition |  |
| MIDDLE  (Band 3) | * shows clear understanding of the purpose and format of the task * shows clear awareness of the reader / intended audience * register is appropriately adapted to purpose / audience * content is developed and appropriate reasons are given in support of opinions / ideas * ideas are organised into coherent arguments * there is some shape and structure in the writing (paragraphs are used to give sequence and organisation) * communication has clarity and fluency |  |
| LOW  (Band 2) | * shows some awareness of the purpose and format of the task * shows awareness of the reader / intended audience * a clear attempt to adapt register to purpose / audience * some reasons are given in support of opinions and ideas * limited development of ideas * some sequencing of ideas into paragraphs (structure / direction may be uncertain) * communication has some clarity and fluency |  |
| LOWEST  (Band 1) | * basic awareness of the purpose and format of the task * some basic awareness of the reader / intended audience * some attempt to adapt register to purpose / audience (e.g. degree of formality) * some relevant content despite uneven coverage of the topic * content may be thin and brief * simple sequencing of ideas (paragraphs may be used to show obvious divisions or group ideas into some order) * there is some basic clarity but communication of meaning is limited | **11** |

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| **AO6: Creative Writing & Transactional Writing** | | |
| **Used to assess: Lang 1B & 2B (a + b)** | | |
| BANDING | **AO6 Vocabulary, sentence structure, spelling and punctuation** | **Own Words: The criteria means** |
| HIGHEST (Band 5) | * there is appropriate and effective variation of sentence structures * virtually all sentence construction is controlled and accurate * a range of punctuation is used confidently and accurately * virtually all spelling, including that of complex irregular words, is correct * control of tense and agreement is totally secure * a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning |  |
| HIGH  (Band 4) | * sentence structure is varied to achieve particular effects * control of sentence construction is secure * a range of punctuation is used accurately * spelling, including that of irregular words, is secure * control of tense and agreement is secure vocabulary is ambitious and used with precision |  |
| MIDDLE  (Band 3) | * there is variety in sentence structure * control of sentence construction is mostly secure * a range of punctuation is used, mostly accurately * most spelling, including that of irregular words, is correct * ability to write in the correct tense and agreement is mostly secure * vocabulary is beginning to develop and is used with some precision |  |
| LOW  (Band 2) | * some variety of sentence structure * there is some ability to write in sentences * some control of a range of punctuation * the spelling is usually accurate * ability to write in the correct tense and agreement is generally secure * there is some range of vocabulary |  |
| LOWEST (Band 1) | * limited range of sentence structure * there is limited ability to write in sentences * there is some attempt to use punctuation * some spelling is accurate * ability to write in the correct tense and agreement is limited * limited range of vocabulary |  |

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| **Literature Paper One Section A reading criteria: Shakespeare Extract Analysis and Extract bringing in whole play** | | | |
| **Component 1A** | **Exam Skills** | **What does this mean?** | **Typical Question** |
| **1a (a)** | Shakespeare – Romeo and Juliet  Close language and structure analysis of an extract  (15 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract | *a)* Read the extract on the opposite page.  Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play?  Refer closely to details from the extract to support your answer. |
| **1a (b)** | Shakespeare – Romeo and Juliet  Analysis of whole text with links to language and structure (25 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and the wider text  *\*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the*  *use of vocabulary and sentence structures.* | *\*(b)* ‘Even though Mercutio dies at the beginning of Act 3, he is very important to the play  as a whole.’ Show how Mercutio could be described as important to the play as a whole. |
| **Literature Paper One Section B reading criteria: Anthology Single Poem Analysis and then second essay which is a comparison of another linked Anthology poem** | | | |
| **1B (a)** | Anthology  Analysis of whole poem with links to language and structure and context  (15 marks) | **AO1 & AO2 & AO3**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important | Read the poem below, *To Autumn,* by John Keats.  In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem. |
| **1B (b)** | Anthology Comparison  Analysis of two poems linked to section a with links to language and structure and context  (25 marks) | **AO1 & AO2 & AO3**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important. This will also be marked for the comparison skills. | Choose **one** other poem from the anthology in which the poet also writes about nature.  Compare the presentation of nature in your chosen poem to the presentation of nature in *To Autumn*. [25]  In your answer to part (b) you should compare:   the content and structure of the poems – what they are about and how they are organised;   how the writers create effects, using appropriate terminology where relevant;   the contexts of the poems, and how these may have influenced the ideas in them.  **13** |
| **Literature Paper Two Section A: reading criteria Post 1914 drama (extract & essay combination) LOTF, BB, AIC** | | | |
| **2A** | Analysis of the extract with links to the whole text with links to language and structure  (40 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and then bringing in the wider text  *\*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of*  *vocabulary and sentence structures.* | ***Lord of the Flies***  *You are advised to spend about 45 minutes on this question.*  **You should use the extract below and your knowledge of the whole novel to answer**  **this question.**  Write about the character of Jack and how he is presented throughout the novel.  In your response you should:   refer to the extract and the novel as a whole;   show your understanding of characters and events in the novel. [40] |
| **Literature Paper Two Section B reading criteria 19th Century prose (extract & whole text reference) A Christmas Carol** | | | |
| **2B** | A Christmas Carol  Analysis of the extract linked to to the whole text with links to language, structure and context  (40 marks) | **AO1 & AO2 & AO3**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important | **You should use the extract below and your knowledge of the whole novel to answer**  **this question.**  Write about Scrooge and the way he changes throughout the novel**.**  In your response you should:   refer to the extract and the novel as a whole;   show your understanding of characters and events in the novel;   refer to the contexts of the novel. [40] |
| **Literature Paper Two Section C reading criteria: Unseen Poetry single essay and Comparison of two Unseen Poems** | | | |
| **2C (a)** | Single Poem Unseen  Analysis of whole poem with links to language and structure and context  (15 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and then bringing in the wider text | Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In  both of these poems the poets write about the effect animals have on people.  (a) Write about the poem *A Gull* by Edwin Morgan, and its effect on you. [15]  *You may wish to consider:*   *what the poem is about and how it is organised;*   *the ideas the poet may have wanted us to think about;*   *the poet’s choice of words, phrases and images and the effects they create;*   *how you respond to the poem.* |
| **2C (b)** | Comparison of two Unseen Poems with links to language and structure and context  (25 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and then bringing in the wider text. This will also be marked for the comparison skills. | Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan.  You should compare:   what the poems are about and how they are organised;   the ideas the poets may have wanted us to think about;   the poets’ choice of words, phrases and images and the effects they create;   how you respond to the poems.  **14** |

**LITERATURE ASSESSMENT OBJECTIVES FOR PAPER ONE & PAPER TWO**

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| **AO1: Literature Reading skills – understanding/knowledge & evidence** | | | | | | | |
| **Used to assess: Lit 1A (a + b) and 1B (a +b) and 2A and 2B and 2C (a + b)** | | | | | | | |
| Banding | | **Criteria** | | | | | **Own Words: The criteria** |
| HIGHEST  (Band 5) | | * sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; * use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; * show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; * their responses include pertinent, direct references from across the extract and wider text, including quotations. | | | | |  |
| HIGH  (Band 4) | | * sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations. | | | | |  |
| MIDDLE  (Band 3) | | * focus on the task, convey ideas with general coherence and use a mostly appropriate register; * use a straightforward approach to the task; * show an understanding of key aspects of the extract and wider text, with engagement; * support and justify their responses by appropriate direct reference to the extract and wider text, including quotations. | | | | |  |
| LOW  (Band 2) | | * have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; * use a limited approach to the task; * show some understanding of key aspects of the extract and wider text, with some engagement; * support and justify their responses by some direct reference to the extract and wider text, including some quotations. | | | | |  |
| LOWEST  (Band 1) | | * have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; * use a simple approach to the task; * show a basic understanding of some key aspects of the extract and wider text, with a little engagement; * may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations. | | | | |  |
| **AO2: Literature Reading Skills - Analysis** | | | | | | | |
| * **Used to assess: Lit 1A (a + b) and 1B (a +b) and 2A and 2B and 2C (a + b)** | | | | | | | |
| Banding | | **Criteria** | | | | | **Own Words: The criteria** |
| HIGHEST  (Band 5) | | * analyse and appreciate writers’ use of language, form and structure; * make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; * use precise subject terminology in an appropriate context. | | | | |  |
| HIGH  (Band 4) | | * discuss and increasingly analyse writers’ use of language, form and structure; * make thoughtful reference to the meanings and effects of stylistic features used by the writer; * use apt subject terminology | | | | |  |
| MIDDLE  (Band 3) | | * comment on and begin to evaluate writers’ use of language, form and structure; * make some reference to meanings and effects; * use relevant subject terminology. | | | | |  |
| LOW  (Band 2) | | * recognise and make simple comments on writers’ use of language, form and structure; * may make limited reference to meanings and effects; * may use some relevant subject terminology. | | | | |  |
| LOWEST  (Band 1) | | * may make generalised comments on writers’ use of language, form and structure; * make basic reference to meanings and effects; * may use some subject terminology but not always accurately or appropriately. | | | | | 15 |
| **AO3: Literature Reading Skills - Context** | | | | | | | | |
| **Used to assess: Lit 1B (b) and 2B** | | | | | | | | |
| Banding | | | | | **Criteria** | | **Own Words: The criteria means** | |
| HIGHEST (Band 5) | | | | | * show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences. | |  | |
| HIGH (Band 4) | | | | | * show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences. | |  | |
| MIDDLE (Band 3) | | | | | * show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences. | |  | |
| LOW (Band 2) | | | | | * show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences. | |  | |
| LOWEST (Band 1) | | | | | * show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences | |  | |
| **COMPARISON SKILLS** | | | | | | | | |
| **Used to assess: Lit 1B (b) and 2C (b)** | | | | | | | | |
| Banding | | Criteria | | | | | **Own Words: The criteria means** | |
| HIGHEST (Band 5) | | Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems. | | | | |  | |
| HIGH  (Band 4) | | Comparison is focussed, coherent and sustained across AO1 and AO2. There will be a clear discussion of the similarities and/or differences between the poems. | | | | |  | |
| MIDDLE (Band 3) | | Comparison is focussed across AO1 and AO2 with some valid discussion of the similarities and/or differences between the poems. | | | | |  | |
| LOW  (Band 2) | | Comparison is general with some discussion of the obvious similarities and/or differences between the poems. | | | | |  | |
| LOWEST (Band 1) | | Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems. | | | | |  | |
| **Spelling, punctuation, vocabulary & sentence structures** | | | | | | | | |
| **Used to assess: Lit 1A (a) and 2B** | | | | | | | | |
| **Banding** | | | | | | **Criteria** | **Own Words: The criteria means** | |
| High Performance  4-5 marks | | | | In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning. | | |  | |
| Intermediate performance  2 -3 marks | | | | In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning. | | |  | |
| Threshold Performance  1 mark | | | | In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response. | | |  | |
| 0 marks | | | | Candidates do not reach the threshold performance outlined in the performance descriptor above | | |  | |

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**Progress Record Y10 & Y11: Predicted Target Level:**

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| **Assessment Title** | **1 – 9** | **My strengths** | **Target Assessment Objective & improvement advice** | **Target work**  **done?** |
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| **Assessment Title** | **1 – 9** | **My strengths** | **Target Assessment Objective & improvement advice** | **Target work**  **done?** |
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|  |  |  |  | **18** |
| **Assessment Title** | **1 – 9** | **My strengths** | **Target Assessment Objective & improvement advice** | **Target**  **work**  **done?** |
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