GCSE MARKING SCHEME

SUMMER 2017

GCSE (NEW)
ENGLISH LITERATURE - COMPONENT 1
C720U10-1

© WJEC CBAC Ltd.

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.

© WJEC CBAC Ltd.

SECTION A (SHAKESPEARE)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Extract questions

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.

AO1 and AO2 are equally weighted in these questions.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2
5 **13-15 marks**	Candidates: 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 text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: 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.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: 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.
3 **7-9 marks**	Candidates: 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 text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **4-6 marks**	Candidates: 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 text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: 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.
1 **1-3 marks**	Candidates: 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 text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

© WJEC CBAC Ltd.

Essay questions

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.

AO1 and AO2 are equally weighted in these questions.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 20+5

Band	AO1:1a+b, AO1:2	AO2
5 **17-20 marks**	Candidates: 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 text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: 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.
4 **13-16 marks**	Candidates: 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 text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations	Candidates: 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.
3 **9-12 marks**	Candidates: 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 text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **5-8 marks**	Candidates: 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 text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: 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.
1 **1-4 marks**	Candidates: 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 text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

© WJEC CBAC Ltd.

SECTION A (Shakespeare)

INDICATIVE CONTENT

Romeo and Juliet

1 1 **Read the extract on the opposite page. Then answer the following question.**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the developing situation and its potential effect on the audience
- Mercutio's mood and his attitude towards the other characters
- The dramatic impact of the mounting tension after the arrival of Tybalt
- An audience's appreciation of the difficulty of Romeo's situation
- Tybalt's refusal to be placated

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Mercutio's flippant and increasingly defiant responses to both Benvolio and Tybalt
- Tybalt's use of insulting language, e.g. 'consortest', 'villain', 'boy', and its effects
- Comments on how carefully Romeo responds to Tybalt
- Shakespeare's use of both prose and verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*1	2

Write about Juliet and how she is presented at different points in the play. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of Juliet's character and behaviour in the play
- An appreciation of her age, status and responsibilities as the only child of a nobleman in a male-dominated society
- Comments on Juliet's relationship with her parents and the proposed arranged marriage to Paris
- How the feud between the Capulets and Montagues makes Romeo her enemy, further complicated by the death of Tybalt
- Her responses to Romeo's behaviour, e.g. in the balcony scene and after the killing of Tybalt
- The difficult choices Juliet is faced with after Romeo's banishment, and her increasing isolation, culminating in her suicide

AO2

- Comments on Shakespeare's use of language in the presentation of Juliet
- The language and register used in Juliet's conversations with her parents throughout the play (e.g. the respectful way she addresses Lady Capulet in Act 1 Scene 3, or her desperate pleading in Act 3 Scene 5) and how this reflects their relationship
- The language and imagery showing (and disguising) Juliet's feelings in conversations with the Nurse and Lady Capulet after Romeo kills Tybalt
- Comments on her soliloquy in Act 4 Scene 3 and its effect on an audience
- The language of her relationship with Romeo and her decisive response to his death

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
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.

© WJEC CBAC Ltd.

Macbeth

2 1 **Read the extract on the opposite page. Then answer the following question.**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. **[15]**

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • How the characters' speech and behaviour might affect an audience • An appreciation of the terrible news Macduff is given and the impact this would have on an audience • Comments on the feelings that Macduff expresses, e.g. grief, anger, guilt • Comments on how Malcolm encourages Macduff to react to the murders • An audience's sympathy with Macduff and anger at Macbeth
AO2 • Comments on Shakespeare's use of language in the extract • Macduff's use of questions and exclamations, and how they help reveal his feelings to an audience • Comments on the imagery of violence and innocence • Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*2	2

Write about the relationship between Macbeth and Lady Macbeth and how it is presented at different points in the play. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of Macbeth and Lady Macbeth's changing relationship
- Their close relationship at the start of the play and Lady Macbeth's ambition for her husband
- Their roles in the murder of King Duncan
- The growing distance between them after Macbeth becomes king
- Their behaviour at the banquet in Act 3 Scene 4
- Lady Macbeth's mental disintegration leading to her death, and Macbeth's reaction to it

AO2

- Comments on Shakespeare's use of language in the presentation of their relationship
- Lady Macbeth's use of persuasive and forceful language when influencing Macbeth's actions in Act 1 Scenes 5 and 7
- Macbeth's changing language towards Lady Macbeth, e.g. from "dearest partner of greatness", to "be innocent of the knowledge dearest chuck" to his detached, numb reaction to her death
- Comments on their increasing use of images of blood and darkness
- Lady Macbeth's guilt and despair shown through her fragmented language and sentence structure when sleepwalking in Act 5 Scene 1
- An appreciation of structure through the identification of key moments and turning points in their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
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.

© WJEC CBAC Ltd.

Othello

3 1 **Read the extract on the opposite page. Then answer the following question.**

How does Shakespeare create mood and atmosphere for an audience here? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An appreciation of the tension created by Othello's mounting anger • The contrast in mood between Othello and Desdemona • Iago's subtle manipulation of the situation • Lodovico's shock at the change in Othello • The dramatic impact of Othello's violence towards Desdemona
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the contrast between the polite, formal discussion between Lodovico, Desdemona and Iago, and Othello's sharp questions, curses and exclamations • Comments on the imagery of hell used by Othello, and how this suggests his mental state • An awareness of structure, such as the dramatic irony of Desdemona's concern for Cassio unwittingly fuelling Othello's anger and jealousy • Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*3	2

Write about Iago and how he is presented at different points in the play. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of Iago's character and behaviour in the play
- His relationships with key characters such as Othello, Emilia and Roderigo
- His resourcefulness when deceiving and manipulating others, e.g. Roderigo in Act 1 Scene 3, Cassio in Act 2 Scene 3, Othello in Act 3 Scene 3 and Act 4 Scene 1
- The jealousy, both professional and sexual, that seems to drive him
- His misogyny and racism
- His refusal to speak at the end of the play

AO2

- Comments on Shakespeare's use of language in the presentation of Iago
- Shakespeare's use of soliloquy to reveal Iago's thoughts
- Comments on how Iago uses language to manipulate Othello, e.g. his supposedly reluctant comments about Cassio in Act 3 Scene 3 or his use of imperatives in Act 4 Scene 1
- His use of crude imagery and vulgarity
- The dramatic irony created by his systematic manipulation of Roderigo, Cassio and Othello

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
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.

© WJEC CBAC Ltd.

Much Ado About Nothing

4 1 **Read the extract on the opposite page. Then answer the following question.**

Look at how Leonato speaks and behaves here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of Leonato's response to Hero's supposed infidelity and public disgrace
- An audience's shock at Leonato's extreme reaction here
- The contrast between Leonato's feelings and those of Benedick, Beatrice and the Friar
- An appreciation of Leonato's strong sense of family dishonour
- An audience's sympathy for the innocent Hero

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Leonato's use of language to emphasise Hero's supposed moral uncleanliness, e.g. "smirched", "mired", "foul-tainted flesh"
- His use of rhetorical questions
- Comments on his repeated use of the word "mine"
- Comments on his use of metaphor to show her disgrace, e.g. "the story that is printed in her blood" or "she is fallen into a pit of ink"
- Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*4	2

Write about Benedick and how he is presented at different points in the play. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the character of Benedick and how his attitude to marriage changes
- His wit, prior reputation and conviction that he will "remain a bachelor"
- His relationship with Beatrice
- His friendship with Claudio and Don Pedro
- How he reacts to the trick played on him in Act 2 Scene 3
- His support for Beatrice and her family after the abortive wedding in Act 4 Scene 1, culminating in his marriage to Beatrice

AO2

- Comments on Shakespeare's use of language in the presentation of Benedick
- Comments on how the harsh language he uses towards Beatrice (e.g. "my Lady Distain", "this harpy") becomes more loving and conventionally romantic (e.g. "sweet Beatrice")
- Comments on the exaggerated language he employs for comic effect, for example in Act 1 Scene 1 or Act 2 Scene 1
- Shakespeare's use of soliloquy to reveal Benedick's thoughts
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of Benedick

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
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.

© WJEC CBAC Ltd.

Henry V

5 1 **Read the extract on the opposite page. Then answer the following question.**

Look at how King Henry speaks and behaves here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the purpose of Henry's speech and its place in the play
- An appreciation of the impact of the speech on an audience
- How Henry inspires his men with the ideas of making history and becoming heroes
- How he appeals to his audience by focusing on the theme of status, e.g. "stand a-tiptoe", "shall be my brother", "gentle his condition"
- How he creates confidence in his leadership

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Henry's use of future tense to create a vision and suggest they are making history
- His use of repetition, e.g. "Crispin", "Crispian", "we"
- His use of personal pronouns to directly address and include his men
- Comments on his use of alliteration to highlight key phrases, e.g. "strip his sleeve and show his scars", "band of brothers"
- Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*5	2

How does Shakespeare present war in *Henry V*? Refer to characters and events from the play in your answer. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1 • An overview of Shakespeare's presentation of the theme of war in the play • The excitement and glory of war described by the Chorus at the start of Act 2 and in Henry's rhetoric in Act 3 Scene 1 and Act 4 Scene 3 • The heroism shown by various characters in battle, e.g. Henry, Exeter, Fluellen, York, Suffolk • How war can encourage criminal behaviour, shown by the opportunism of Pistol, Bardolph and Nym • The horrors and hardships of war, e.g. Henry's brutal threats to the governor of Harfleur, Williams' description of the horrors of battle in Act 4 Scene 1, the execution of the prisoners and killing of the luggage boys in Act 4 Scenes 6 and 7, Burgundy's description of the devastation caused by war in Act 5 Scene 2
AO2 • Comments on Shakespeare's use of language in the presentation of war • Comments on key images for the violence of war, e.g. eating / devouring, fire and combustion, a tennis match • Comments on the rhetorical devices used by Henry to persuade his men of the heroism and fame of warfare • Comments on the stark and shocking description of the horrors of war • An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of war

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
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.

© WJEC CBAC Ltd.

The Merchant of Venice

6 1 **Read the extract on the opposite page. Then answer the following question.**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • How the characters' speech and behaviour might affect an audience • The dramatic impact of Portia's judgement, at first finding in favour of Shylock, then saving Antonio's life • The audience's reaction to Portia's intelligence in controlling the situation and outwitting Shylock • The audience's feelings about the tables being turned on Shylock • Comments on Gratiano's mocking interjections throughout the extract
AO2 • Comments on Shakespeare's use of language in the extract • The dramatic impact and structural significance of Portia's "Tarry a little, there is something else." • Comments on the language that shows Portia's control of the trial, e.g. use of imperatives, images of precision, future tense, cause and effect • Comments on language that shows racial discrimination, e.g. "Jew", "infidel", "Christian blood" • Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*6	2

Which character do you have the most sympathy for in *The Merchant of Venice*? How does Shakespeare create sympathy for your chosen character? [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the chosen character and how Shakespeare creates sympathy for them
- Discussion of a range of characters (both major and minor) who might elicit sympathy at some point in the play, e.g. Shylock, Antonio, Jessica, Portia, Nerissa, Gobbo
- Discussion and evaluation of why certain characters might be more worthy of sympathy than others
- Selection and discussion of key moments when Shakespeare creates or reduces sympathy for the chosen character
- An appreciation of how a character's race / religion / gender influence both their presentation and their treatment by other characters in the play

AO2

- Comments on Shakespeare's use of language in the presentation of the chosen character
- Comments on key speeches that create sympathy, e.g. Shylock's "Hath not a Jew eyes?" speech in Act 3 Scene 1, Antonio's resignation to death in Act 3 Scene 3, Jessica's "Our house is hell" in Act 2 Scene 3
- Comments on language that might create sympathy, e.g. emotive language, rhetorical questions, repetition, insults, discriminatory language
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of the chosen character
- Comments on Shakespeare's use of verse and prose in the play

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
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.

© WJEC CBAC Ltd.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

7	1

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.

AO1, AO2 and AO3 are equally weighted in this question. **Total 15 marks**

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **13-15 marks**	Candidates: 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 text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: 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.	Candidates: 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.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: 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.	Candidates: 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.
3 **7-9 marks**	Candidates: 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 text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: 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.
2 **4-6 marks**	Candidates: 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 text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: 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.	Candidates: 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.
1 **1-3 marks**	Candidates: 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 text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: 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.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

© WJEC CBAC Ltd.

SECTION B (Poetry)

INDICATIVE CONTENT

7 1 **Read the poem below, *Sonnet 43*, by Elizabeth Barrett Browning.**

***Sonnet 43* is a poem about love. How does Elizabeth Barrett Browning present love in the poem? Remember to refer to the contexts of the poem in your answer. [15]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An understanding of Barrett Browning's presentation of her love as powerful and all-encompassing
- Discussion of the different aspects of love the poet describes
- How this love has changed her positively and restored faith and love that had seemed lost
- The idea that this love will continue to grow, even perhaps after death

AO2

- Comments on Barrett Browning's use of positive language to present her love, e.g. "Grace", "Right", "freely", "purely"
- The use of iambic pentameter and the sonnet form to frame the poet's feelings
- The use of the rhetorical question in the first line to set up the poem
- The use of anaphora / repetition to build rhythm and reflect her devotion e.g. "I love thee"
- The capitalisation to emphasise the important nature of key abstract nouns, e.g. "Being", "Grace", "Right", "Praise"
- The use of contrasts to show the scope of her love e.g. "sun" / "candlelight", "smiles" / "tears", "life" / "death"

AO3

- The autobiographical nature of the poem, written to Robert Browning before Elizabeth Barrett's elopement with him to Italy
- How the transformative power of love is presented in relation to the literary context of the Romantic tradition
- The literary tradition of the sonnet as an established poetic form in English Literature for the expression of strong feelings
- The place of religious belief in 19th century English society

This is not a checklist. Please reward valid alternatives

© WJEC CBAC Ltd.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

7	2

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.

AO1, AO2 and AO3 are equally weighted in this question. **Total 25 marks**

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **21-25 marks**	Comparison is critical, illuminating and sustained across AO1, AO2 and AO3. There will be a wide ranging discussion of the similarities and/or differences between the poems.		
	Candidates: 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 texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: 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.	Candidates: 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.
4 **16-20 marks**	Comparison is focussed, coherent and sustained across AO1, AO2 and AO3. There will be a clear discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: 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.	Candidates: 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.
3 **11-15 marks**	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.		
	Candidates: 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 texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: 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.
2 **6-10 marks**	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.		
	Candidates: 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 texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: 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.	Candidates: 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.
1 **1-5 marks**	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.		
	Candidates: 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 texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: 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.
0 marks	Nothing worthy of credit	Nothing worthy of credit	Nothing worthy of credit

© WJEC CBAC Ltd.

7 2 **Choose <u>one</u> other poem from the anthology in which the poet also writes about love.**

Compare the way the poet presents love in your chosen poem with the way Elizabeth Barrett Browning presents love in *Sonnet 43*. **[25]**

In your answer to 7 2 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 ideas in them**

<u>Indicative content</u>

For the second poem, candidates may choose any other appropriate poem from the anthology that explores the presentation of love. For example, if candidates choose *Valentine,* then responses may include:

AO1

- How both poems deal with the theme of romantic love
- An understanding of how Duffy is trying to show the darker side of love in *Valentine* as well as its positive power, and how this compares with the view of love in *Sonnet 43*
- The more tentative nature of *Valentine*'s expression of love (e.g. "possessive and faithful… for as long as we are", "if you like") and how this contrasts with the completely committed, all-encompassing love presented in *Sonnet 43*
- The ambiguous, threatening ending to *Valentine* and how this compares to the more positive, hopeful ending to *Sonnet 43*, with both alluding to the idea of mortality

AO2

- How Duffy uses language to achieve specific effects and how this compares to Barrett Browning's use of language in *Sonnet 43*
- The use of free verse, albeit with some structural pattern, in *Valentine* compared with Barrett Browning's use of the more traditional sonnet form in *Sonnet 43*
- The similar use of repeated personal pronouns "I" and "you" in both poems to build rhythm and create intimacy
- How Duffy makes use of concrete images compared to the more abstract *Sonnet 43*
- Duffy's use of internal rhyme, alliteration, assonance and repetition, and how this compares with *Sonnet 43*

AO3

- An understanding of the contexts of *Valentine* and the contexts of *Sonnet 43*
- Comments on differing contexts such as *Valentine*'s late 20th century presentation of romantic love compared to the 19th century poem *Sonnet 43*
- Awareness of the use of free verse and less traditional forms by 20th / 21st century writers
- A comparison of the contextual factors affecting *Valentine* and *Sonnet 43*, e.g. the place of religious belief and marriage in society

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.