GCSE MARKING SCHEME

SUMMER 2018

ENGLISH LITERATURE COMPONENT 1
C720U10-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

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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.

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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.

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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 Romeo and Juliet 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 relationship and its potential effect on the audience • Romeo's feelings and his attitude towards Juliet • Juliet's feelings and her behaviour towards Romeo • The dramatic impact of the ending of the extract • An audience's appreciation of the difficulty of Romeo and Juliet's situation •
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of extended imagery in the 'two blushing pilgrims'/ 'holy palmers' kiss' section • Comments on how Juliet speaks to Romeo • Comments on how carefully Romeo responds to Juliet • Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

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*1	2

Write about Tybalt 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 Tybalt's character and behaviour in the play • An appreciation of his position in the Capulet family in a male-dominated society • Comments on his behaviour and attitude during the opening scene of the play • How he tries to escalate the feud between the Capulets and Montagues at the Capulet ball • His antagonism of Mercutio and Romeo in Act 3 Scene 1 • His death at the hands of Romeo • Juliet's reaction to his death
AO2 • Comments on Shakespeare's use of language in the presentation of Tybalt • The language and register used in Tybalt's conversations throughout the play (e.g. the way he addresses Lord Capulet at the ball, or his argumentative provocation in Act 3 Scene 1) and how this reflects his character • The language and imagery showing Tybalt's feelings in conversations with Lord Capulet, Mercutio and Romeo

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.

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Macbeth

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

Look at how Macbeth and Lady Macbeth 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 relationship between Macbeth and Lady Macbeth and the impact this would have on an audience • Comments on the feelings that Macbeth expresses, e.g. Doubt? Indecision? • Comments on how Lady Macbeth encourages Macbeth to commit murder
AO2 • Comments on Shakespeare's use of language in the extract • Lady Macbeth's use of questions and how they help reveal her 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.

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*2	2

'*Macbeth* is a play about violence.' Write about how Shakespeare presents violence at different points in *Macbeth.* 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 violence in the play • The role of Macbeth as a powerful and violent warrior • The murder of Duncan • The murders of Banquo and Macduff's family • The violence in Act 5 and the final duel between Macbeth and Macduff • How violence affects Macbeth's character
AO2 • Comments on Shakespeare's use of language in the presentation of violence • Language used in Act 1 to present the violence of warfare • Language used in Act 2 to reflect the violence of the murder • Comments on the use of images of blood, death, darkness and violence • The responses of Malcolm and Macduff to Macbeth's violence in Act 4 • An appreciation of structure through the identification of key moments of violence and turning points 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.

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Othello

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

What does this extract show an audience about Iago's thoughts and feelings 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 Iago's thought process • Iago's feelings about Othello • Iago's feelings about Cassio • Iago's feelings about Desdemona • Iago's subtle manipulation of the situation
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of questions and what they suggest about Iago's state of mind • Comments on the imagery of hell • An awareness of the effect of the soliloquy on the audience • Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

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*3	2

Write about the relationship between Othello and Desdemona 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 the changing relationship between Othello and Desdemona in the play • Their close relationship at the start of the play • Othello's growing jealousy as a result of Iago's manipulation • Desdemona's protestations of innocence • Othello's murder of Desdemona • Othello's behaviour after murdering Desdemona •
AO2 • Comments on Shakespeare's use of language in the presentation of the relationship between Othello and Desdemona • Shakespeare's use of language to reveal the thoughts and feelings of Othello • Desdemona's use of language to proclaim her innocence • Comments on the language of Othello's speech in Act 5 before the murder of Desdemona

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.

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

Look at how Benedick and Beatrice 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 interaction between Benedick and Beatrice in the extract • An audience's response to the relationship between Benedick and Beatrice in the extract • The contrast between the feelings of Benedick and Beatrice in the extract • An appreciation of the humour in the extract
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Benedick's use of language to suggest his feelings for Beatrice e.g. '*Lady Disdain,' 'a rare parrot-teacher'* • Comments on Beatrice's use of language to suggest her feelings for Benedick • Comments on the use of witty retorts between the characters in the extract • Comments on Shakespeare's use of prosein the extract

This is not a checklist. Please reward valid alternatives.

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*4	2

Write about Hero 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 the character of Hero and how she is treated by different characters in the play • Her relationship with her father • Her relationship with Beatrice • Her supposed infidelity and public disgrace • How an audience would respond with sympathy to her treatment in Act 4 Scene 1 • The ending of the play
AO2 • Comments on Shakespeare's use of language in the presentation of Hero • Comments on the language she uses towards her father • Comments on the way she is described in Act 4 Scene 1 and the effect of the language • An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of Hero

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.

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Henry V

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

Look at how King Henry and Katherine 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 purpose of Henry's speech and its place in the play • An appreciation of the relationship between Henry and Katherine in the extract • Comments on what Henry says about himself • How an audience would respond to Henry's words here
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Henry's use of repetition of *'Kate'* • His use of possessive pronouns *'yours'*, *'mine'* • Comments on his use of imagery *'the sun'*, *'moon'* • Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

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*5	2

'*Henry V* is a play about power.' Write about how Shakespeare presents power at different points in the play. Refer to characters and events in 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 power in the play • Henry's power in his role as King • Henry's claim to the throne of France • The power and confidence shown in Henry's speeches to his soldiers in Act 4 • The presence of the army • The response to the tennis balls from the Dauphin
AO2 • Comments on Shakespeare's use of language in the presentation of power • Comments on key images for the power and violence associated with 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 and power • An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of power

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.

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The Merchant of Venice

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

What does this extract show an audience about Shylock's thoughts and feelings 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 • How Shylock's speech and behaviour might affect an audience • Shylock's comments on the way he is treated as a Jew • Shylock's comments on a Christian's humility • The dramatic importance of the speech
AO2 • Comments on Shakespeare's use of language in the extract • The dramatic impact and structural significance of Shylock's 'revenge' • Comments on the rhetorical questions and the use of repetition • Comments on the use and effect of personal pronouns • Comments on language that shows racial discrimination • Comments on Shakespeare's use of prose in the extract

This is not a checklist. Please reward valid alternatives.

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***6** | **2** Write about Portia 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 Portia's character and her behaviour in the play • An appreciation of her status and role in a male dominated society • Portia's relationship with Nerissa • Portia's views on marriage and the casket scene • Portia's relationship with Bassanio • Her use of disguise and her role in the trial of Shylock • Her role in the play's ending
AO2 • Comments on Shakespeare's use of language in the presentation of Portia • Comments on language used by Portia in her conversations with Nerissa • Comments on Portia's use of language, tone and attitude in Act 3 • An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of Portia • Comments on Portia's use of language in the trial scene and her attitude towards Shylock • An appreciation of structure through the identification of key moments and events

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.

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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.

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SECTION B (Poetry)

INDICATIVE CONTENT

7 1 **Read the poem below, *Mametz Wood*, by Owen Sheers.**

Mametz Wood is a poem about war. How does Owen Sheers present war 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 Owen Sheers' presentation of war as destructive • Awareness of the theme of the past returning to the present and the passing of time • Discussion of the idea of nature linked with war • How Sheers shows the futility of war • The idea that this sacrifice will never be forgotten and suggesting justice for the dead
AO2 • Comments on Owen Sheers' use of language to present the brutality of war • The delicate language to describe the relics of the war • The use of imagery to show how WW1 has been literally and metaphorically buried • The use of enjambment • The imagery of *'a broken mosaic of bone linked arm in arm'* • The bluntness of the *'wasted young'* and *'absent tongues'* • The personification of *'the earth stands sentinel'*
AO3 • The historical nature of the poem in relation to the events of WW1 • The location of the poem as a real place and the effect that has on the reader • A knowledge and understanding of the Welsh connection between Owen Sheers and the fate of the Welsh soldiers at Mametz Wood

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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

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

Compare the way the poet presents war in your chosen poem with the way Owen Sheers presents war in *Mametz Wood*. [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 war. For example, if candidates choose *Dulce et Decorum Est,* then responses may include:

AO1

- How both poems deal with the theme of war
- An understanding of how Wilfred Owen is trying to show the futility and waste of war in *Dulce et Decorum Est* and how this compares with the view of war in *Mametz Wood*
- The inability to escape the horrors of war in *Dulce et Decorum Est* with the nightmarish dreams and how this compares/contrasts with the resurfacing of past suffering in *Mametz Wood*
- The ending to *Dulce et Decorum Est* with the use of direct address and how this compares to the more positive ending to *Mametz Wood*

AO2

- How Wilfred Owen uses language to achieve specific effects and how this compares to Owen Sheers' use of language in *Mametz Wood*
- The effect of the narrative viewpoint in both poems and the effect of this
- The graphic and horrific images in *Dulce et Decorum Est* e.g. *'like a devil sick of sin'*, *'froth corrupted lungs'* with the nature based images of *Mametz Wood* e.g. *'broken bird's egg of a skull'*

AO3

- An understanding of the contexts of *Dulce et Decorum Est* and the contexts of *Mametz Wood*
- Comments on the attitudes to war suggested in *Dulce et Decorum Est* and in *Mametz Wood*
- A comparison of the contextual factors affecting *Mametz Wood* and *Dulce et Decorum Est*, e.g. the place of propaganda and how the poems were received by their readers at the time

This is not a checklist. Please reward valid alternatives.

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