GCSE MARKING SCHEME

SUMMER 2019

ENGLISH LITERATURE COMPONENT 1
C720U10-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2019 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:

What does the extract show an audience about Juliet's thoughts and feelings at this point in 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 Juliet's situation at this point in the play • An appreciation of her isolation and desperation • Comments on her doubts about the Friar and mounting fears about waking in the Capulets' vault • How Juliet's uncertainty creates sympathy and suspense for an audience
AO2 • Comments on Shakespeare's use of language in the extract • Juliet's use of questions, increasingly lengthy complex sentences, hyphens and repetition • Her use of vivid sensory images, e.g. "loathsome smells", "shrieks", "madly play with my forefathers' joints" and their effects • Comments on the use of supernatural and horrific images, e.g. "bloody Tybalt … fest'ring in his shroud", "night spirits", "mangled Tybalt" and their effects • Shakespeare's use of soliloquy and blank verse in the extract

This is not a checklist. Please reward valid alternatives.

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***1** **2** How does Shakespeare present love in *Romeo and Juliet*? 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 the presentation of the theme of love in the play
- Comments on the different forms of love presented in the play, e.g. romantic love, familial love, the love between friends
- The strength of Romeo and Juliet's passion and its consequences for them and those around them
- Romeo's infatuation with Rosaline and its effects on his mood and behaviour
- How Romeo's highly stylised love contrasts with Juliet's more practical attitude
- The attitudes of various characters towards love and sex, e.g. Samson and Gregory's crude comments on sexual violence, Mercutio and the Nurse's bawdy talk, Paris's formal, traditional approach to love, Lord and Lady Capulet seeing love as a financial and social arrangement

AO2

- Comments on Shakespeare's use of language in the presentation of love
- Comments on key exchanges and speeches, e.g. between Romeo and Juliet in Act 1 Scene 5, Act 2 Scene 2, Act 3 Scene 5 and Act 5 Scene 3.
- Comments on the use of imagery (e.g. light, religion) and language devices (e.g. oxymoron) to present love
- Comments on how Shakespeare's use of form contributes to his presentation of love, e.g. soliloquy, sonnets, rhyming couplets
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of love

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 speaks and behaves here. How do you think an audience might respond to Macbeth at this point in 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 Macbeth's situation and his reactions to events
- Comments on Macbeth's confident assessment of the military situation at this point
- Comments on Macbeth's thoughts on how he has become immune to horror and fear
- Some interpretation of Macbeth's reaction to the news of Lady Macbeth's death
- How an audience might react to Macbeth's response to the loss of his wife

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the language of horror used by Macbeth
- Macbeth's use of imagery to convey the idea of the meaninglessness of life
- Macbeth's use of repetition, alliteration and exclamation, and how they help reveal his feelings to an audience
- Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

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*2	2

Write about Lady Macbeth 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 Lady Macbeth's character and behaviour in the play
- Comments on her relationship with Macbeth and how it changes during the play
- An appreciation of her ambition, ruthlessness and unusually powerful role within a male-dominated society
- Lady Macbeth's role in the murder of King Duncan, including her planning, persuasion of Macbeth, duplicity towards Duncan and framing the guards, but not being able to kill Duncan herself
- How she supports and covers for Macbeth at key moments, e.g. returning the daggers to Duncan's room, fainting after the discovery of Duncan's body and making excuses for Macbeth's behaviour in the banquet scene
- Her mental disintegration and death in Act 5

AO2

- Comments on Shakespeare's use of language in the presentation of Lady Macbeth
- Her use of imagery associated with the supernatural, darkness and blood
- Her use of persuasive language towards Macbeth when influencing Macbeth's actions in Act 1 Scenes 5 and 7
- Her 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 Shakespeare's presentation of Lady Macbeth

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 the extract show an audience about Othello's thoughts and feelings at this point in 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 situation and Othello's thoughts and feelings here • His motivation to kill Desdemona, for example how he sees himself as an agent of justice • Key ideas and themes in the extract, e.g. beauty, justice, love, death • Comments on his contrasting emotions throughout the extract • An audience's response to this soliloquy
AO2 • Comments on Shakespeare's use of language in the extract, e.g. the extended use of metaphor / symbolism • Interpretation of key phrases, e.g. "it is the cause", "put out the light" • Comments on the use of repetition and contrast throughout the extract and their effects • Comments on how Othello's references to Desdemona shift between third and second person • Shakespeare's use of blank verse and soliloquy in the extract

This is not a checklist. Please reward valid alternatives.

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***3 2** Write about Desdemona 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 Desdemona's character and behaviour in the play
- Her relationship with Othello and romantic view of him
- Her innocence and loyalty towards her husband, in stark contrast with the view of her created by Iago and believed by Othello
- How she is objectified and / or abused by male characters in the play (e.g. Brabantio, Roderigo, Iago and Othello)
- How she is viewed by others (e.g. Cassio, Brabantio, Iago, Emilia)
- Her assertiveness (e.g. in choosing to marry Othello against her father's wishes, attempting to persuade Othello to reinstate Cassio) and her submissiveness (e.g. towards Othello and her fate)

AO2

- Comments on Shakespeare's use of language in the presentation of Desdemona
- Imagery typically associated with Desdemona and what it shows about how she is viewed by others, e.g. treasure, religion, prostitution
- Her polite but assertive language in Act 1 Scene 3
- Desdemona's frequent use of questions as Othello's behaviour towards her changes
- Comments on her ambiguous final words and apparent forgiveness of Othello
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation 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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Much Ado About Nothing

4 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
- Beatrice's cheerful mood and comments on marriage
- An audience's reaction to Don Pedro's unexpected proposal, and whether it is serious, playful or an attempt to test his belief that Beatrice is in love with Benedick
- Beatrice's diplomatic response to the proposal, and other possible underlying reasons for declining him
- Comments on Leonato's view of his niece
- An audience's reaction to Don Pedro's assertion that she "were an excellent wife for Benedick"

AO2

- Comments on Shakespeare's use of language in the extract
- Beatrice's use of metaphor and personification, e.g. "Your grace is too costly to wear", "poor fool it keeps on the windy side of care", "there was a star danced"
- The use of cheerful language, mainly associated with Beatrice, and how it contributes to the light-hearted mood
- Comments on the contrast in sentence structure between Don Pedro's mainly simple and direct sentences and Beatrice's more detailed complex sentences
- Shakespeare's use of prose in the extract

This is not a checklist. Please reward valid alternatives.

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*4	2

Write about Claudio and how he is presented in *Much Ado About Nothing*. [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 Claudio's character and behaviour in the play
- How he is introduced in Act 1 Scene 1, both through the initial report of his bravery in battle and his conversations with Benedick and Don Pedro about Hero
- Claudio's conventional approach to ideas of love and honour
- His gullibility in believing Don John in both Act 2 Scene 1 and Act 3 Scene 2
- Comments on his aggressive condemnation of Hero in Act 4 Scene 2 and his subsequent pleading for forgiveness and acceptance of Leonato's "punishment" in Act 5
- Comments on whether he deserves his second chance to marry Hero

AO2

- Comments on Shakespeare's use of language in the presentation of Claudio
- His conventionally romantic language praising Hero and her beauty, suggesting his shallowness, e.g. "Can the world buy such a jewel?", "In mine eye she is the sweetest lady I ever looked on"
- Comments on his vitriolic language towards Hero in Act 4 Scene 1, e.g. "rotten orange", "savage sensuality" and the use of oxymoron to show his confused feelings for her, e.g. "most foul, most fair", "pure impiety, impious purity"
- Shakespeare's use of verse and prose in the presentation of Claudio
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of Claudio

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 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 impact the action and the Boy's speech would have on an audience
- An appreciation of how the extract acts as a counterpoint to Henry's speech in the previous scene
- How the behaviour of Pistol, Bardolph and Nym creates humour
- An audience's sympathy for the Boy
- Comments on the Boy's decision to leave Pistol, Bardolph and Nym

AO2

- Comments on Shakespeare's use of language in the extract
- The use of repetition and exclamation in the first part of the extract
- Comments on how the Boy's description of Pistol, Bardolph and Nym's behaviour creates humour
- The use of adjectives and contrasts in the Boy's speech
- Shakespeare's use of prose in the extract

This is not a checklist. Please reward valid alternatives.

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*5	2

Write about King Henry 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 Henry's character and behaviour in the play
- His Christian piety, in contrast with his wild youth, and his decisive, measured response to the tennis balls insult from the Dauphin
- His bravery, e.g. in leading his men at the siege of Harfleur, and rhetorical skill in his speeches to his men in Act 3 Scene 1 and Act 4 Scene 3
- The burden he carries as King shown by his soliloquy in Act 4 Scene 1 and the difficult decisions he must make
- Comments on how he woos Katherine
- The Chorus's view of Henry, e.g. "This star of England"
- Possible negative views of Henry, e.g. his exploitation of the reasons for war, turning his back on his former companions, sanctioning the murder of prisoners

AO2

- Comments on Shakespeare's use of language in the presentation of Henry
- Comments on the rhetorical devices used by Henry to persuade his men of the heroism and fame of warfare in his speeches in Act 3 Scene 1 and Act 4 Scene 3
- Shakespeare's use of soliloquy in Act 4 Scene 1
- Comments on Shakespeare's use of verse and prose in his presentation of Henry
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of Henry

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:

Look at how Bassanio and Antonio speak and behave here. What does it reveal about them at this point in 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 how Bassanio and Antonio speak and behave
- What this exchange reveals about their relationship
- Comments on Bassanio's admission of his wastefulness at the start of the extract
- Comments on Antonio's willingness to borrow money on his behalf
- Bassanio's interest in Portia and confidence in the success of his suit

AO2

- Comments on Shakespeare's use of language in the extract
- Discussion of the image of the arrows used by Bassanio
- Comments on how Antonio's language shows his indulgence of Bassanio
- Language related to wealth and treasure used by Bassanio to describe Portia and what this suggests
- The use of verse in the extract

This is not a checklist. Please reward valid alternatives.

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***6** | **2**

'In *The Merchant of Venice* appearances can be deceptive.' Write about some of the times in *The Merchant of Venice* when appearances are not what they seem and how this theme 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 Shakespeare's presentation of the theme of appearance and reality in the play
- How Morocco and Arragon make their choices of casket based on outward appearance, whereas Bassanio looks beyond "outward show"
- The importance of disguise in the play and its effect on events, such as Jessica dressing up as a boy to elope with Lorenzo, and Portia and Nerissa disguising themselves as Doctor Balthazar and his clerk for the trial, then testing their husbands
- How Launcelot tries to appear to be a gentleman to his blind father
- How Shylock appears to be helpful in offering to lend the money Bassanio needs when his real motive is to trap Antonio
- Comments on how Shylock appears to be winning his case against Antonio before Portia turns the tables on him in Act 4

AO2

- Comments on Shakespeare's use of language in the presentation of appearance and reality in the play
- Comments on key phrases from the casket scenes, e.g. "All that glistens is not gold", "The world is still deceived with ornament"
- The use of asides and dramatic irony to show the audience when appearance is not reality
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of appearance and reality

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, *A Wife in London,* by Thomas Hardy.

A Wife in London is a poem about loss. How does Thomas Hardy present loss 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 Hardy's presentation of loss from the Wife's point of view • Sympathy for the Wife's loss of her husband, and how this is increased by the impersonal notification of his death • An appreciation of the irony of the sequence of messages received by the Wife
AO2 • Comments on Hardy's use of language to present loss • Comments on the two-part structure of the poem and how it contributes to the poem's emotional impact • The use of pathetic fallacy in Hardy's description of London • The use of light imagery and its effect • Comments on the use of positive language in the second part of the poem • Discussion of Hardy's use of pauses, alliteration and onomatopoeia to highlight key ideas and phrases
AO3 • An understanding of the poem's historical context, such as the location and nature of the Boer Wars from 1899-1902 • The literary tradition of war poetry, and how this poem is one of the first to focus on the effect of war on lives away from the fighting • Knowledge of Hardy's biography and literary career • An understanding of how the cruelty of the Wife's loss is typical of many events in Hardy's novels and poems, where a twist of fate impacts on the lives of ordinary people

This is not a checklist. Please reward valid alternatives.

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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 **one** other poem from the anthology in which the poet also writes about loss. Compare the way the poet presents loss in your chosen poem with the way Thomas Hardy presents loss in *A Wife in London*. [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

Indicative content

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

AO1

- How both poems deal with the theme of loss
- How both poems look at loss through war from a wife's point of view, although in different ways and at different times
- An understanding of how Hardy shows a wife receiving news of the death of her husband, while Armitage presents a wife coping with her husband's injuries and the loss of his mental stability
- How *The Manhunt* shows at least some hope for the wife, contrasting with the tragic hopelessness of *A Wife in London*

AO2

- How Armitage uses language to achieve specific effects and how this compares to Hardy's use of language in *A Wife in London*
- The use of free verse, albeit with some structural pattern in *The Manhunt*, compared with the more traditional regular structure and rhyme scheme in *A Wife in London*
- How Armitage makes use of a series of metaphors compared to Hardy's more naturalistic approach
- Armitage's use of repetition, adjectives related to damage and verbs suggesting the speaker's care, and how this compares to *A Wife in London*

AO3

- An understanding of the contexts of *The Manhunt* and the contexts of *A Wife in London*
- Comments on the different conflicts to which the poems are responses
- Awareness of the use of free verse and less traditional forms by 20th / 21st century writers
- A comparison of the differing social and scientific contexts affecting *The Manhunt* and *A Wife in London,* e.g. a greater understanding of the psychological impact of war, improved medical care and faster methods of communication in the 21st century

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