GCSE MARKING SCHEME

SUMMER 2022

ENGLISH LITERATURE - COMPONENT 1
C722U10-A

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INTRODUCTION

This marking scheme was used by WJEC for the 2022 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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GCSE ENGLISH LITERATURE – COMPONENT 1

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GENERAL INFORMATION

Prior to on-screen marking

The first priority is for you to become thoroughly familiar with the material on which the question paper is based. Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider all questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank. Needless to say, a thorough knowledge of the texts themselves is the prime requirement of examiners.

Further guidance on the training process is issued separately.

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.

- In terms of technical requirements, examiners participating will need a personal computer running on Windows Vista or Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

- For further details, please see the user guide available on e marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

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General Advice to Examiners

1. Familiarise yourself with the questions, and each part of the marking guidelines.

2. Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.

3. Ticks, underlinings and comments should show how you have judged the quality of an answer. **All comments must be based on the assessment criteria for the examination and taken from the comment bank. The comment box at the bottom of responses <u>should not be used</u>.** After you have you read the candidate's response, drag and drop the relevant comments using the on-screen comment bank. You should include a comment for each Assessment Objective that is assessed. Remember that your mark at the end of the response must tally with the skills which you have identified.

4. Tick points you reward, you are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip. This should not simply echo the mark but indicate the salient features of the candidate's performance. These comments will be based on the criteria established by the P.E. for this examination and taken from the comment bank.

5. Underlinings should only be used where SPAG is assessed to show where the candidate has made errors.

6. You must tick at the end of the response to show all of the response has been seen. This often means scrolling to the end of response.

Marking Problems

7. If for any reason you have particular problems in marking a response (e.g. unlikely interpretation, handwriting) you should follow the instructions for reporting a problem.

Marking positively

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

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use both the generic assessment grid and the indicative content marking guidance when assessing a candidate’s response.

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Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of work being marked.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.

- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.

- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English literature specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

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(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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GCSE ENGLISH LITERATURE

SUMMER 2022 MARK SCHEME

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 Benvolio 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 understanding about how Romeo feels about love here • How Benvolio reacts to what Romeo is saying • An understanding of Romeo's conflicting feelings • How an audience might react to the characters here • Sympathy or frustration might be shown for Romeo here • The impact of the ending of the extract
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Shakespeare's use of verse in the extract • Comments on how Shakespeare presents Romeo's feelings here • Comments on how Shakespeare presents Benvolio's interjections here • Comments on some of the contrasting language used (for example,' O brawling love', 'O loving hate') • Comments on the effects of syntax, questions and exclamations

This is not a checklist. Please reward valid alternatives.

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*1	2

Romeo and Juliet is a play about conflict. Write about some of the conflicts in the play and how Shakespeare presents them. Refer to characters and events from the play in your answer. [25]

**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 Montague and Capulet family and their feud
- The conflicts between the servants in Act 1 scene 1
- How Tybalt keeps the feud alive
- The conflict between Tybalt and Mercutio in Act 3 and the resulting deaths
- Conflicts within family relationships
- Conflict between Lord Capulet and Juliet in Act 4
- Resolution of conflict and how the families react to the deaths of Romeo and Juliet

AO2

- Comments on Shakespeare's use of language in the presentation of conflicts
- The language and tone used in the banter between the servants in Act 1 scene 1
- The language and tone used between Lord Capulet and Tybalt
- The language and tone used between Mercutio, Tybalt and Romeo in Act 3 scene 1
- The language and tone used by Lord Capulet to Juliet in Act 4
- The language and tone used in the final speeches of the play

This is not a checklist. Please reward valid alternatives.

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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 the 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 • The relationship between Macbeth and Lady Macbeth here • How Lady Macbeth bullies and dominates Macbeth • How Macbeth speaks and what this might suggest about his thoughts and feelings • The impact this would have on an audience
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of verse and syntax in the extract • Comments on the use of questions and exclamations in the extract • Lady Macbeth's use of persuasive language and euphemism and how she tries to persuade Macbeth to kill Duncan

This is not a checklist. Please reward valid alternatives.

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*2	2

Guilt is a key theme in *Macbeth*. Write about how Shakespeare presents guilt at different points in the play. Refer to characters and events from the play in your answer. [25]

**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 theme of guilt
- The moral dilemma and guilt felt by Macbeth before the murder of Duncan
- The manifestations of Macbeth's guilty conscience – the dagger and Banquo's ghost
- The contrasting reactions of Macbeth and Lady Macbeth after the murder
- Lady Macbeth's soliloquy in Act 3 'Nought's had'
- Lady Macbeth's sleepwalking in Act 5
- Macbeth's reaction to the death of Lady Macbeth
- Macduff's reaction to the murder of his family

AO2

- Comments on Shakespeare's use of language in Macbeth's soliloquies before the murder of Duncan
- Comments on language used to show Macbeth's thoughts and feelings
- Comments on language used to show Macbeth's state of mind in the banquet scene
- Comments on the use of images to show Macbeth's feelings of guilt and pain as further murders are committed (e.g. 'full of scorpions is my mind')
- Comments on language and broken syntax in the sleepwalking scene in Act 5 scene 1
- Comments on language and tone in Macbeth's speech about Lady Macbeth's death
- Comments on language used by Macduff in relation to the murder of his family

This is not a checklist. Please reward valid alternatives.

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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 about Iago 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 understanding of Iago's intentions and manipulation here • Iago's feelings about Othello here • Iago's feelings about Cassio here • An audience's reaction to Iago's behaviour
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Shakespeare's use of verse in the extract • Comments on the use of soliloquy • Comments on the imagery used • Comments on the pace and speed of the extract

This is not a checklist. Please reward valid alternatives.

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*3	2

For which character in *Othello* do you have the most sympathy? How does Shakespeare create sympathy for your chosen character? Refer to characters and events from the play in your answer. [25]

**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 • Candidates are free to choose any character • An overview of the chosen character • How the chosen character behaves at key points in the play • Relationships with other characters in the play
AO2 • Comments on the use of language in the presentation of the chosen character • Comments on the use of language to present the relationship between the chosen character and other characters • Comments on the use of language to reveal the thoughts and feelings of the chosen character

This is not a checklist. Please reward valid alternatives.

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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 Beatrice and Benedick 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 friction between Benedick and Beatrice in the extract • An appreciation of Benedick's feelings here
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of prose in the extract • Comments on Beatrice's use of language to suggest her feelings • Comments on Beatrice's entrance and extract

This is not a checklist. Please reward valid alternatives.

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*4	2

Much Ado About Nothing is a play about friendship. Write about how Shakespeare presents some of the friendships at different points in the play. Refer to characters and events from the play in your answer. [25]

**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 different friendships across the play • The friendship between Beatrice and Hero • The friendship between Claudio and Benedick • Different events involving characters showing friendship to one another • The end of the play
AO2 • Comments on Shakespeare's use of language to present friendship • Comments on the language used by Beatrice and Hero • Comments on language used by Claudio and Benedick • An appreciation of structure through the identification of key moments and turning points in the presentation of friendship • The language used at the end of the play

This is not a checklist. Please reward valid alternatives.

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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:

What does the extract show about the character of King Henry 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 purpose of Henry's speech and its place in the play • How an audience would respond to Henry's words here • Henry's attitude to battle • Henry's relationship with his army
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of verse in the extract • Comments on the use of imagery • Comments on the way Henry's tone and attitude are presented • Comments on the effect of the ending of the extract

This is not a checklist. Please reward valid alternatives.

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*5	2

Write about some of the characters in the play who influence or affect King Henry in *Henry V.* How does Shakespeare present these characters at different points in the play? [25]

**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 some key events in the play
- Henry's relationship with Katharine
- Henry's relationships and attitudes towards Salisbury, Westmoreland and Warwick
- Henry's relationships and attitudes towards the Archbishop of Canterbury and the Bishop of Ely

AO2

- Comments on Shakespeare's use of language in the presentation of Henry's relationships
- Comments on key images and language used in the speeches between Henry and Katharine
- Comments on the language used in conversations between Henry and Salisbury, Westmoreland and Warwick
- Comments on the language used in conversations between Henry and the Archbishop of Canterbury and the Bishop of Ely

This is not a checklist. Please reward valid alternatives.

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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 about Portia and Bassanio at this point in the play? Refer closely to details from the extract to support your answer. [15]

Indicative content

Responses may include:

AO1 • How the speech between Portia and Bassanio might affect an audience • How Portia behaves towards Bassanio • How Bassanio behaves towards Portia in the extract • The dramatic importance of the extract
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of exclamations • Comments on the use and effect of personal pronouns • Comments on Shakespeare's use of verse in the extract • Comments on the tone used by Portia in the extract

This is not a checklist. Please reward valid alternatives.

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*6	2

The Merchant of Venice is a play about revenge. Write about how Shakespeare presents revenge at different points in the play. Refer to characters and events from the play in your answer. [25]

**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 theme of revenge in the play • The relationship between Shylock and Antonio and why Shylock wants revenge • The trial scene • Shylock's speeches and soliloquies about his treatment and desire for revenge
AO2 • Comments on Shakespeare's use of language in the presentation of the theme of revenge • Comments on language used by Shylock in his speeches and soliloquies. • Comments on language used by Shylock to Antonio • An appreciation of structure through the identification of key moments and turning points in the presentation of the theme of revenge • Comments on Portia's use of language in the trial scene and her attitude towards Shylock

This is not a checklist. Please reward valid alternatives.

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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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