GCSE MARKING SCHEME

SUMMER 2022

ENGLISH LITERATURE - COMPONENT 2
C722U20-B

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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 2

19TH CENTURY PROSE

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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 not be used.

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 the 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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19TH CENTURY PROSE GENERIC ASSESSMENT OBJECTIVES GRID

Questions **2 1** **to** **2 6**

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 marks 40**

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **33-40 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 extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	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 **25-32 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 extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	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 **17-24 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 extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider 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 **9-16 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 extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	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 **1-8 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 extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	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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19th Century Prose

Answer on one text only.

A Christmas Carol

You have one hour to answer this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

2 1 'In *A Christmas Carol,* characters have different views about poverty and the poor.' Write about how Dickens presents some of these different views throughout *A Christmas Carol.*

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how some characters view poverty and the poor in the extract, and within the rest of the novel • How Dickens presents other contrasting views of social responsibility and / or sympathy for the plight of the poor, e.g. Fezziwig, The Ghost of Christmas Present • Comments on how the ghosts challenge Scrooge's views of poverty and the poor throughout the novel (e.g. the range of events within the lives of the Cratchit family observed by Scrooge, and how these events affect Scrooge's views of poverty by Stave 5) • How Dickens presents the lives of other characters within the novel suffering from poverty – e.g. 'Ignorance and Want'
AO2 • Comments on Dickens' use of language and imagery in the extract and the novel to describe contrasting attitudes to the poor and poverty • The description of Scrooge's dialogue with the charity men and the structure of the extract to show how the charity men gradually begin to understand the lack of sympathy in Scrooge's attitude towards their appeal • How Dickens' presents Scrooge's changing view of the poor, as the novel develops
AO3 • Reference to the period in which the novel is set and its significance to the lives of those living in poverty – e.g. The Cratchit Family • Dickens' presentation of Scrooge's lack of social responsibility and how this is contrasted with more charitable and empathetic characters in the story • Reference to how the characters such as the ghosts and the Cratchit family encourage Scrooge to change his attitude to the poor and how Dickens presents this change as moral responsibility to his Victorian readers

This is not a checklist. Please reward valid alternatives.

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Silas Marner

You have one hour to answer this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

2 2 Write about the relationship between Silas and Eppie and how it is presented in *Silas Marner.*

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An understanding of the strength and importance of Silas and Eppie's relationship as shown in the extract and the rest of the novel • The warmth of the relationship as presented by the extract (e.g., Silas's reluctance to punish Eppie for fear she would love him less) and throughout the rest of the novel • How their relationship develops quickly at the end of part 1 on Eppie's arrival at Silas's cottage following Silas's loss of gold • The impact of the return of Silas's gold and Godfrey and Nancy's revelation when they visit Silas and Eppie in part 2 of the novel
AO2 • Comments on Eliot's use of language to describe the relationship in the extract and the novel • The effect of Eppie's arrival as a symbolic replacement for Silas's lost gold 'treasure' • References to contrasting use of imagery (e.g. light and dark, warmth and cold) to compare Silas's life before and after Eppie's arrival • The use of the structure of the novel to show the contentment and happiness that their relationship follows between part 1 and part 2
AO3 • How Silas's loss of faith leads to his hoarding of money, which isolates him from community and society, prior to Eppie's arrival • References to the period in which the novel is set and how Eliot presents the importance of family and community to Eppie's upbringing (e.g. Dolly's belief that Silas and Eppie should be christened, and its influence on Silas' becoming part of Raveloe life) • How Eliot presents the insecurities of a fast-changing society and contemporary attitudes to wealth and material luxuries, in contrast to Silas and Eppie's simple lifestyle

This is not a checklist. Please reward valid alternatives.

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War of the Worlds

You have one hour to answer this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

2 3 Write about how Wells presents the destruction and panic caused by the Martians at different points in the novel.

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how destruction and panic is presented in both the extract and the rest of the novel • The description of the physical and environmental destruction caused across England and the panic felt by different people within the extract and throughout the novel • The role of the narrator and other characters, such as the curate and the artilleryman, in presenting the destruction and panic caused by the invasion, throughout the novel
AO2 • Comments on Wells' use of language in the extract and the novel to present destruction and panic • Comments on how Wells creates a sense of the physical devastation and human panic through the narrator's voice, both in the extract and in the novel • Comments on structure and the development of the destruction from the early parts of the novel, to the consequences of general panic, in contrast to mood and effect at the end of the novel
AO3 • An understanding of the period in which the novel is set, in relation to contemporary fascination and concerns with scientific progress • The fears about the development of conflict on a global scale • The social commentary being offered by the author relating to the nature of human society and its fragility • The narrator's commentary on characters such as the curate and the artilleryman and how this reflects the role of religion and the military at the time

This is not a checklist. Please reward valid alternatives.

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Pride and Prejudice

You have one hour to answer this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

2 4 Write about the relationship between Elizabeth and Mr. Darcy and how it changes at different points in the novel.

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how the relationship between Elizabeth and Mr Darcy is presented in both the extract and the novel • Reference to Elizabeth and Mr Darcy's first meeting at the Netherfield ball and how their relationship develops as the novel progresses • References to Mr Darcy's proposal and Elizabeth's reaction • Comments on other characters and events that influence the development of their relationship, e.g. Lydia's elopement with Mr Wickham; Elizabeth's visit to Pemberley; Jane's engagement to Mr Bingley
AO2 • Comments on Austen's use of language in the extract and the novel • Reference to the tone and humour of the dialogue in the extract reflecting the relationship between the couple • Austen's structure and narrative viewpoint within the novel and how this affects the reader's understanding of their developing relationship
AO3 • Reference to the period in which the novel is set and its significance to the developing relationship between Elizabeth and Mr Darcy • Comments on how financial dependence and gender are illustrated by Elizabeth's experience of courtship and proposals within the novel (e.g. the contrasting views of Mr and Mrs Bennett towards marriage; Mr Collins' proposal) • The expectations of nineteenth century society linked to gender, economic status and social class and the effect these have on their developing relationship

This is not a checklist. Please reward valid alternatives.

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Jane Eyre

You have one hour to answer this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

2 5 'In *Jane Eyre,* characters view marriage in different ways.' Write about some of the ways Bronte presents marriage and attitudes to marriage at different points in the novel.

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how Jane reflects upon her marriage to Mr Rochester and how it is presented in the extract and at the end of the novel • Jane's growing love for Mr Rochester on her arrival at Thornfield and his initial expectations of her as his wife, but how his vulnerability at the end of the novel changes the dynamics of their relationship / marriage • Comments about Rochester's first wife and how his marriage to, and treatment of Bertha Mason, is presented by Mr Rochester when it is finally revealed to Jane • How other characters view marriage at different points in the novel (e.g. St John Rivers' views on the role of a future wife and Jane's rejection of this)
AO2 • Comments on Bronte's use of language in the extract and the novel • The use of language to express Jane's emotions in the extract, and how this represents the nature of her marriage at the end of the novel • Comments on structure such as Jane's initial wariness of Rochester, her reluctance to accept St. John's proposal, and the eventual true love and happiness she finds with her marriage to Mr Rochester
AO3 • Reference to the period in which the novel is set and how marriage was so significant in relation to female status within British society • Comments on how financial dependence and gender are affected by attitudes to marriage at the time the novel is set • The influence of financial safety and independence (e.g. Jane's inheritance) and how this enabled marriage on more equal terms

This is not a checklist. Please reward valid alternatives.

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The Strange Case of Dr Jekyll and Mr Hyde

You have one hour to answer this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

2 6 Write about some of the ways Stevenson creates shock and horror at different points in the novel.

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how shock and horror is created in the extract and the rest of the novel • The descriptions of Mr Hyde's behaviour and violence in the extract and at different points in the novel • The reactions of other characters towards Mr Hyde, in the extract and throughout the novel • Reference to other shocking events such as Dr Lanyon's description of Jekyll's transformation and its effect on Utterson and the reader
AO2 • Comments on Stevenson's use of language to create shock and horror in the extract and the novel • The descriptions of Mr Hyde's behaviour and violence in the extract and at different points in the novel • The way events become increasingly more shocking and horrific for the characters and the reader as the novel progresses, such as the brutal murder of Sir Danvers Carew • The way different points of view, such as the accounts left by Dr Lanyon and Dr Jekyll add to the horror of the story
AO3 • Reference to the period in which the novel is set and its significance to the way horror is created • Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil and how this would have added to a contemporary reader's feelings of shock and horror • The literary context of the gothic genre and the setting of Victorian London to create an atmosphere of gloom and horror • Ideas of social and individual morality in Victorian times and how this creates shock and horror in response to events, such as the maid's account of the murder of Carew

This is not a checklist. Please reward valid alternatives.

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