GCSE MARKING SCHEME

SUMMER 2023

ENGLISH LITERATURE - COMPONENT 1
C720U10-1

© WJEC CBAC Ltd.

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

© WJEC CBAC Ltd.

GCSE ENGLISH LITERATURE – COMPONENT 1

SUMMER 2023 MARK SCHEME

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.

© WJEC CBAC Ltd.

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, including the poetry question. 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 the poetry 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.

© WJEC CBAC Ltd.

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.

© WJEC CBAC Ltd.

SECTION A (SHAKESPEARE)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Extract questions

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in these questions.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2
5 **13-15 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **7-9 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **4-6 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-3 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

© WJEC CBAC Ltd.

Essay questions

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in these questions.

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

Total marks 20+5

Band	AO1:1a+b, AO1:2	AO2
5 **17-20 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **13-16 marks**	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **9-12 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **5-8 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-4 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

© WJEC CBAC Ltd.

SECTION A (Shakespeare)

INDICATIVE CONTENT

Romeo and Juliet

1 1 Read the extract on the opposite page. 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 situation presented in the extract, including the Friar and Juliet′s differing reactions to Romeo′s death and the imminent arrival of the Watch
- The Friar's fears, his blaming of "a greater power" and how an audience might react to him fleeing the scene without Juliet
- Juliet's isolation and her decisive response to Romeo's death and the Friar's exit
- Comments on how Juliet sees death as a positive outcome to her situation
- An audience's possible reactions to Juliet's suicide at the end of the extract

AO2

- Comments on Shakespeare's use of language in the extract
- An appreciation of how short sentences, exclamations and questions convey the Friar′s sense of misfortune and panic on discovering the bodies of Romeo and Paris
- The Friar's use of imperatives and repetition when trying to persuade Juliet to leave the vault
- Comments on Juliet's use of contrast and oxymoron to present her death as a positive outcome, e.g. "friendly drop" of "poison", "die with a restorative" and "happy dagger"
- Shakespeare′s use of blank verse, soliloquy and stage directions in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*1	2

Write about Romeo and how Shakespeare presents him at different points in the play. [20+5]

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

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

Indicative content

Responses may include:

AO1

- An overview of the character of Romeo and how Shakespeare presents him in the play
- Some selection of key moments from the play involving Romeo
- Comments on Romeo's relationships with Juliet, Benvolio, Mercutio, Friar Lawrence and the Capulets
- How the feud between the Montagues and the Capulets makes Juliet his enemy, a situation further complicated by his killing of Tybalt
- Discussion of the choices Romeo makes throughout the play, often showing his impulsiveness and propensity to act on his emotions

AO2

- Comments on Shakespeare's use of language in the presentation of Romeo
- The language Romeo uses at different points in the play, for example his use of oxymoron to show his sadness and confusion at rejection by Rosaline, his use of imagery related to light and heaven when describing Juliet, language related to the idea of fate
- Comments on the use of imagery and language devices to present Romeo, e.g., dramatic irony, puns, rhetorical questions, rhyming couplets, repetition
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of Romeo
- Comments on Shakespeare's use of verse, prose and soliloquy in his presentation of Romeo

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

© WJEC CBAC Ltd.

Macbeth

2 1 Read the extract on the opposite page. 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 Macbeth and Banquo's contrasting reactions to the witches' prediction of Macbeth becoming Thane of Cawdor being fulfilled here
- Banquo's understanding that the witches are "the instruments of darkness" and his warning that the prediction coming true could be a trap
- How Macbeth's asides show the impact that the witches' prophecies have had on him
- Macbeth's nascent ambition and how he begins to imagine the murder of King Duncan before deciding to leave things to "chance" at the end of the extract
- Discussion of the ideas of fate, destiny and the natural order that run through the extract
- An audience's possible reactions to how Banquo and Macbeth receive the news and how Macbeth is "rapt" and begins to imagine regicide

AO2

- Comments on Shakespeare's use of language in the extract
- Shakespeare's use of contrasts, both in the differing reactions of Banquo and Macbeth and in the language used in their thoughts about the witches (e.g. "truths", "honest", "good" versus "darkness", "ill")
- Comments on Macbeth's thoughts on killing Duncan, perhaps including some focus on the language of the abstract and imaginary, (e.g. "suggestion", "image", "thought", "imaginings", "fantastical", "surmise"), but also the shocking and physical (e.g. "horrid", "unfix my hair", "heart knock at my ribs", "murder")
- Discussion of key phrases and metaphors used by Banquo to describe the witches (e.g. "instruments of darkness") and Macbeth (e.g. "rapt", "new honours… like strange garments")
- Shakespeare's use of blank verse, asides, repetition, rhetorical question, rhyming couplet and exclamation to show Macbeth's thoughts and feelings
- An appreciation of this as a key turning point

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*2	2

Lady Macbeth changes throughout the play. Write about some of the ways Lady Macbeth changes and how Shakespeare presents this. [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 character of Lady Macbeth and how Shakespeare presents her in the play
- Selection and discussion of key moments involving Lady Macbeth from the play
- Some tracking of and comments on changes in Lady Macbeth, for example in her situation, behaviour or mental state
- Discussion of her changing relationship with Macbeth
- Comments on how an audience might react to the changes in Shakespeare's presentation of Lady Macbeth

AO2

- Comments on Shakespeare's use of language in the presentation of Lady Macbeth's character
- Comments on key speeches / soliloquies that show the changes in Lady Macbeth
- Shakespeare's use of language and techniques to present Lady Macbeth e.g. emotive language, persuasive language, dramatic irony, imagery related to blood or the supernatural, rhetorical questions, repetition
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of Lady Macbeth
- Shakespeare's use of verse and prose in the 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.

© WJEC CBAC Ltd.

Othello

3 1 Read the extract on the opposite page. 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 situation presented in the extract and Iago's manipulation of Cassio, Roderigo and Montano
- Key ideas and themes in the extract, e.g. appearance, deception, trust, loyalty
- An appreciation of the changes in mood, from the humour of Cassio denying his inebriation through to Iago's lies and Cassio's aggressive return at the end of the extract
- An audience's response to Cassio's drunkenness, Iago's lies and control over the situation and Montano's perception of Cassio (and, by extension, how this affects his view of Othello)

AO2

- Comments on Shakespeare's use of language in the extract
- Shakespeare's use of dramatic irony throughout the extract and its effect on the audience
- Cassio's use of repetition, simple language and sentence structure to reflect his inebriation, and use of a curse, insults and exclamation on his return to convey his anger and aggression towards Roderigo
- Iago's use of metaphor and hyperbole when speaking to Montano in order to discredit Cassio (and undermine Othello)
- Shakespeare's use of entrances, exits, the aside and other stage directions for dramatic impact and to reflect Iago's control over events
- Shakespeare's use of prose and verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*3	2

Male and female relationships are important in *Othello*. Write about how Shakespeare presents **one** or **two** of the male and female relationships 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

Please remember that in this question, as with all such open questions, comment is free, and be flexible in judging what is offered using the marking guidelines.

Responses may include:

AO1

- An overview of the presentation of one or two relationships between men and women in the play
- Selection and discussion of key moments in the presentation of relationships between men and women
- Some tracking of and comments on the changes in the male and female relationships chosen
- Some appreciation of the gender constraints in Venice and the lack of women's rights at the time the play was written

AO2

- Comments on Shakespeare's use of language in the presentation of relationships between men and women
- The use of misogynistic language by male characters, particularly Iago
- Comments on the language used by men and women in key relationships, e.g. Othello and Desdemona, Iago and Emilia
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of relationships between men and women
- Shakespeare's use of verse and prose in the presentation of relationships between men and women

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

© WJEC CBAC Ltd.

Much Ado About Nothing

4 1 Read the extract on the opposite page. 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 situation presented in the extract, including how the truth of Don John's deception is revealed and its effect on Don Pedro and Claudio
- Comments on Dogberry's mangled explanation of Borachio and Conrade's offence, and Don Pedro's humorous response
- Key ideas and themes in the extract, e.g. lies and deception, appearance and reality, shame and remorse
- An appreciation of the shift in mood, from the comedy of the dialogue between Dogberry and Don Pedro into the seriousness of Borachio's confession and its aftermath
- An audience's response to Borachio's confession and the subsequent reactions of Don Pedro and Claudio

AO2

- Comments on Shakespeare's use of language in the extract
- Don Pedro's questions and exclamations at the start of the extract, showing his surprise at seeing Borachio and Conrade under arrest
- Dogberry's garbled explanation, including his haphazard sequencing and repetition of the same offence through a series of synonyms, and Don Pedro's parodic reply
- Comments on Borachio's confession, perhaps including focus on language related to appearance and deception (e.g. "deceived… your very eyes", "brought to light", "saw", "slander" "false accusation")
- Discussion of the imagery used by Don Pedro and Claudio to show their mortification at Borachio's confession
- Shakespeare's use of prose and verse in the extract
- An appreciation of the irony in Claudio's words at the end of the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*4	2

How does Shakespeare present love in *Much Ado About Nothing*? 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 presentation of love in the play
- Comments on the different forms of love in the play, e.g., romantic love, familial love, the love between friends
- There may be some discussion and comparison of the two main romantic couplings presented in the play: Claudio and Hero's conventional romantic young love and Beatrice and Benedick's more experienced, pragmatic relationship
- Identification of and comments on the key moments in the lovers' journeys towards their double wedding at the end of the play
- Discussion of the attitudes and approaches of various characters towards love and marriage

AO2

- Comments on Shakespeare's use of language in the presentation of love in the play
- Comments on the use of exaggerated romantic language and imagery related to beauty and appearance used by Claudio
- Comments on the more down-to-earth imagery used by Beatrice and Benedick on the subjects of love, marriage and cuckoldry
- An appreciation of both structure and dramatic irony through the identification of key moments and turning points in Shakespeare's presentation of love
- Shakespeare's use of form in the presentation of love, e.g., verse, prose, soliloquy, rhyming couplets

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance **4-5 marks**	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance **2-3 marks**	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance **1 mark**	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

© WJEC CBAC Ltd.

Henry V

5 1 Read the extract on the opposite page. Answer the following question.

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the situation presented in the extract
- Comments on the nature of Henry's threats and his focus on the innocence and vulnerability of the potential victims
- Comments on Henry's characterisation of his soldiers as being unfeeling and murderous, and the suggestion that he cannot be held responsible for their actions
- An audience's possible reactions to Henry's threats and his graphic depiction of what his army might do to Harfleur's civilian population

AO2

- Comments on Shakespeare's use of language in the extract
- Henry's use of imagery e.g. the use of graphic images of violence and brutality
- Henry's use of the second person, direct address, listing, hyperbole and rhetorical questions in order to persuade the citizens of Harfleur to surrender
- The reference to the biblical story of King Herod's Massacre of the Innocents to illustrate the danger to the people of Harfleur
- Shakespeare's use of blank verse to show Henry's status and the formality of this ultimatum

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*5	2

Henry's relationships with others are important in the play. How does Shakespeare present some of these important relationships? Refer to characters and events 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 presentation of Henry and his relationships with others in the play
- Discussion of Henry's relationship with his men, e.g. in his speeches, his refusal to be ransomed, mingling incognito with them
- Comments on Henry's relationships with his nobles, (notably Exeter), the Church and the French
- Comments on Henry's relationship with Katherine
- Comments on how Henry is ruthless with former friends and companions when required, e.g. Falstaff, Scroop, Bardolph

AO2

- Comments on Shakespeare's use of language in the presentation of Henry's relationships with others in the play
- Comments on the language and rhetorical devices used by Henry in his speeches to suggest his relationships with others
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of Henry's relationships with others
- Comments on Shakespeare's use of verse and prose in his presentation of Henry's relationships with others

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance **4-5 marks**	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance **2-3 marks**	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance **1 mark**	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

© WJEC CBAC Ltd.

The Merchant of Venice

6 1 Read the extract on the opposite page. 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 situation and how the characters, particularly Portia (in disguise as Doctor Balthazar) and Shylock, speak and behave here
- Comments on Portia's view that justice should be tempered with mercy
- Discussion of Portia's description of mercy
- Comments on Shylock questioning why he should be merciful and his refusal to heed Portia's argument
- An audience's possible reactions to Portia's speech and Shylock's determination to have "the law, / The penalty and forfeit" without mercy

AO2

- Comments on Shakespeare's use of language in the extract
- Discussion of Portia's confident command of the situation and interaction with Antonio and Shylock, perhaps including her use of questions and imperatives, the eloquence of her speech and Shakespeare's use of disguise and dramatic irony here
- Comments on how Portia twice refers to Shylock as "Jew," despite him giving his name at the start of the extract, and what this suggests
- Portia's use of natural imagery, superlatives and language associated with power, royalty and the divine in her description of mercy
- Shylock's questioning of Portia's initial appeal for mercy, followed by his dismissive language after her speech
- Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

*6	2

The Merchant of Venice is a play about the importance of wealth. Write about how Shakespeare presents the importance of wealth 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 importance of wealth/money in the play • An appreciation of how wealth/money drives the play's plot, e.g., Bassanio's request for a loan from Antonio both sets up his wooing of Portia and gives Shylock a means for revenge • Discussion of the importance of money to the lives of various characters, e.g., Antonio's status and influence, Portia's attractiveness to suitors, Shylock's occupation • Comments on the attitudes to wealth shown by various characters • Selection and discussion of key moments involving money, possessions, or material wealth
AO2 • Comments on Shakespeare's use of language in the presentation of wealth/money and their importance in the play • Comments on key words and phrases used in relation to money and wealth • Comments on Shakespeare's use of imagery connected with wealth when describing beauty, love and human relationships e.g., "golden fleece", "your worth is very dear", "to stand high in your account" • An appreciation of structure through the identification of key moments and events involving money and wealth in the play • Shakespeare's use of verse and prose in relation to the presentation of wealth and its importance

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance **4-5 marks**	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance **2-3 marks**	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance **1 mark**	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

© WJEC CBAC Ltd.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

7	1

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

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

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **13-15 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 **7-9 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 **4-6 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 **1-3 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

© WJEC CBAC Ltd.

SECTION B (Poetry)

INDICATIVE CONTENT

7 1 Read the poem below, *London*, by William Blake.

London is a poem about a place. How does William Blake present this place in the poem? 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 Blake's presentation of London in the 18th century, and the misery and lack of freedom that he sees around him
- An appreciation of Blake's belief that the citizens of London are trapped, whether by poverty, social class or custom, perhaps including some interpretation of the key image "mind-forg'd manacles"
- An understanding of Blake's view that Londoners are exploited and oppressed by institutions such as the church and monarchy
- Discussion of the portrayal of the social evils Blake sees in London

AO2

- Comments on Blake's use of language to present London
- Discussion of key words and phrases which build up a picture of London being a place of misery and restriction, e.g. "charter'd", "weakness", "mind forg'd manacles", "black'ning", "marriage hearse"
- Discussion of the language and imagery of sadness and suffering (e.g. "woe", "cry", "fear", "sigh", "tear") and disease (e.g. "curse", "blasts", "blights", "plagues")
- Comments on features of language and structure which contribute to the poem's presentation of the drudgery and monotony of London life, e.g. repetition, rhyme scheme, sentence structure
- Comments on Blake's use of the first person, relatively simple language and capitalisation and how these might contribute to his presentation of the city

AO3

- An understanding of some of the historical context of the subject matter, such as poverty and social inequality in 18th century London, prostitution and sexually transmitted diseases in London at that time, the Industrial Revolution and the rapid growth of urban populations
- Knowledge of Blake's life, beliefs and literary career
- An appreciation of literary context, for example recognising Blake as an early Romantic poet
- An appreciation of the influence of philosophers such as Rousseau on Blake, and his support for the French and American revolutions

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

7 2 The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

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

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **21-25 marks**	Comparison is critical, illuminating and sustained across AO1, AO2 and AO3. There will be a wide ranging discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 **16-20 marks**	Comparison is focussed, coherent and sustained across AO1, AO2 and AO3. There will be a clear discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 **11-15 marks**	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.		
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 **6-10 marks**	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.		
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 **1-5 marks**	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.		
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit	Nothing worthy of credit	Nothing worthy of credit

© WJEC CBAC Ltd.

7 2 Choose **one** other poem from the anthology in which the poet also writes about a place.

Compare the way the poet presents the place in your chosen poem with the way William Blake presents the place in *London.* [25]

In your answer to part **7.2** you should*:*

- compare the content and structure of the poems – what they are about and how they are organised
- compare how the writers create effects, using appropriate terminology where relevant
- compare the contexts of the poems, and how these may have influenced the ideas in them.

Indicative content

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

AO1

- How both poems present a place, though in different parts of the world and in different times
- How Blake describes the sights and problems of an entire city, while Dharker focuses on a single dwelling within a poor area of Mumbai
- How both poems present a place where life is challenging and restricted, but where Blake describes the misery of the general population, Dharker presents an individual's more hopeful, if precarious, existence
- An awareness of the differing tones of the poems
- How both poems can be read as comments on the inequalities in human societies and imply the need for change

AO2

- How Dharker uses language to achieve specific effects and how this compares to Blake's use of language in *London*
- How both poets use language to suggest the challenges and restrictions in the places presented
- How Dharker uses language to emphasise the "miraculous" nature of the dwelling and its occupant's existence, while Blake shows the misery and oppression of life in London through his choice of language
- Comments on Dharker's use of symbolism in her description of the "eggs in a wire basket" in *Living Space*, compared with the symbolism of "blood" running down palace walls, or metaphors such as "mind forg'd manacles" in *London*
- The use of free verse in *Living Space* and its effect, compared with Blake's more traditional quatrains and simple rhyme scheme in *London*

AO3

- An understanding of the contexts of *London* and the contexts of *Living Space*
- An appreciation of differing historical and biographical contexts, for example recognising Blake as a Londoner and early Romantic poet in the late 18th century and Dharker as a 20th / 21st century poet who has lived in Britain, India and Pakistan
- An understanding that both poets, though writing at different times, are interested in the lives of ordinary people, perhaps with a shared distrust of institutions that can limit human freedom, identity and opportunity
- Knowledge of both poets' creative work beyond poetry, e.g. Blake's career as an artist and engraver and Dharker's work as an artist and film maker
- Awareness of the more prevalent use of unrhyming and less traditional forms by 20th / 21st century writers compared to those in the 18th century

This is not a checklist. Please reward valid alternatives.

© WJEC CBAC Ltd.