GCSE MARKING SCHEME

SUMMER 2024

GCSE
ENGLISH LITERATURE - COMPONENT 1
C720U10-1

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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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GCSE ENGLISH LITERATURE – COMPONENT 1

SUMMER 2024 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.

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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 should not be used.** 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.

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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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SECTION A (SHAKESPEARE)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Extract questions

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

AO1 and AO2 are equally weighted in these questions.

Total 15 marks

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

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Essay questions

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

AO1 and AO2 are equally weighted in these questions.

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

Total marks 20+5

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

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SECTION A (Shakespeare)

INDICATIVE CONTENT

Romeo and Juliet

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

Look at how 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 Tybalt's instant anger at Romeo's presence and Capulet's initial calm, tolerant response, followed by his growing anger with Tybalt
- The two characters' contrasting views of Romeo and how to react to his presence at the ball
- How the two characters show a similar propensity for sudden anger
- Comments on how Capulet asserts his status and authority over Tybalt and Tybalt's response.

AO2

- Comments on Shakespeare's use of language in the extract
- An appreciation of how short sentences, exclamation marks, repetition and rhetorical questions are used to convey anger
- Comments on how Tybalt's use of language reflects both his hostility to Romeo, e.g. "villain", "slave" and his violent impulses, e.g. "fetch me my rapier", "strike him dead"
- Comments on how Capulet asserts his authority over Tybalt, including the use of imperatives and insults
- Shakespeare's use of blank verse and rhyming couplets in the extract.

This is not a checklist. Please reward valid alternatives.

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*1	2

Write about the relationship between Romeo and Juliet and how it is presented at different points in the play. [20+5]

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

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

Indicative content

Responses may include:

AO1

- An overview of the presentation of the relationship between Romeo and Juliet in the play
- Some selection of key moments from the play involving both Romeo and Juliet, such as their meeting in Act 1 scene 5, their declarations of love in Act 2 Scene 2 and their parting in Act 3 Scene 5
- Some selection of key moments from the play when Romeo and Juliet are apart but show the strength of their relationship, for example Romeo asking for the Friar's assistance in Act 2 Scene 3, reacting to his banishment in Act 3 Scene 3 and believing Juliet to be dead in Act 5 Scene 1 and Act 5 Scene 3; similarly, Juliet hearing the news of Romeo's killing of Tybalt in Act 3 Scene 2, her soliloquy in Act 4 Scene 2 and her reaction to Romeo's death in Act 5 Scene 3
- Comments contrasting Romeo's former "love" for Rosaline with his relationship with Juliet.

AO2

- Comments on Shakespeare's use of language in the presentation of Romeo and Juliet's relationship
- Shakespeare's use of the shared sonnet in Act 1 Scene 5 to show their instant connection
- Comments on the use of imagery and language devices to present their relationship, e.g. religious/heavenly imagery, hyperbole, rhyming couplets
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of their relationship
- Comments on Shakespeare's use of verse, prose, and soliloquy in his presentation of the relationship between Romeo and Juliet.

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 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 Macbeth's reaction to seeing the ghost of Banquo and Lady Macbeth's response to this
- Discussion of the sudden change in mood when Macbeth sees the ghost
- How Macbeth's words after seeing the ghost would create shock and suspicion among his guests
- Comments on Lady Macbeth's resourcefulness in explaining Macbeth's extreme reaction to seeing the ghost and her unsympathetic response to Macbeth himself
- An audience's possible reactions to Macbeth's behaviour and its impact on his authority as King.

AO2

- Comments on Shakespeare's use of language in the extract
- Shakespeare's use of dramatic irony at the start of the extract when Macbeth refers to Banquo's absence
- Comments on the language used by the Thanes to show Macbeth's authority, e.g. "sir", "your highness", "my good lord"
- Discussion of the language and structural devices used to show Macbeth's guilt and horror at the sight of the ghost, e.g. "which of you hast done this?", "thou canst not say I did it", "gory locks", "appal the devil"
- Comments on the contrast between Lady Macbeth's explanation of her husband's behaviour to the lords and the harsh, emasculating language she uses towards him
- Shakespeare's use of blank verse in the extract.

This is not a checklist. Please reward valid alternatives.

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*2	2

For which character in *Macbeth* 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

- An overview of the chosen character and how Shakespeare creates sympathy for them
- Discussion of a range of characters (both major and minor) who might elicit sympathy at some point in the play, e.g. Macduff, Banquo, Duncan, Macbeth, Lady Macbeth, Lady Macduff
- Discussion and evaluation of why certain characters might be more worthy of sympathy than others
- Selection and discussion of key moments when Shakespeare creates or reduces sympathy for the chosen character
- An appreciation of how a character's actions, status and gender might influence their presentation.

AO2

- Comments on Shakespeare's use of language in the presentation of the chosen character
- Comments on key scenes or speeches that create sympathy, e.g. Macbeth being persuaded to kill Duncan by Lady Macbeth in Act 1 Scene 7, the murders of Banquo in Act 3 Scene 3 and of Macduff's family in Act 4 Scene 2, Macduff receiving the news of his family's murder in Act 4 scene 3 and Lady Macbeth's mental distress in Act 5 Scene 1
- Comments on language that might create sympathy, e.g. emotive language, rhetorical questions, repetition, imagery related to motifs such as blood, nature, light and dark
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of the chosen character
- Comments on Shakespeare's use of verse, prose and soliloquy in 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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Othello

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

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An overview of the situation presented in the extract and the contrast between Othello's calm authority and Brabantio's angry accusations • Comments on Othello's authoritative and conciliatory handling of a potentially violent encounter • An appreciation of the reasons for Brabantio's anger and prejudice towards Othello • An audience's response to Brabantio's behaviour towards Othello here.
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Othello's use of imperatives and metaphors to establish his authority in this situation, e.g. "keep up you bright swords…", "hold your hands", "were it my cue to fight…" and his polite, restrained language towards Brabantio, e.g. "good signior" • Discussion of Brabantio's use of language related to magic and witchcraft to explain Desdemona's love for Othello, e.g. "enchanted", "magic", "foul charms" and its implications • Comments on the language used by Brabantio towards Othello • Shakespeare's use of blank verse in the extract.

This is not a checklist. Please reward valid alternatives.

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*3	2

Iago is a master of deception. Write about some of the times in *Othello* where characters are tricked or deceived by Iago 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 presentation of Iago and how he deceives others in the play
- Selection and discussion of key moments when Iago tricks, deceives or manipulates others, e.g. Brabantio in Act 1 Scene 1, Roderigo in Act 1 scene 3, Cassio in Act 2 Scene 3, Emilia in Act 3 Scene 3 and Othello in Act 3 Scene 3 and Act 4 scene 1
- Some tracking of and comments on Iago's relationship with Othello and how he is able to use deception to bring about Othello's downfall
- Discussion of Iago's skill in deceiving others.

AO2

- Comments on Shakespeare's use of language in the presentation of Iago's deception and/or tricking of others
- The use of soliloquy and dramatic irony to involve the audience in Iago's deceptions
- Comments on how Iago uses language to manipulate Othello, e.g. his supposedly reluctant comments about Cassio in Act 3 Scene 3 or his use of imperatives in Act 4 Scene 1
- His use of crude imagery and vulgarity when deceiving or talking about others
- Shakespeare's use of verse and prose in the presentation of how Iago deceives and/or tricks others.

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 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 Claudio confiding in Benedick over his feelings for Hero, and Benedick's incredulity at Claudio's "intent to turn husband"
- Comments on Claudio's view of Hero and his wish to marry her
- Key ideas and themes in the extract, e.g. love, marriage, appearance and reality
- The contrasting attitudes towards Hero, women and marriage expressed by Claudio and Benedick
- An audience's response to Claudio's sudden love for Hero and Benedick's reaction to this.

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Claudio's use of metaphor, rhetorical question, hyperbole, and superlative in his description of Hero
- Discussion of Benedick's use of questions to interrogate Claudio's true intentions, and his description of himself as a confirmed bachelor and "tyrant" towards women
- Discussion of language suggesting the contrast between Claudio's romantic feelings and Benedick's worldly cynicism, e.g. "Can the world buy such a jewel?"/"Yea, and a case to put it into"
- An appreciation of the early hint of Benedick's attraction to Beatrice in his comparative simile "…as the first of May doth the last of December"
- Shakespeare's use of prose in the extract.

This is not a checklist. Please reward valid alternatives.

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4 2 Write about the relationship between Beatrice and Benedick and how Shakespeare presents it 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 the presentation of the relationship between Beatrice and Benedick in the play
- Identification of and comments on the key moments in Beatrice and Benedick's relationship, e.g. the introduction of their "merry war" in Act 1 Scene 1, their antagonism and hurt feelings in Act 2 Scene 1, their responses to being "tricked" into love in Act 2 Scene 3 and Act 3 Scene 1, Benedick's declaration of love and Beatrice's exhortation for Benedick to "kill Claudio" in Act 4 Scene 1, their mutual understanding in Act 5 Scene 2 and public admission of love in the final scene
- Comments on how others are able to see their compatibility at various points in the play
- Some discussion contrasting of Beatrice and Benedick's experienced, pragmatic relationship with Claudio and Hero's more conventional romantic young love which may be explored
- An appreciation of Shakespeare's hints at the nature of their relationship prior to the start of the play and their compatibility throughout.

AO2

- Comments on Shakespeare's use of language in the presentation of Beatrice and Benedick's relationship
- Comments on the down-to-earth imagery used by Beatrice and Benedick on the subject 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 their relationship
- Shakespeare's use of form in the presentation of Beatrice and Benedick's relationship, e.g. verse, prose, soliloquy and rhyming couplets.

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 this extract show about the characters' thoughts and feelings at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the situation presented in the extract and the change that Canterbury and Ely see in Henry
- Comments on the nature of Henry's change and the contrast in his behaviour before and after becoming king as described by Canterbury and Ely
- Discussion of the characters' views of Henry's qualities, for example as a scholar, politician, and leader, and his "reason in divinity", "discourse of war" and rhetorical skill
- An audience's possible reactions to their praise of Henry.

AO2

- Comments on Shakespeare's use of language in the extract
- Discussion of Canterbury's description of Henry's former faults and behaviour, e.g. "wilfulness", "companies unlettered, rude and shallow", "hours filled up with riots, banquet, sports", juxtaposed with his description of his "reformation"
- Comments on the use of metaphors, hyperbole, adjectives, lists and tripling to show Canterbury's thoughts and feelings about Henry
- Discussion of Ely's key metaphor, "The strawberry grows underneath the nettle…" to describe Henry's development
- Shakespeare's use of blank verse in the extract.

This is not a checklist. Please reward valid alternatives.

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***5** | **2** *Henry V* is a play about conflict. Write about how Shakespeare presents conflict 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 the presentation of conflict in the play
- The excitement and glory of conflict with the French described by the Chorus at the start of Act 2 and in Henry's rhetoric in Act 3 Scene 1 and Act 4 Scene 3
- The horrors and hardships of conflict, e.g. Henry's brutal threats to the governor of Harfleur, Williams' description of the horrors of battle in Act 4 Scene 1, the execution of the prisoners and killing of the luggage boys in Act 4 scenes 6 and 7, Burgundy's description of the devastation caused by war in act 5 Scene 2
- The heroism shown by various characters in battle, e.g. Henry, Exeter, Fluellen, York, Suffolk
- Potentially conflicting loyalties, for example between Henry's role as king and his former friends in the punishments meted out to Bardolph and to Scroop and his fellow traitors
- Henry's internal conflicts, for example in Act 1 Scene 2 when listening to the arguments for war with France and in his soliloquy in Act 4 Scene 1 when reflecting on the burdens of leadership.

AO2

- Comments on Shakespeare's use of language in the presentation of conflict in the play
- Comments on key images for the violence and intensity of conflict, e.g. eating/devouring, fire and combustion, a tennis match
- Comments on the rhetorical devices used by Henry to persuade his men of the heroism and fame of battle
- Comments on the stark and shocking description of the horrors of war
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of conflict
- Comments on Shakespeare's use of verse, prose and soliloquy in his presentation of conflict.

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.

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 Morocco and Portia speak and behave here
- An appreciation of Portia's powerless position as the "gem" to be claimed if the suitor chooses correctly
- Discussion of Morocco's assumptions in selecting the golden casket
- Comments on Morocco's reaction to his incorrect choice and the message on the scroll
- An audience's possible reactions to Portia's couplet at the end of the extract
- Key ideas and themes in the extract, e.g. appearance and reality, material wealth, racism, the position of women.

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Morocco's use of language in making his choice, including his use of metaphor, hyperbole, rhetorical questions and imperatives
- Discussion of the verse Morocco reads from the scroll, perhaps including the use of contrasts, juxtaposition and rhyme
- The use of contrasts, short sentences and exclamatives to show the characters' reactions to the incorrect choice
- Shakespeare's use of blank verse and rhyming couplets in the extract.

This is not a checklist. Please reward valid alternatives.

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***6** | **2** Write about Antonio and how he is presented in *The Merchant of Venice.* [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 Antonio in the play
- Selection and discussion of key moments involving Antonio, for example his "sadness" and love for Bassanio on Act 1 Scene 1, his contempt for Shylock and naivety in accepting the bond in Act 1 Scene 3, his realisation that Shylock wants him dead in Act 3 Scene 3, how Portia saves him in Act 4 Scene 1 and his effort to help Bassanio in Act 5 Scene 1
- Discussion of the nature of Antonio's relationship with Bassanio
- Discussion of his treatment of (and by) Shylock
- Comments on Antonio's requests to the court for Shylock's punishment, perhaps discussing whether they represent vindictiveness or a degree of mercy.

AO2

- Comments on Shakespeare's use of language in the presentation of Antonio
- Comments on key words and phrases used in relation to Antonio's love for Bassanio, e.g. "say how I loved you" and contempt for Shylock, e.g. "misbeliever", "cut-throat dog", "spit"
- Comments on Shakespeare's use of imagery related to Antonio's wealth and status, e.g. "royal merchant", "rich burghers on the flood" and the bond, e.g. "pound of flesh"
- An appreciation of structure through the identification of key moments and events involving Antonio in the play
- Shakespeare's use of blank verse in the presentation of Antonio.

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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SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

7	1

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

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

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

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SECTION B (Poetry)

INDICATIVE CONTENT

7 1 Read the poem below, *The Manhunt*, by Simon Armitage.

The Manhunt is a poem about a relationship. How does Simon Armitage present this relationship in the poem? Refer to the contexts of the poem in your answer. [15]

This question assesses AO1 and AO2 and AO3.

Indicative content

Responses may include:

AO1

- Some overview of the situation featured in the poem and appreciation of the relationship between the speaker (Laura) and the poem's subject (Eddie)
- An appreciation of how the poem follows the path the bullet took through the subject's body, describing the injuries it caused
- An understanding of how the speaker is trying to care for the subject and re-connect with him after he has been changed by his military experience
- Some discussion of the key image of "a sweating, unexploded mine / buried deep in his mind" and the ambiguous final line, and what these might reveal about their relationship.

AO2

- Comments on the title and its connotations, and how it relates to the poem's content
- Discussion of the use of the first person and its effect in showing the nature of the relationship
- Discussion of the verbs used and their connotations, often suggesting the love, care and patience shown by the speaker
- Comments on key features of language such as the repetition of "only then", rhyme, assonance and half-rhyme
- Exploration of key images such as the "foetus of metal" and "sweating, unexploded mine" towards the end of the poem
- Comments on the poem's structure, perhaps with interpretation of the effect of the short, two-line stanzas e.g. representing small steps, or the "rungs" of his ribs.

AO3

- An understanding of the poem's more immediate context, for example that the speaker is Laura Beddoes, whose husband Eddie was wounded while deployed as a UN Peacekeeper in Bosnia
- An appreciation of the historical context of the Bosnian war of 1992-1995, which was part of the breakup of the former Yugoslavia and included shocking atrocities
- Knowledge of the fact that the poem was written for a documentary, "The Not Dead" (2007), in which Simon Armitage collaborated with military veterans who suffered from PTSD as a result of their service and its effect on personal relationships
- An awareness of Post-Traumatic Stress Disorder and how it can affect those who have witnessed or experienced traumatic events
- An appreciation of Simon Armitage's status as the current Poet Laureate.

This is not a checklist. Please reward valid alternatives.

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SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

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

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

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

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7 2 Choose **one** other poem from the anthology in which the poet also writes about a relationship.
Compare the way the poet presents the relationship in your chosen poem with the way Simon Armitage presents the relationship in *The Manhunt*. [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 a relationship. For example, if candidates choose *Sonnet 43,* then responses may include:

Responses may include:

AO1

- How both poems both feature a romantic relationship
- An understanding of how *The Manhunt* describes someone trying to care for their partner and attempting to re-connect with them, while in *Sonnet 43* the speaker is telling their partner the many ways they love them
- How *The Manhunt* describes love and patience within a relationship at a difficult time, while *Sonnet 43* celebrates a relationship that seems to have overcome difficulties
- How *The Manhunt* shows the speaker's tentative exploration of their partner's wounds, both physical and emotional, while *Sonnet 43* is an enthusiastic declaration of love
- How both poems can be seen as ending on a hopeful note, though perhaps more ambiguously in *The Manhunt.*

AO2

- How Armitage uses language to describe the relationship and achieve specific effects in *The Manhunt* and how this compares to Barrett Browning's use of language in *Sonnet 43*
- How Armitage uses military metaphors and concrete images to describe the subject's injuries, while Barrett Browning utilises more abstract images to describe her love
- How both poets make regular use of repetition, rhyme and assonance
- The use of repeated personal pronouns in both poems, such as "I", "he", "me", "his" in *The Manhunt* and "I", "thee" in *Sonnet 43* to build rhythm and create intimacy
- The contrast in the pace of the poems and how the poets achieve this, such as Barrett Browning's use of dashes, enjambment and the exclamation mark; Armitage's use of long sentences and repetition of "and" and "only then"
- Comments on Armitage's use of loose (mainly) rhyming couplets, compared to Barrett Browning's use of the more formal and traditional sonnet form.

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AO3

- An understanding of the contexts of *The Manhunt* and the contexts of *Sonnet 43*
- An appreciation of differing biographical contexts, for example recognising Armitage as a 20th / 21st century poet exploring the effects of modern warfare on a relationship and Barrett Browning as a 19th century poet writing a personal account of her own relationship
- The biographical nature of *The Manhunt*, written about the relationship of Eddie and Laura Beddoes, and the autobiographical nature of *Sonnet 43*, written to Robert Browning before Barrett Browning's elopement with him to Italy
- Awareness of the use of less traditional poetic forms by 20th/21st century writers compared to writers in the 19th century
- Discussion of differing contextual factors that might affect or influence the poems such as religious beliefs, historical events and scientific understanding.

This is not a checklist. Please reward valid alternatives

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