GCSE MARKING SCHEME

SUMMER 2025

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 2025 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 one marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

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General Advice to Examiners

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

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

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

4. Tick points you reward, you are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip, 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 an understanding of Lord Capulet and Lord Montague's urge to join the "civil brawl" between their families and the Prince's powerful intervention aimed at stopping the conflict.
- Comments on the contrasting attitudes towards the conflict shown by the heads of the families and their wives.
- Discussion of the Prince's speech, which sets out the recent history of the conflict between the families and delivers his ultimatum to them if the fighting continues.
- An appreciation of how the extract helps establish the background to the relationship between Romeo and Juliet, and how the Prince's threat will influence subsequent events in the play.

AO2

- Comments on Shakespeare's use of language in the extract.
- Comments on the use of questions, exclamation marks and imperative verbs to show Capulet and Montague's anger and urge to join the fight.
- Comments on the use of mocking language, repetition, rhetorical questioning, exclamation and future tense to show the wives' assertive responses to their husbands.
- Comments on the Prince's use of hyperbole, emotive language, imperative verbs, metaphors and rhetorical questions to show his anger and resolve to end the fighting.
- Comments on the foreshadowing of later tragic events through the establishing of the conflict between the families and the Prince's threat.
- Comments on Shakespeare's use of blank and rhyming verse throughout the extract and its possible effects.

This is not a checklist. Please reward valid alternatives.

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1 2 Romeo and Juliet are described as ‘a pair of star-crossed lovers’. Write about some of the times fate or luck affects the characters in the play and how Shakespeare presents this.

**5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.* [25]

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

Indicative content

Responses may include:

AO1

- An overview of the presentation of fate and/or luck in the play.
- Selection and discussion of key moments in the presentation of fate and/or luck in the play, e.g. the Prologue, Romeo and Juliet meeting at the Capulet ball in Act 1 Scene 5, the death of Mercutio in Act 3 Scene 1, the Friar's message to Romeo not reaching him in Act 5 Scene 2.
- Comments on moments when characters perceive fate or luck to be responsible for events or have a premonition of an outcome e.g. Romeo, Juliet, Friar Lawrence.
- Discussion of whether the play's events are a result of fate and/or luck or the characters' free will.
- An audience's possible reaction to events that could be seen as the result of fate and/or luck in the play.

AO2

- Comments on Shakespeare’s use of language in the presentation of fate and/or luck in the play.
- An appreciation of Shakespeare's use of dramatic irony in the presentation of fate and/or luck.
- Comments on the language used by characters related to fate and/or luck, such as references to the stars or fortune, premonitions of death, suggestions of a higher power influencing outcomes.
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of fate and/or luck.
- Comments on Shakespeare’s use of verse, prose and soliloquy in the presentation of fate and/or luck in the play.

This is not a checklist. Please reward valid alternatives.

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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 prior to the murder of Lady Macduff and her children.
- An appreciation of the contrasting views of Lady Macduff and Ross regarding Macduff's decision to leave his family and go to England.
- Comments on Lady Macduff's feelings of betrayal and vulnerability after the departure of her husband.
- Comments on Ross's description of Macduff's positive qualities and the dire state of Scotland under Macbeth's rule, and his attempts to reassure Lady Macduff.
- An audience's possible reactions to Lady Macduff's situation, given their awareness of Macbeth's intentions towards Macduff and his increasingly tyrannical reign.
- Some questioning of Ross's true motives in this scene and whether or not his reassurances are sincere, given his disappearance immediately before the arrival of Macbeth's henchmen.

AO2

- Comments on Shakespeare's use of language in the extract.
- Comments on the use of questions, emotive language, repetition, contrasts and metaphors to show Lady Macduff's feelings about her husband's departure.
- Comments on Ross's use of short, simple sentences and polite, affectionate language in an attempt to calm Lady Macduff, and a list of positive adjectives to defend Macduff's actions.
- Comments on Ross's use of emotive language, repetition and metaphor to describe the state of Scotland under Macbeth's rule.
- Comments on Shakespeare's use of blank verse in the extract.

This is not a checklist. Please reward valid alternatives.

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2 2 Macbeth changes throughout the play. Write about some of the ways Macbeth changes and how Shakespeare presents this.

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.* [25]

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

Indicative content

Responses may include:

AO1

- An overview of the character of Macbeth and how Shakespeare presents him in the play.
- Selection and discussion of key moments involving Macbeth from the play.
- Some tracking of and comments on changes in Macbeth, both from his point of view and from the point of view of others, e.g. his position as celebrated hero at the start of his play, his increasing paranoia and murderous intent as the play progresses, the change by the end of the play from celebrated warrior to murderous tyrant.
- Discussion of Macbeth's changing relationship with Lady Macbeth.
- Comments on how an audience might react to the changes in Shakespeare's presentation of Macbeth.

AO2

- Comments on Shakespeare's use of language in the presentation of Macbeth.
- Comments on key speeches/soliloquies that show the changes in Macbeth.
- Comments on Shakespeare's use of language and techniques to present Macbeth, e.g. emotive language, metaphor, 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 Macbeth.
- Comments on Shakespeare's use of verse and soliloquy in the presentation of Macbeth.

This is not a checklist. Please reward valid alternatives.

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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, including the joy of Othello and Desdemona being reunited after the storm and Iago's promise in an aside that he will destroy their harmonious relationship.
- Discussion of the presentation of the relationship between Othello and Desdemona at this point in the play.
- Comments on the characters' expressions of happiness at being reunited and the destruction of the Turkish fleet.
- Comments on an audience's response to the joyful mood of the scene and how it is undercut by Iago's ominous aside.

AO2

- Comments on Shakespeare's use of language in the extract.
- Comments on Shakespeare's use of dramatic and/or proleptic irony in the extract.
- Comments on Shakespeare's use of stage directions, particularly Iago's aside and the foreshadowing it helps create.
- Discussion of Othello and Desdemona's joyful, positive language, including the use of metaphor, hyperbole, exclamations and superlatives.
- Comments on the use of musical metaphors to describe Othello and Desdemona's relationship, started by Othello and taken up by Iago in his aside.
- Comments on Iago's use of language in the extract, for example "the Moor" and "honest as I am".
- Comments on Shakespeare's use of blank verse in the extract.

This is not a checklist. Please reward valid alternatives.

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3 2 *Othello* is a play about prejudice. Write about some of the times characters are influenced by, or affected by, prejudice. How does Shakespeare present this in the play?

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.* [25]

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

Indicative content

Responses may include:

AO1

- An overview of the presentation of prejudice in the play.
- Selection and discussion of key moments in the presentation of racial prejudice, e.g. Iago and Roderigo in Act 1 Scene 1, Brabantio in Act 1 Scene 2, Iago at various points in the play and how Othello's view of himself is affected by racism in Act 3 Scene 3.
- Selection and discussion of prejudice against women and female sexuality, e.g. Iago in Act 2 Scene 1 and Act 5 Scene 1, Emilia's view of male prejudice towards women in Act 4 Scene 3.
- Some appreciation of other forms of prejudice in the play, e.g. religious prejudice in Othello's final speech, age prejudice, Iago's professional prejudice towards Cassio.
- An audience's possible reaction to the prejudice presented in the play.

AO2

- Comments on Shakespeare's use of language in the presentation of prejudice.
- Comments on the language of racism and misogyny used by characters, e.g. dehumanising epithets, animal imagery, colour imagery, pejorative terms related to female sexuality.
- An appreciation of structure through the identification of key moments and turning points in Shakespeare's presentation of prejudice.
- Comments on Shakespeare's use of verse, prose and soliloquy in the presentation of prejudice.

This is not a checklist. Please reward valid alternatives.

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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, showing awareness that Ursula and Hero are tricking Beatrice as part of Don Pedro's plan to bring her and Benedick together, and that Beatrice's soliloquy shows they are successful.
- Comments on how Ursula and Hero deliberately praise Benedick's qualities and implicitly criticise Beatrice's attitude towards Benedick up to this point in the play.
- Comments on Hero's happiness in the mentions of her "dear Claudio" and their approaching wedding.
- Comments on the success of the trick, shown by both Ursula and Hero's final lines and Beatrice's soliloquy.
- Discussion of Beatrice's soliloquy and how it shows her change in attitude.
- An audience's response to Beatrice's promise to "requite" Benedick's love.

AO2

- Comments on Shakespeare's use of language in the extract.
- Comments on Shakespeare's use of hyperbole in Ursula and Hero's praise of Benedick.
- Discussion of the language used to show Hero's excitement at her forthcoming wedding to Claudio.
- Comments on the use of images and language choices related to tricking and trapping, for example, "limed", "caught", "traps".
- Comments on Beatrice's use of metaphor and rhetorical questions to suggest her shock and surprise at what she has overheard.
- Discussion of Beatrice's metaphor of allowing her "wild heart" to be tamed by Benedick.
- Comments on Shakespeare's use of dramatic irony in the extract.
- Comments on Shakespeare's use of verse and soliloquy in the extract.

This is not a checklist. Please reward valid alternatives.

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4 2 *Much Ado About Nothing* is a play about the importance of reputation. Write about some of the times reputation is important to the characters and events in the play. How does Shakespeare present this?

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.* [25]

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

Indicative content

Responses may include:

AO1

- An overview of the importance of reputation in the play.
- Discussion of Don John's attempt to ruin Hero's reputation and prevent her marriage to Claudio in Act 4 and its effects on her and other characters, e.g. Claudio, Don Pedro, Leonato and Beatrice.
- Discussion of a range of characters for whom personal reputation is seen to be particularly important, e.g. Claudio, Don Pedro, Leonato and Benedick.
- Comments on the importance of reputation through ideas of status, honour and pride expressed by characters in the play.
- Some discussion of how Benedick and Beatrice eventually decide to leave their reputations as single people who are uninterested in marriage behind for love.
- An audience's possible reactions to the importance of reputation to characters in the play.

AO2

- Comments on Shakespeare's use of language in the presentation of reputation in the play.
- Comments on language choices and imagery used regarding a loss of reputation, e.g. related to shame, dishonour, corruption, decay and low social status.
- An appreciation of structure through the identification of key moments and turning points in the play related to reputation.
- An appreciation of the effects of Shakespeare's use of dramatic irony.
- 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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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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Twelfth Night

5 1 Read the extract on the opposite page. Then answer the following question:

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the situation presented in the extract, showing awareness of how Malvolio has been tricked into believing Olivia is in love with him and has changed his behaviour and appearance as a result of Maria's forged letter.
- Comments on the humour created by Malvolio's inappropriate behaviour towards Olivia.
- Discussion of the mismatch between Malvolio and Olivia's expectations.
- Comments on Maria's role in the scene.
- An audience's possible reactions to Malvolio's appearance and behaviour here.

AO2

- Comments on Maria's language choices to prepare Olivia and the audience for Malvolio's entrance.
- Comments on Olivia's use of questions to show her incomprehension at Malvolio's behaviour.
- Comments on Shakespeare's use of language with double meanings to create humour, e.g. "Wilt thou go to bed, Malvolio?".
- Comments on Shakespeare's use of language to show Malvolio's sense of superiority over others, e.g. "Yes, nightingales answer daws!" and the repetition of "greatness".
- Comments on Shakespeare's use of dramatic irony in the extract.
- Comments on Shakespeare's use of prose and verse in the scene.

This is not a checklist. Please reward valid alternatives.

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5 2 Write about Viola. How does Shakespeare present her at different points in the play?

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.* [25]

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

Indicative content

Responses may include:

AO1

- An overview of the presentation of Viola in the play.
- An appreciation of how her shipwreck on the coast of Illyria and decision to disguise herself as a boy drive the plot.
- Discussion of Viola's relationships with Orsino, Olivia and Sebastian.
- Selection and discussion of key moments involving Viola, from her arrival in Illyria in Act 1 Scene 2 to the shedding of her disguise as Cesario and Orsino's promise of marriage in Act 5 Scene 1.
- Discussion of Viola's qualities, e.g. her practical nature, her intelligence and wit, her passionate and unswerving love for Orsino.
- Comments on an audience's possible response to Viola.

AO2

- Comments on Shakespeare's use of language in the presentation of Viola.
- Exploration of key images and phrases used related to love, loss, disguise and confusion in her presentation.
- An appreciation of structure through the identification of key moments and events involving Viola in the play.
- Some appreciation of Shakespeare's use of asides and soliloquy as a means of creating dramatic irony, humour and sympathy for her.
- Comments on Shakespeare's use of verse and prose in his presentation of Viola.

This is not a checklist. Please reward valid alternatives.

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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 in the extract and an understanding of the importance of the bond established here in driving the play's plot.
- Discussion of the religious division in Venice between Christians and Jews shown by Shylock.
- Comments on Shylock's hatred of Antonio and how he intends to use the bond as a means of harming him.
- Discussion of how Antonio is changing his usual principles because of his friendship with Bassanio.
- An audience's possible reactions to the feelings revealed in Shylock's aside and Antonio's decision to agree to the bond.

AO2

- Comments on Shakespeare's use of language in the extract.
- Comments on Shakespeare's use of the aside to create dramatic irony and reveal Shylock's intentions to the audience.
- Comments on Shylock's use of listing, simile, metaphor and exclamation to show his feelings.
- Comments on how Shakespeare shows Shylock's duplicitousness in his interactions with Bassanio and Antonio.
- Comments on Shakespeare's use of verse and prose in the extract.

This is not a checklist. Please reward valid alternatives.

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6 2 Write about the relationship between Bassanio and Portia and how it is presented at different points in the play.

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.* [25]

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 Bassanio and Portia.
- Some selection of key moments from the play, involving Bassanio and Portia, both separately in Acts 1 and 2, and together, particularly Act 3 Scene 2 and Act 5 Scene 1.
- Discussion of how both characters seem to change once they are together in Act 3 Scene 2 and marry as a result of Bassanio choosing the correct casket.
- Comments on Portia's use of disguise and tricking of Bassanio with the ring.
- Discussion of which character seems to have more power in the relationship.
- An audience's possible reaction to the presentation of the relationship between Portia and Bassanio.

AO2

- Comments on Shakespeare's use of language in the presentation of Bassanio and Portia's relationship.
- Comments on key words, imagery and devices to present their relationship, e.g. language choices related to treasure, business, love and gender.
- 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 the relationship between Bassanio and Portia.

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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, *Valentine,* by Carol Ann Duffy.

Valentine is a poem about love. How does Carol Ann Duffy present love 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

- An understanding of Duffy's presentation of love as an attempt to be "truthful", including both positive and potentially darker aspects of love.
- An appreciation of how the poem contrasts mass-produced, clichéd symbols of love with the extended metaphor of "an onion".
- Comments on how the tone of the poem seems to change, beginning with how the onion "promises light" and ends with how "its scent will... cling to your knife".
- Comments on the increasingly tentative view of love shown in the poem, e.g. "possessive and faithful as we are/for as long as we are" and "if you like".
- Discussion of the ambiguous, potentially threatening ending.

AO2

- Comments on the title and its connotations, and how it relates to the poem's content.
- Exploration of the extended metaphor of the onion and its connotations.
- Comments on key features of language in the poem such as metaphor, simile, repetition, alliteration, sibilance, the use of personal pronouns, imperative verbs and future tense.
- Comments on the use of the senses in the poem and its effect.
- Some awareness of the lack of specifically gendered language in the poem.
- Comments on the poem's free-verse form, albeit with structural patterns including repetition, single-line stanzas and short or single-word lines.
- Comments on the effect of the central, single-line stanza, "I am trying to be truthful".

AO3

- An understanding of the poem as a late 20th century text, whose author is still writing.
- An appreciation of the increasing use of free verse in 20th and 21st century poetry.
- Some awareness of the fact that divorce rates peaked in the late 20th century, and that marriage is no longer necessarily seen as a commitment for life.
- An awareness of the cultural significance of Valentine's Day.
- Some appreciation of how, during Duffy's lifetime, homosexuality has become legal, and marriage has changed from being entirely the preserve of heterosexual couples.
- An appreciation of the fact that Carol Ann Duffy was the first female 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 love.

Compare the way the poet presents love in your chosen poem with the way Carol Ann Duffy presents love in *Valentine.* [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 love. For example, if candidates choose *Cozy Apologia*, then responses may include:

Responses may include:

AO1

- How both poems deal with the theme of romantic love and both explore symbols of love, either clichéd or less familiar.
- An understanding of how Dove is communicating the contentment she feels in her marriage in *Cozy Apologia*, and how this compares with *Valentine*, which shows various aspects of romantic love, including a darker side.
- Comments on the specific, personal nature of the love presented in *Cozy Apologia*, including particular details of time and place, and how this compares with *Valentine*'s less specific, non-gendered expression of love.
- Comments on how *Cozy Apologia* concludes by acknowledging Dove's "embarrassing... happiness" with her "ordinary" love, in contrast with the ambiguous, potentially threatening ending to *Valentine.*

AO2

- How Dove uses language to achieve specific effects and how this compares to Duffy's use of language in *Valentine.*
- Comments on the use of regular stanzas and rhyme in *Cozy Apologia*, albeit with some variation in rhyme and metre, compared with Duffy's use of free verse, though with some structural patterns, in *Valentine.*
- Comments on the similar use of repeated personal pronouns "I" and "you" in both poems to build rhythm and create intimacy.
- How Dove uses the key metaphor of the knight in shining armour in *Cozy Apologia*, while Duffy utilises the extended metaphor of the onion in *Valentine.*
- Comments on Dove's use of personification, listing, rhetorical question and digression, and how this compares with linguistic and structural devices in *Valentine.*

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AO3

- An understanding of the contexts of *Cozy Apologia* and the contexts of *Valentine.*
- Comments on similarities in contexts, such as both being late 20th century poems.
- Comments on differences in contexts, such as Rita Dove being an African American poet writing about a specific event and dedicating the poem to her husband Fred, and Carol Ann Duffy being a British poet who may not be writing autobiographically.
- A comparison of the contextual factors affecting *Cozy Apologia* and *Valentine*, e.g. contemporary ideas about love, marriage and gender roles, traditions in love poetry, Hurricane Floyd.

This is not a checklist. Please reward valid alternatives

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