GCSE MARKING SCHEME

AUTUMN 2020

ENGLISH LITERATURE - COMPONENT 1
C720U10-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

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GCSE ENGLISH LITERATURE COMPONENT 1

AUTUMN 2020 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 <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.

Balanced Responses

Candidates are expected to produce a balanced response to the poetry comparison (Section B). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO1, AO2 and AO3 which require a sustained focus on the task. All examiners will be provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

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Assessment Objectives

AO1 Read, understand and respond to texts to:

AO1:1a maintain a critical style.

AO1:1b develop an informed personal response.

AO1:2 use textual references, including quotations, to support and illustrate interpretations.

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3 Show understanding of the relationships between texts and the contexts in which they were written.

AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment objective coverage in Component 1

Assessment objective	Section A extract question	Section A essay question	Section B
AO1:1a	✓	✓	✓
AO1:1b	✓	✓	✓
AO1:2	✓	✓	✓
AO2	✓	✓	✓
AO3			✓
AO4		✓	

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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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GCSE ENGLISH LITERATURE

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An understanding about what the death of Tybalt signifies for both Romeo and Juliet
- How Juliet feels about Romeo here
- An understanding of Juliet's conflicting feelings
- The reaction of the Nurse to what has happened
- How an audience might react to the characters here
- Sympathy for Juliet's predicament might be shown
- The dramatic impact of the ending of the extract

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Shakespeare's use of verse in the extract
- Comments on how Shakespeare presents Juliet's feelings about Romeo here
- Comments on how Shakespeare presents the Nurse's feeling about men here
- Comments on some of the contrasting language used (for example, 'beautiful tyrant', 'fiend angelical', 'ravenous dove feathered raven', 'wolfish-ravening lamb')
- Comments on the effects of questions and exclamations
- Comments on how Juliet responds to the Nurse

This is not a checklist. Please reward valid alternatives.

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*1	2

For which of the male characters in *Romeo and Juliet* do you have the most sympathy? Write about how Shakespeare creates sympathy for your chosen character. [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

Candidates may choose any appropriate male character. For example, if candidates choose Romeo, responses may include:

AO1

If candidates choose Romeo they might make some of the following points:

- An overview of the character of Romeo
- Romeo's behaviour and suffering because of unrequited love in Act 1
- Romeo's meeting with Juliet and the realisation that they are enemies
- The conflict between Tybalt, Mercutio Romeo in Act 3 and the resulting deaths
- Romeo's reaction to Mercutio's death and the killing of Tybalt
- Romeo's reaction to his banishment
- Romeo's reaction to Juliet's 'death'
- Romeo's death

AO2

- Comments on Shakespeare's use of language in the presentation of Romeo's self-pity in Act 1
- The language and tone used in the meeting between Romeo and Juliet
- The language and tone used between Romeo and Juliet in the balcony scene
- The language and tone used Mercutio, Tybalt and Romeo in Act 3 scene 1
- The language and tone used by Romeo to Friar Lawrence about is banishment
- The language and tone used upon discovering Juliet's 'death'
- Romeo's language in his final speeches

This is not a checklist. Please reward valid alternatives.

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This is not a checklist. Please reward valid alternatives.

AO4

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

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Macbeth

2 1 Read the extract on the opposite page. Then answer the following question:

What does this extract show about the character of Lady Macbeth 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 • The shocking change in Lady Macbeth since her last appearance • How she behaves here and what her obsessive actions might suggest • How she speaks and what this might suggest about her thoughts and feelings • The reaction and comments of the Doctor and the Gentlewoman • The impact this would have on an audience
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of prose in the extract • Comments on the use of broken syntax and repetition in the extract • Lady Macbeth's use of questions and how they help reveal her feelings to an audience

This is not a checklist. Please reward valid alternatives.

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*2	2

Write about the character of Macbeth and how he 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 character of Macbeth
- The role of Macbeth as a powerful, brave and loyal warrior at the start
- The effect the witches and the predictions have on Macbeth
- The influence of Lady Macbeth on Macbeth
- Macbeth's decision to murder Duncan and how his character changes
- His decision to murder Banquo and Macduff's family
- Macbeth's changing relationship with Lady Macbeth
- The deterioration of Macbeth's character and his descent into tyranny
- The ending of the play

AO2

- Comments on Shakespeare's use of language used to describe Macbeth as a brave warrior (e.g. 'brave Macbeth', Bellona's bridegroom')
- Comments on the use and effects of Macbeth's soliloquies at different points of the play
- Comments on language used to show his ambitious thoughts
- Comments on language used to show how Macbeth is manipulated by Lady Macbeth
- Comments on the language to show Macbeth's thoughts and feelings as he prepares to murder Duncan
- Comments on the use of images to show his feelings of guilt and pain as further murders are committed (e.g. 'full of scorpions is my mind')
- Comments on the language to show the deterioration of Macbeth at the end of the play (e.g. 'this bloody butcher')

This is not a checklist. Please reward valid alternatives.

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AO4

	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 understanding of Iago's manipulation of the situation here • What Brabantio says and does here • Brabantio's feelings about Othello here • An audience's reaction to Iago's behaviour
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Shakespeare's use of verse in the extract • Comments on the use of questions and exclamations and what they suggest about the characters' state of mind at this point • Comments on the imagery used (eg 'old black ram') • Comments on the pace and speed of the extract

This is not a checklist. Please reward valid alternatives.

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*3	2

'*Othello* is a play about jealousy'.
Write about how Shakespeare presents jealousy at different points in *Othello.* Refer to characters and events from the play in your answer. [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 theme of jealousy across the play • The close relationship between Othello and Desdemona at the start • Iago's manipulation of Othello • How the relationship between Othello and Desdemona changes • The murder of Desdemona by Othello • Iago's jealousy of Cassio • Iago's jealousy of Othello • Iago's jealousy of Othello's 'relationship' with Emilia
AO2 • Comments on the use of language in the presentation of the theme of jealousy • Comments on the use of language to present the relationship between Othello and Desdemona at the start • Comments on the use of language to reveal the thoughts and feelings of Othello • Comments on the use of soliloquies to reveal Iago's motivation and manipulation • Comments on the language used to manipulate Othello • Comments on Desdemona's use of language to proclaim her innocence • Comments on the language of Othello's speech in Act 5 before the murder of Desdemona

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Much Ado About Nothing

4 1 Read the extract on the opposite page. Then answer the following question.

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An overview of the interaction between Benedick and Beatrice in the extract • An audience's response to the relationship between Benedick and Beatrice in the extract • The friction between Benedick and Beatrice in the extract • An appreciation of how Beatrice breaks Benedick down to get her own way
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of verse in the extract • Comments on the use of syntax and Beatrice's frequent interruptions • Comments on the dominance of Beatrice • Comments on Beatrice's use of language to suggest her feelings • Comments on Beatrice's use of exclamations

This is not a checklist. Please reward valid alternatives.

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*4	2

'*Much Ado About Nothing* is a play where characters are often fooled or deceived.' Write about some of the times in the play when characters are fooled or deceived and how Shakespeare presents this. [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 theme of deceit across the play
- The differences between deception that is used for a bad purpose and deception used for a good purpose
- The deceiving of Claudio and Don Pedro
- Hero's disgrace and her 'death'
- The fooling of Beatrice and Benedick into thinking each loves the other
- The end of the play

AO2

- Comments on Shakespeare's use of language to present the theme
- Comments on the language used by Beatrice and Benedick
- Comments on language used to describe Hero's disgrace and her later redemption
- An appreciation of structure through the identification of key moments and turning points in the presentation of the theme
- The language used at the end of the play

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Henry V

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

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 purpose of Henry's speech and its place in the play • How an audience would respond to Henry's words here • The effect on the audience of the exchanges between Henry and the Ambassador • Henry's attitude to the gift of the tennis balls
AO2 • Comments on Shakespeare's use of language in the extract • Comments on the use of verse in the extract • Comments on the use of language connected with tennis • Comments on the way Henry's tone and attitude are presented • Comments on the effect of the ending of the extract

This is not a checklist. Please reward valid alternatives.

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*5	2

'Henry V is a play about leadership.'
Write about how Shakespeare presents leadership at different points in the play.
Refer to characters and events in your answer. [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 Shakespeare's presentation of the theme of leadership in the play
- Henry's leadership in his role as king
- Events that show Henry's leadership (eg his actions with the traitors)
- The way Henry inspires and leads his men
- Henry's motivational speeches before battle

AO2

- Comments on Shakespeare's use of language in the presentation of leadership
- Comments on key images used in Henry's speeches to motivate his men
- Comments on the rhetorical devices used by Henry to persuade his men of the heroism and fame of warfare and power
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of leadership
- The use of contrast showing his charm alongside his ruthlessness

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 Shylock and Antonio speak and behave here. What does it show an audience about their relationship 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 • How Shylock's speech and behaviour might affect an audience • Shylock's comments on the way he is treated by Antonio • Antonio's behaviour towards Shylock in the extract • The dramatic importance of the extract
AO2 • Comments on Shakespeare's use of language in the extract • Comments on Shylock's use of repetition in the extract • Comments on the use of exclamations • Comments on the use and effect of personal pronouns • Comments on language that shows racial discrimination • Comments on Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

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*6	2

'Relationships between men and women are important in *The Merchant of Venice*.' Write about how Shakespeare presents **one** or **two** of these relationships 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 relationships between men and women in the play
- An appreciation of the position and role of a woman in a male dominated society
- Portia's relationship with Bassanio
- Shylock's relationship with Jessica
- Jessica's relationship with Lorenzo
- The trial scene with Portia in disguise

AO2

- Comments on Shakespeare's use of language in the presentation of the relationships between men and women
- Comments on language used by Portia in the casket scene with Bassanio and other scenes
- Comments on language used by Shylock about his relationship with Jessica
- Comments on language used by Shylock after Jessica elopes with Lorenzo
- An appreciation of structure through the identification of key moments and turning points in the presentation of the relationships between men and women
- Comments on Portia's use of language in the trial scene and her attitude towards Shylock

This is not a checklist. Please reward valid alternatives.

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AO4

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

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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, *Afternoons* by Philip Larkin.

Afternoons is a poem about relationships. How does Philip Larkin present relationships in the poem? Remember to refer to the contexts of the poem in your answer. [15]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An understanding of Larkin's presentation of relationships • Awareness of the theme of relationships and the passing of time • An understanding of the relationships between husbands and wives • An understanding of the relationships between parents and children
AO2 • Comments on Larkin's use of language to present relationships • The negative language to describe the mood • The effect of the title • The structure and organisation of the poem • Language to suggest the passing of time
AO3 • The role of women and expectations of relationships • Larkin's experiences of relationships

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 war.

Compare the way the poet presents relationships in your chosen poem with the way Philip Larkin presents relationships in *Afternoons*. [25]

In your answer to **7 2** *you should compare:*

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

Indicative content

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

AO1
- How both poems deal with the theme of relationships
- An understanding of how Simon Armitage is trying to show tenderness and pain of relationships in *The Manhunt* and how this compares with the view of relationships in *Afternoons*
- The wife's desperation to recapture love in *The Manhunt* the acceptance and loss of love and excitement in *Afternoons*
- The ending to *The Manhunt* with a glimmer of hope and how this compares to the less positive, ending to *Afternoons*

AO2
- How Simon Armitage uses language to achieve specific effects and how this compares to Philip Larkin's use of language in *Afternoons*
- The effect of the narrative view point in both poems and the effect of this
- The melancholy language in *Afternoons* compared with the language of tenderness in *The Manhunt*

AO3
- An understanding of the contexts of *The Manhunt* and the contexts of *Afternoons*
- Comments on the attitudes to relationships suggested in *The Manhunt* and *Afternoons*
- A comparison of the contextual factors affecting *Afternoons* and *Afternoons* eg, he expectations for relationships

This is not a checklist. Please reward valid alternatives.

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