Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCSE (9 -1)
In English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfill the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfills the requirements of the question.

Paper 1 Mark scheme

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives				Total marks
	AO1	AO2	AO3	AO4	
Component 1: Shakespeare and Post-1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Questions 7–22	16		16	8	40

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • 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.

Section A – Shakespeare

Question Number	Indicative content
1(a) Macbeth	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Macbeth and the witches, together with the apparitions they summoned. Responses may include: • Macbeth's use of imperatives: 'Tell me', 'I conjure you' and the repetition of 'answer me', to reflect his desperation to know the future and how he considers that the witches hold the answer • how the witches also use imperative commands to show they are equal to or have control over Macbeth: 'Speak', 'Demand', 'Hear his speech, but say nought' • how Macbeth is aware of the power the witches have and lists the damage they can do: 'Though you untie the winds', 'Though castles topple', which suggests he has respect for them • the way the witches give Macbeth options to learn about his future: 'Say, if thou'dst rather hear it from our mouths/Or from our masters' • Macbeth shows his gratitude for the predictions/warnings he hears from the apparitions conjured by the witches: 'for thy good caution, thanks' • how Macbeth believes and trusts in what the witches' apparitions tell him: 'Thou hast harped my fear aright'. Reward all valid points.

Level	**Mark (20 marks)**	**Descriptor – AO2 please refer to page 2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
1(b) Macbeth	The indicative content is not prescriptive. Reward responses that consider the importance of control elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • the presentation of Macbeth as a powerful leader, who is able to control and command an army even when outnumbered by the enemy • the witches appear to have control over Macbeth and manipulate him throughout the play • Lady Macbeth controls her husband by planning the murder of Duncan: 'Leave all the rest to me' • Duncan has control over who is appointed as his successor to the throne: 'whom we name hereafter/The Prince of Cumberland' • Macbeth controls the murders of Banquo and Macduff's family • at the end of the play, Macbeth believes he is invincible and can control the outcome of the battle. **Relationships between text and context (AO3):** • the use of the witches to control Macbeth's actions would have been seen by the audience as a bad omen, something they would have attributed to effects in the world around them: a failed crop, a dying child or a disease • the role of women during Shakespeare's time was generally seen as submissive in what was a patriarchal society. Lady Macbeth's control of Macbeth would have been perceived as unusual • inciting the murder of a king went against the belief that kings were appointed by God: 'Divine Right of Kings' and the superstition associated with regicide. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>2(a) The Tempest</td><td colspan="2">The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Miranda's reactions to the storm.

Responses may include:

• how Miranda fears for the safety of the passengers; the repetition of 'O' and the use of exclamatory sentences convey her helplessness

• how she shows empathy for their situation: 'I have suffered/With those that I saw suffer' and the adjective to describe them as 'Poor' souls

• the way Miranda pleads with her father to 'allay' the 'wild waters', suggesting she knows it is his fault and that he has used magic to conjure up the storm

• the desire to be able to control what is happening: 'Had I been any god of power,' so she would be able to stop the ship from sinking

• the use of short sentences to mirror the panic and concern Miranda has for the shipwreck.

Reward all valid points.</td></tr>
<tr><td>Level</td><td>Mark (20 marks)</td><td>Descriptor – AO2 please refer to page 2 (20 marks)</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
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<tr><td>Level 3</td><td>9–12</td><td>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.
• Relevant subject terminology is used to support examples given.</td></tr>
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• Relevant subject terminology is used accurately and appropriately to develop ideas.</td></tr>
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• Relevant subject terminology is integrated and precise.</td></tr>
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Question Number	Indicative content
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that consider the importance of magic elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the way Prospero uses his magic to take control of the island: imprisoning Sycorax in a tree; reducing Caliban to a subservient role and controlling Ariel • Prospero's use of magic to fulfil his plans and seek revenge on his brother, Antonio • Prospero's use of magic to enslave Ferdinand, making it difficult for Ferdinand to win Miranda's affection • how Prospero uses magic through spirits, especially Ariel, to create illusions and entertainment. He plays tricks on the other characters to make everyone except Antonio and Sebastian fall asleep • how Prospero promises to give up his 'Art' at the end of the play, once his plans are complete. **Relationships between text and context (AO3):** • in Shakespeare's England education was limited and science had not yet established itself as a system for explaining unusual occurrences. People believed things that could not be explained were either magical or supernatural • Prospero's desire for retribution and his use of magic to re-establish justice by restoring himself to power; this reflects the fears about any instability in England and Europe with regard to the royal succession • *The Tempest* is considered the last play written entirely by Shakespeare. The character of Prospero is said to represent Shakespeare himself, with his 'Art' as his plays. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

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<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>3(a) Romeo and Juliet</td><td colspan="2">The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Tybalt and Mercutio.

Responses may include:

• how Mercutio shows a lack of concern for the approaching Tybalt and dismisses Benvolio's comment with a scornful oath: 'By my heel, I care not'

• Tybalt's initial show of respect, through the use of titles: 'Gentlemen' and 'sir', which is quickly changed to one of aggression: 'You shall find me apt enough', when Mercutio confronts him

• Mercutio's use of interrogatives: 'And but a word with one of us?' , 'Could you not take some occasion without giving?' to provoke and antagonise Tybalt

• the use of an oath by Mercutio: 'Zounds' to convey his anger at Tybalt and his stubbornness: 'I will not budge for no man's pleasure'

• how Mercutio is insulted by the way Tybalt calls Romeo 'my man' as if he is a servant, and how Mercutio would rather be 'hanged' if he were to be associated with the house of Capulet

• how Mercutio is ready to fight Tybalt: 'Here's my fiddlestick', the emphasis on the pronoun illustrating his personal dislike of Tybalt.

Reward all valid points.</td></tr>
<tr><th>Level</th><th>Mark (20 marks)</th><th>Descriptor – AO2 please refer to page 2 (20 marks)</th></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1–4</td><td>• The response is simple and the identification of language, form and structure is minimal.
• Little evidence of relevant subject terminology.</td></tr>
<tr><td>Level 2</td><td>5–8</td><td>• The response is largely descriptive. There is some comment on the language, form and structure.
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• Relevant subject terminology is used to support examples given.</td></tr>
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• Relevant subject terminology is used accurately and appropriately to develop ideas.</td></tr>
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• Relevant subject terminology is integrated and precise.</td></tr>
</table>

Question Number	Indicative content
3(b) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that consider the importance of family honour elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the way the Chorus introduces us to the central theme of *Romeo and Juliet* and how the play is about domestic conflict: 'Two households, both alike in dignity… from ancient grudge', emphasises the importance of family honour • how both the Capulets and Montagues consider family honour as an important part of life; this is illustrated by the regular brawls that disturb the public peace • the enmity between the families, and the emphasis placed on loyalty and honour to kin, and how these combine to create a conflict for Romeo and Juliet, who rebel against their families • the way Lord Capulet arranges the marriage of Juliet to Paris emphasises the importance of family reputation and honour. By marrying her to Paris, he is potentially increasing the family's status • the way Shakespeare emphasises the importance of family honour in how Romeo is willing to give up his name for Juliet: 'I never will be Romeo', and how, because of the family feud, Juliet is concerned about his safety when he returns to see her: 'If they do see thee they will murder thee'. **Relationships between text and context (AO3):** • Shakespeare's audience would have associated Italy with violent passions: a place where a strong sense of family honour could often lead to feuding and acts of revenge • negative effects of conflicting families seeking revenge was a powerful threat to the stability of Elizabethan society • arranged marriages were commonplace, especially for wealthy families; children were used as pawns in enriching social and economic positions – Paris is a close kinsman of the prince. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content
4(a) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Borachio. Responses may include: • the way Borachio appears a respectful character, through the use of courtesies when speaking to Don John: 'my lord' and 'your lordship', to win his support • how Borachio is the mastermind behind the plan to convince Claudio that Hero has been unfaithful, through his confident tone: 'I can cross it' • how he appears cunning and confident about the outcome of his plan and how he feels nobody will suspect him: 'but so covertly that no dishonesty shall appear in me' • how he shows no concern for Hero's reputation and uses derogatory language to refer to her as 'a contaminated stale' • Borachio's use of imperatives and interrogatives: 'Go you', 'Go, then', 'Tell them', 'Look you for any other issue?', illustrate his control over Don John • how Borachio lists all the reasons for his plans: 'to misuse the Prince, to vex Claudio, to undo Hero and kill Leonato', conveying a manipulative side to his character. Reward all valid points.

Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
4(b) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that consider the importance of deceit elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • how Don Pedro takes it upon himself to woo Hero on behalf of Claudio. However, at the prompting of Don John, Claudio begins to mistrust Don Pedro, thinking he has been deceived • how Claudio and Don Pedro are deceived about Hero's reputation, which results in her disgrace and humiliation: 'rotten orange' • how Hero is advised by the Friar to deceive Claudio by feigning her own death • the deception of Claudio by Leonato into marrying his 'niece' • deceit is presented as positive when Beatrice and Benedick are deceived into thinking that each loves the other. **Relationships between text and context (AO3):** • Claudio's willingness to marry an unknown woman whom he does not love illustrates the importance of marriage for status rather than affection. Claudio appears to care more about gaining favour with Leonato than marrying for love • women like Hero were expected to marry for political, financial and dynastic reasons • the deception of Claudio explores how a woman's reputation was, for women of a higher social standing, based upon her virginity and chaste behaviour. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content
5(a) Twelfth Night	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Malvolio and Feste. Responses may include: • the way Feste pretends to be 'Sir Topas the curate' and calls Malvolio names to torment him, treating him as though he were mad: 'the lunatic' • the way Malvolio is pleased to hear the voice of the man he thinks is Sir Topas and his repetition of 'Sir Topas' and 'good Sir Topas' to show his trust in him • how Malvolio pleads with Sir Topas to help him and get a message to Olivia: 'go to my lady', seeing Sir Topas (Feste) as a friend • how Feste uses language associated with hell and evil to torment Malvolio into thinking he is mad: 'thou dishonest Satan!' • how Feste uses similes mischievously to deceive Malvolio into thinking the room is well lit: 'it hath bay windows transparent as barricadoes', 'the clerestories… are as lustrous as ebony' • Malvolio's ignorance of Feste's tricks: 'this house is dark', making him appear foolish and a foil for Feste's jokes • the use of short sentences and insulting language by Feste to convey a slightly vindictive nature: 'Madman, thou errest'. Reward all valid points.

Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
5(b) Twelfth Night	The indicative content is not prescriptive. Reward responses that consider the importance of confusion elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the play being a romantic comedy has confusion of love and suffering for many of the characters, which is a central theme in the play. Viola, disguised as a man, falls in love with Orsino; Olivia falls in love with Viola, thinking she is Cesario • how Maria uses a letter to confuse the ambitious Malvolio, who wishes to rise out of his social status and marry Olivia and how he behaves strangely by wearing 'yellow stockings' • Sir Andrew's letter to Cesario demanding a duel causes confusion as it is not taken seriously; Sir Toby does not deliver the letter • Malvolio's letter is successful in undoing the confusion caused by Maria's forged letter and in freeing Malvolio from his imprisonment • how Sebastian is mistaken for Viola (dressed as Cesario) by Sir Toby and Sir Andrew, and then by Olivia • Antonio is confused about Viola, whom he mistakes for Sebastian; Antonio thinks his friend has betrayed him when Viola claims not to know him and causes others to think that he has gone mad. **Relationships between text and context (AO3):** • the title of the play 'Twelfth Night' represented the period for 'Yuletide revels', a time when it was traditional to play tricks on other people and for overindulgence of pleasures, such as drinking and overeating • traditional hierarchies during the festive period of master and servant were temporarily overturned. Twelfth Night marked the end of the Christmas period and was a signal that the confusion would come to an end and the traditional hierarchies would be restored • the gender confusion challenged the role of women in society, who were expected to be under the protection of the males of their household. A noblewoman would not damage her reputation by marrying a man of lower status. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

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Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
6(a) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Shylock's feelings. Responses may include: • how Shylock is reluctant to dine with Antonio and Bassanio and his use of questions to show his concern: 'But wherefore should I go?' • the hatred Shylock feels for 'The prodigal Christian' and the displeasure in his situation is shown through his choice of words: 'hate', 'loath', 'foppery' • how Shylock knows he is being deceived: 'They flatter me' • Shylock's worry over his premonitions: 'ill a-brewing… I did dream of money-bags tonight' • despite Lancelot urging him to go, he is still reluctant: 'I have no mind of feasting forth tonight', the use of the fricative 'f' emphasising his displeasure • the use of short sentences to illustrate his resignation: 'But I will go'. Reward all valid points.	
Level	**Mark (20 marks)**	**Descriptor – AO2 please refer to page 2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
6(b) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that consider the importance of making choices elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • how Antonio chooses to put himself at risk for the love of his friend • how Antonio has chosen to invest all his money in ships and is in danger of losing everything: 'my ships have all/miscarried' • Antonio's life is threatened by opting to take out a bond with Shylock, with the penalty being 'a pound of flesh' as payment • the choices Portia must make in the selection of a husband by the game of 'caskets' and how she compares it to a 'lottery' • Jessica chooses to steal Shylock's money in order to elope with Lorenzo, a Christian; by this choice, she risks her father's hatred and the loss of her inheritance • how Shylock is prepared to risk everything in court to get his revenge. By making this choice he will be forced to become a Christian and change his will. **Relationship between text and context (AO3):** • Venice as a centre of trade and lending and the choices that borrowing money presented • Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains • how women of status had little choice of husbands in a patriarchal society. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Section B – Post-1914 Literature
British Play

Question Number	Indicative content
7. An Inspector Calls	The indicative content is not prescriptive. Reward responses that explore the way guilty consciences are important in the play. Responses may include: **Interpretation of text (AO1):** • Mr Birling appears to have no guilty conscience when it comes to his workers' livelihoods and their demands for more pay: 'We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else'. He feels completely justified in sacking Eva/Daisy. He defends himself in terms of money: 'I would give thousands…' • both Sheila and Eric feel remorse for the way their actions contribute to the fate of Eva/Daisy. Sheila realises that they are all responsible. She develops from a naïve young woman, who lives a sheltered life, into a responsible adult. Eric, like Sheila, ends the play expressing his guilt: 'He was our police inspector all right' • Gerald's initial involvement with Eva/Daisy presents him as a man who may appear to have a conscience; he was prepared to rescue her from Alderman Meggarty and provide her with shelter and financial assistance. He appears guilty when his affair is revealed; his guilt seems to disappear when the Inspector's authority is questioned • Mrs Birling reveals no guilty conscience at refusing to help Eva/Daisy as she was a girl 'of that sort' • the Inspector reminds the Birlings that actions have consequences, and that all people are intertwined in one society: 'If men will not learn that lesson, then they will be taught it in fire and blood and anguish'; some may consider the Inspector as a representative of the characters' guilty consciences. **Relationship between text and context (AO3):** • a poor working-class woman like Eva/Daisy is seen as cheap labour and all the characters are able to exploit her because of her social position • Sheila and Eric represent the younger generation who are open to changes in attitudes to social class and welfare; they echo Priestley's message of how we all need a social conscience when it comes to others' lives • the play was written towards the end of the Second World War, the biggest cataclysm in the history of humanity; by this time, many people within society were beginning to take responsibility for each other. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response; there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6-8	**high performance**-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.

Question Number	Indicative content
8. An Inspector Calls	The indicative content is not prescriptive. Reward responses that consider how Gerald is significant in the play. Responses may include: **Interpretation of text (AO1):** • Gerald is the son of Lord and Lady Croft; Mr Birling wishes to impress Gerald because of the Crofts' social status • the importance of Gerald's engagement and how it would mean that the two businesses would have the opportunity to work together for 'lower costs and higher prices' • he has good intentions when he rescued Eva/Daisy from the lecherous clutches of Alderman Meggarty and allows her to stay in Charlie Brunswick's flat. Gerald did have some genuine feeling for Eva/Daisy, saying it was 'because I was sorry for her'. However, he uses her as a mistress until it no longer suits him, showing him to be a hypocrite • Gerald's relationship with Eva/Daisy is contrasted with that of Eric who treated her badly. Initially, Gerald is kind but he exploits her and is significant in showing how upper-class men treated working-class girls • how he is not as willing as Eric and Sheila to admit his part in Eva/Daisy's death and he initially pretends he does not know her. He appears to want to protect his own interests • how he tries to prove that the Inspector is a fake: 'It's a hoax of some kind'; he appears to try to protect himself rather than change like Sheila and Eric. **Relationship between text and context (AO3):** • the play demonstrates the social standing of men of the period and how position and power were important. Gerald's engagement to Sheila is more of a business merger than a marriage of love • Gerald reflects the outlook of many men towards women and how women were considered as having an inferior role within a male-dominated society. The way Gerald keeps Eva/Daisy as a mistress illustrates the differences in gender and class • Gerald conveys the double standards held by many upper-class men of position, through his treatment of Eva/Daisy and the lies he tells Sheila. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6-8	**high performance**-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.

Question Number	Indicative content
9. Hobson's Choice	The indicative content is not prescriptive. Reward responses that consider how the relationship between Maggie and Willie is explored in the play *Hobson's Choice*. Responses may include: **Interpretation of text (AO1):** • how Maggie and Willie make an ideal couple, she has a good head for business and runs Hobson's Boot Shop, whilst he is a skilled bootmaker: 'you can shape the leather like no other man's' • the way Maggie is a woman who is unusual for her time; she has a modern way of thinking and spends the entire play breaking away from the stereotypical dutiful daughter • Willie is Maggie's opposite, subservient to her, respectfully calling her 'Miss Maggie'. He is also lacking in drive: 'I'm not ambitious that I know of' • how at the beginning of the play Maggie controls Willie by telling him what to do: 'Show me your hands, Willie', 'You'll go when I'm done with you' and planning his future for him by encouraging him to set up on his own and stand up to her father • Maggie organises their marriage, instructing Willie to arrange for the banns to be read, and arranges for him to stay at Tubby's when Willie tells her he is afraid of Ada's mother and does not want to upset Ada's mother • by the end of the play the relationship roles have changed and Willie has become more confident and assertive, insisting that the shop be called 'Mossop and Hobson'. **Relationship between text and context (AO3):** • Maggie and Willie's relationship goes against the social conventions of the time in which the play is set. Men were widely assumed to be master of the house and business, whilst women were housewives and mothers. However, the idea of equality between the sexes was gaining ground during this time period • Maggie illustrates the changing nature of society and the way some younger women were beginning to be more independent and assertive, with society recognising that women could run both a home and a business • despite women wanting more equality in their roles, marriage was still seen as an essential part of a woman's life and Maggie's insistence that Willie marry her conforms to this social expectation. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance-**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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
10. Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore the importance of choices in *Hobson's Choice.* Responses may include: **Interpretation of text (AO1):** • the title Hobson's Choice suggests the significance of choices within the play • Hobson's choice to drink heavily means that he loses control of his three daughters, his shop, his health and his money: 'I'm not capable of looking after myself, amn't I?' His daughters, particularly Maggie, have to plan his life for him; he loses his ability to choose for himself • Hobson chooses to treat Willie in a subservient manner: 'You've no right to expect I care whether you sink or swim', but following the intervention of Maggie, Hobson is forced to respect Willie and refer to him by name • Willie chooses to accept Maggie's guidance and grows to be a successful businessman able to stand up to Hobson, in complete contrast to the timid, uneducated, young man he is at the start of the play, working as a bootmaker, with low self-esteem • Vicky and Alice choose to escape their single life dominated by their father by marrying well • Maggie chooses to marry Willie against her father's wishes because she sees the potential in both Willie and the business. Hobson is given no choice when the shop is renamed. **Relationship between text and context (AO3):** • there is a difference between Hobson and Willie: Hobson has class and education, whilst Willie does not, but this does not deter Willie who chooses to change himself for a better future • there is a change in gender and social roles reflective of the time period, particularly in the younger generation. This is seen through Willie and Maggie who choose to marry and work as a team with a more balanced relationship • the consumption of alcohol during the time period had a significant impact on people's health. Excessive drinking due to cheap alcohol was a common problem in inner cities in late Victorian society. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **please refer to page 2**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6-8	**high performance** – 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.

Question Number	Indicative content
11. Blood Brothers	The indicative content is not prescriptive. Reward responses that explain the significance of having no money in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • the four main characters can be seen to be stereotypes of different financial and social classes to show the unfairness and imbalance of having no money, which prevents access to better education and good employment • how lack of money affects the way you are treated by others. The Lyons are treated differently by the police owing to their class and monetary status: 'He [Mickey] was about to commit a serious crime', but for Edward the crime is described as 'more of a prank' • Mrs. Johnstone's life is permanently spent in debt, buying things on the 'never-never'. This is so extreme that she gives away a child as she cannot afford to care for it • the way having no money controls the relationship between Mickey and Edward. On his return from university, initially Edward is reluctant to resume his relationship with the penniless Mickey as it could have a detrimental impact on his career in politics • the way Mickey's pride does not allow him to accept financial help from Edward: 'No. I don't want your money, stuffit'. **Relationship between text and context (AO3):** • Russell presents a picture of how the lack of money can control a person's life and how the future depends on one's financial situation • a lot of the bad luck in the play revolves around the disparity of those who have money and those who do not; Mickey, who despite his good character and hard work, is mainly unemployed and constantly in debt • the play reflects Liverpool during the time period when many industries and factories, a source of local employment, were allowed to run down and thousands of households fell into poverty. Reward all valid points. **Examiners must be aware that different versions of the play are available, each offering different endings.** Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
12. Blood Brothers	The indicative content is not prescriptive. Reward responses that consider the importance of the character of Mickey. Responses may include: **Interpretation of text (AO1):** • Mickey is a friendly, excitable boy at the start of the play. He represents the idea of childhood freedom in contrast to Edward who is kept indoors and focused on education: 'I've told you never to go… where boys like that live' • Mickey shows contempt for education and gets suspended for mocking his teacher. He cannot see the importance of education and sees it as 'borin'' • he shows how family bonds can be resilient; despite their difficult situation he is close to his siblings and looks up to his older brother, Sammy; he finds it hard to say no to him, especially when helping Sammy commit a crime • he shows the limited opportunities for the working class; he tries to prove himself to Linda through working hard but becomes depressed after becoming unemployed • Mickey shows that working-class children have other opportunities that Edward does not; Mickey is given a chance by Edward to be a leader and escape the oppression he feels from his brother, school and general poverty: 'we could be blood brothers'. **Relationship between text and context (AO3):** • Mickey is used to illustrate Russell's view of a divided society; he comes from a working-class background with all its challenges, whilst Edward is from a middle-class family with its benefits • Russell uses the play to show the terrible effects of unemployment during the late 1950s and early 70s, particularly on Mickey's self-esteem and his involvement in crime • the play illustrates how education was important in achieving a person's future; Russell has Mickey and Edward attending very different schools. Reward all valid points. **Examiners must be aware that different versions of the play are available, each offering different endings.** Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
13. Journey's End	The indicative content is not prescriptive. Reward responses that explore the importance of Raleigh in *Journey's End.* Responses may include: **Interpretation of text (AO1):** • Raleigh is presented as youthful and illustrates the naivety of young men enlisting. He is eager to please the other officers and be a part of what he sees as 'romantic' • he also shows his resilience and capability as a new officer when he goes on his first raid despite being newly trained and inexperienced • he reflects class status within the army: he is a family and school friend of Stanhope, who is romantically linked to Raleigh's sister. He calls Stanhope a 'hero' and he uses family connections to be assigned to the same battalion as Stanhope • the way Sheriff uses him to show a typical innocent victim of war and to illustrate what war did to able young men • following the raid, he cannot understand how the other officers can celebrate and he chooses to eat with his men in the trenches; he does not realise this is their way of coping with the horrors of the trenches: 'and yet you can sit there and drink champagne' • how Raleigh is fatally wounded in the final battle and is comforted by Stanhope. Death is presented as something, 'frightfully dark and cold'. **Relationship between text and context (AO3):** • Raleigh represents the naïve believer in the kind of glorious war put forward in the propaganda at home that was used to recruit soldiers • the play illustrates the close relationships the men formed in the trenches and how they relied on each other for emotional support • the play also explores how men coped with the extreme fear that never went away: a fear of sudden death and the intense horrors of the front line. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
14. Journey's End	The indicative content is not prescriptive. Reward responses that show how leadership is significant in *Journey's End*. Responses may include: **Interpretation of text (AO1):** • the play is centred around the officers, the leaders within the battalion and how they work and live together in the trenches • how Stanhope is presented as a 'natural leader' and by Captain Hardy as 'the best company commander we've got'. His bravery gains him the Military Cross, surviving one of the war's deadliest battles at Vimy Ridge. As a result, he is a respected leader despite his heavy drinking • the way Stanhope can be a tough leader when he threatens to shoot Hibbert, who he sees as a 'coward', as he is trying to avoid the battle by pretending to be ill • the use of formal surnames, 'Stanhope' and 'Raleigh', normal within a public school environment, is typical of the officer class and the formal address used within the leadership ranks. When Raleigh is dying, he calls Stanhope 'Dennis' who replies with 'Jimmy', breaking the conventions of the officer class • Osborne is seen as a contrasting officer to Stanhope and is his second in command. At 45, he is presented as a father figure and endearingly known as 'uncle' by the other officers. He acts as a leader and mentor to Stanhope, helping him to cope and tries to bring reality to Raleigh with his misguided image of Stanhope as the hero • despite having hierarchical positions within the trench, the men still suffer the impact of the death of others. The deaths of Osborne and Raleigh affect Stanhope who loses his determination to continue fighting and leading the men. **Relationship between text and context (AO3):** • the play suggests that, due to the massive loss of life, the First World War was badly planned. The generals and politicians in charge were removed from the dangers of the front line • despite the different ranks within the trenches, the play explores how men of all social classes and ranks were affected by the war • the play illustrates how the war broke down the social barriers of class within the officer ranks, by juxtaposing the public school educated upper-class officers with those of the working class like Trotter, who is promoted to second in command after Osborne's death. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
15. Animal Farm	The indicative content is not prescriptive. Reward responses that show the significance of Napoleon in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • Napoleon is described as a 'fierce-looking boar' with 'a reputation for getting his own way.' Napoleon represents a tyrant who rules through a combination of terror and propaganda. He claims that he is fighting for the animals' rights as Man is the enemy • the way Napoleon prefers to work behind the scenes to build his power by secrecy and deception, in contrast to the character of Snowball who devotes himself to winning popular support through his ideas and eloquence • Napoleon illustrates the power of a tyrannical dictator. He commits many crimes against his own comrades: seizing nine puppies to use as his guard dogs; driving Snowball out of Animal Farm and forcing confessions from innocent animals and then having them executed before the other animals • Napoleon changes the rules to suit his own selfish desires instead of benefiting the other animals; at the end of the novel when the final commandment states: 'All animals are equal but some animals are more equal than others' • the transformation of Napoleon brings the farm full circle, showing that nothing has really changed. He transforms into the image of a human; he is sleeping in Jones' bed, walking on two legs, trading with humans, carrying a whip and has changed the farm back to the name of 'Manor Farm'. **Relationship between text and context (AO3):** • the abuse of Napoleon's control and treatment of Snowball is similar to when Stalin hunted down and killed Trotsky, creating a dictatorship • Napoleon, like Stalin, uses intimidation, propaganda and a reign of terror to achieve total control, making the animals' lives more miserable than they had been under Jones • the dystopian nature of the novel shows that the revolution and subsequent control by Napoleon have not only failed but destroyed many of its central characters. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
16. Animal Farm	The indicative content is not prescriptive. Reward responses that explain the importance of leadership in the novel. Responses may include: **Interpretation of text (AO1):** • Jones' inadequate leadership of Animal Farm is shown as he is constantly drunk and often failing to feed the animals. He finally dies in 'an inebriates' home' after trying to reclaim his farm • Old Major's inspirational speech and his leadership qualities act as a catalyst for the overthrow of Jones • there are conflicting styles of leadership embodied in the characters such as Snowball and Napoleon • Snowball makes a good leader by coming up with new ideas and showing empathy for the working animals. His plans and ideas revolve around providing education and better conditions on the farm. He is also a brave fighter, organising the animals during 'The Battle of the Cowshed', showing excellent leadership skills. The other animals like him and his idealism, but this makes him a target for Napoleon's aggression and ambitions • how Napoleon uses Old Major's ideas and turns them into 'Animalism', taking on the role of leader of the farm and encouraging the animals to rebel. He manages to get the support of the sheep and encourages them to chant 'four legs good, two legs bad' during debates, preventing others from giving their opinion and ultimately silencing his opposition • the pigs are shown to use their intelligence to become leaders. At the beginning of the novel this is for the good of the animals but the pigs very soon come to realise the benefits of power and tyranny for their own greed. **Relationship between text and context (AO3):** • Orwell presented the animals' rebellion as a reflection of the Russian revolution, which he felt began with noble ideals but became corrupted by poor leadership • like the animals on the farm, the peasants and the labourers in Russia were promised better lives by their leaders. In the same way the Russian leaders treated the Soviet people, the pigs on the farm use their position to exploit the other animals • Napoleon and Snowball represent the rift between Stalin and Trotsky, which led to the totalitarian leadership regime of Soviet Russia. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
17. Lord of the Flies	The indicative content is not prescriptive. Reward responses that explain the significance of Ralph in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • the novel opens and closes by focusing on the character of Ralph, 'the boy with fair hair', and the emotional journey he goes through whilst on the island • although he is only 12 years old he demonstrates a level of maturity and common sense when it comes to organising the other boys • unlike Jack, Ralph sees being a good leader as living by civilised rules. He insists on the use of the conch to enable the children to speak in turn • Ralph has the qualities of a leader, possessing a sense of fairness and justice, and he is voted 'chief' by the rest of the boys. Instead of getting caught up initially in the hunting bloodlust, he proposes lighting a fire as a beacon, something practical and sensible • he is brave and appoints himself when someone has to go and look for the 'beast'; he is able to force himself to do something he does not want to do: 'he binds himself together with his will' • towards the end, Ralph becomes just as savage as the other boys. When he wounds a pig he talks 'excitedly'. He helped to kill Simon and at the end of the novel he 'launches himself like a cat… snarling' suggesting he has become as much of a savage as the others. **Relationship between text and context (AO3):** • Golding presents Ralph as a middle-class public school boy. At the end of the novel, the officer comments that he thought British boys 'would have been able to put on a better show than that' • Golding was a teacher and wrote from his own experiences and perspective. Without rules to create a civilised influence, students might quickly resort to an undisciplined state. Ralph reflects the attempts to maintain order and rules • *Lord of the Flies* is an allegorical novel and many of its characters signify the conflict between opposing aspects of humanity. Ralph represents leadership and civilisation. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
18. Lord of the Flies	The indicative content is not prescriptive. Reward responses that explore the loss of childhood innocence in the novel. Responses may include: **Interpretation of text (AO1):** • the boys in *Lord of the Flies* are between the ages of six and twelve, a time of childhood innocence. They were normally reliant on adults to make the rules: '"we'll have to have hands up like at school"' • when the plane crash lands on an uninhabited tropical island it leaves a massive 'scar' in the beautiful untouched wilderness. The island is physically besmirched by their presence. This foreshadows the boys' transformation from civilised schoolboys to vicious barbarians, which destroys their innocence • the children let the fire go out because they want to play on the beach instead. They do not understand the importance of their responsibilities • Golding portrays the loss of innocence through the symbolism of paint. The boys gradually stop wearing their uniforms (symbolic of civilisation) and turn to war paint as a 'mask'. This signals their loss of innocence and they become wild savages • the boys' obsession with 'killing the pig' represents their decline into savagery as they focus less and less on being rescued. This results in the symbol of the pig's head on the stick, 'the Lord of the Flies', which Simon sees as the darkness within Man • Simon predicts the loss of innocence within the children and how there is no beast: 'it's only us'. He is killed just as he is about to reveal the truth. The two children who maintain their innocence, Simon and Piggy, are the ones who are killed. **Relationship between text and context (AO3):** • Simon's conversation with 'the Lord of the Flies' parallels the confrontation between Jesus and the Devil during Jesus' 40 days in the wilderness as told in the Christian gospels. As a 'Christ-like figure', Simon is a symbol of innocence • Golding used the novel to represent the evil that was unleashed during World War II and the impact it had on the innocent people of Europe • the 'forest glade' symbolises the loss of innocence. At first, it is a place of natural beauty and peace, but later in the novel it contains the bloody pig's head, a powerful symbol of innate human evil disrupting childhood innocence. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
19. Anita and Me	The indicative content is not prescriptive. Reward responses that show the significance of Anita in *Anita and Me.* Responses may include: **Interpretation of the text (AO1):** • Anita is the eponymous character of the novel, illustrating how significant she is in the story. She is not always present but her influence impacts on Meena throughout • Meena aspires to be like Anita who is three years older than her and far more confident in her knowledge of and attitude to boys. Anita always has to be the leader and changes her friendship group depending on who challenges her. She is also cruel in the way she treats her younger sister, Tracey, making fun of her in front of Meena • Anita's parents affect her behaviour and attitude to life: her father is rarely mentioned, reflecting the fact that the women run the families in Tollington; her mother is unreliable, stealing Anita's date at the Tollington fair and eventually running off with another man • Anita leads Meena astray, encouraging her to dress like the other 'Tollington wenches' rather than in her 'beautiful Indian saris'. Anita is presented as a character without scruples; she gets caught stealing from Meena • like other characters in the novel, Anita has racist attitudes, particularly towards Meena, who is meant to be her friend • at the end of the novel, Anita's poor treatment of Meena is what makes Meena reflect on the true nature of friendship. **Relationship between text and context (AO3):** • the dysfunctional nature of Anita's family and the impact it has on her growing up reflect the changes in family structure in the 1960s/70s away from the stereotypical nuclear family • Tollington is a predominantly white working-class village, where the women were generally the breadwinners. This is shown by the lack of focus on Anita's father and the way he is never referred to by name • in 1960s Britain, there were fewer people from ethnic minorities in towns and villages. Anita's ignorance and racial attitude were not uncommon at this time. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please refer to page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
20. Anita and Me	The indicative content is not prescriptive. Reward responses that consider the importance of lies in the novel. Responses may include: **Interpretation of text (AO1):** • Meena lies to her parents who are concerned about her becoming a 'social deviant'. Meena is taken to Mr Ormerod's shop by her father in order to obtain the truth about her shoplifting which highlights the strict moral standards of her upbringing • in contrast, Anita Rutter lies about her relationship with Sam Lowbridge, her father being in the Navy and receiving 'medals for blowing up the Jerries'. She does not show any remorse or concern for lying • after Meena overhears her mother telling Auntie Shaila about many of her lies, she is mortified. The implications of lies are conveyed when Auntie Shaila tells Meena that whatever she does in this life 'will come back…in the next' • Meena lies about the stolen collection tin from Mr Ormerod's shop and puts the blame on 'Baby'. This reflects Anita's influence on her, but this is limited because she still feels guilty • a pivotal point is when Meena's father tells her she must tell the truth to the policemen who want to know what happened to Tracey at the Big House. Meena reflects on past events and decides that she will only tell the truth in the future • when the necklace goes missing, Meena's parents do not believe Meena when she defends Anita, as both girls have told lies in the past. When the missing necklace is found at the end of the novel, Meena's father says 'it's come back', which is a metaphorical link to his 'lost' daughter and his realisation that Meena has stopped telling lies. **Relationship between text and context (AO3):** • Meena feels her shoplifting and lying are necessary to fit into western society and enable her to be accepted as one of the 'Wenches' in Anita's gang • Anita and Sam's racism causes Meena to realise Anita's double standards and the lies that Anita has been telling • Meena's father tells her the Indian version of *Peter and the Wolf* to warn her that if you tell lies too often, no one will believe you when you are telling the truth. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) please see page 2
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
21. The Woman in Black	The indicative content is not prescriptive. Reward the responses that explore the significance of Jennet Humfrye in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • the character of Jennet Humfrye appears throughout the story as a ghost: 'The Woman in Black'. Her appearances are significant and often foreshadow misfortune. Even when she is not present she impacts on the other characters • Kipps' job to close the estate becomes a quest to learn more about Jennet's life. Her illegitimate son was taken from her by her sister. Jennet is driven mad by the desire for revenge when her son dies in an accident on the marshes. She carries her vengeance beyond the grave and returns to haunt others • every time she is seen, a child in the village dies either from an illness or an accident. Every death in the novel is attributed to her • she is unforgiving and haunts Kipps even when he leaves Crythin Gifford: 'I felt… the hatred and passionate bitterness', leaving him in a state of fevered terror • Hill's physical descriptions of Jennet are significant as they include many stereotypical ghost-like features that distinguish her from other characters • in the park before the accident that kills Stella and Joseph, she appears a final time to Kipps resulting in the horrendous death of his wife and child: 'I had seen the ghost of Jennet Humfrye and she had had her revenge.' **Relationship between text and context (AO3):** • the story is in the form of the classic Gothic ghost story genre, in which the narrator is influenced by the supernatural events. Jennet Humfrye, as the 'woman in black', provides the ghostly element to the narrative • within Edwardian society, the perfect woman possessed high moral values. It was considered unacceptable for a woman to have a child outside of marriage, as she would risk being cut off by her family, especially if they were from the upper class, like the Drablows. In some cases, babies were taken away to hide the fact that their mothers had engaged in sexual relations out of wedlock • Hill uses the logical, rational and good character of Kipps to act as an opposite or contrast to the existence of the 'evil' Jennet Humfrye. Good versus evil is one of the main tenets of most religions. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-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.
Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

Question Number	Indicative content
22. The Woman in Black	The indicative content is not prescriptive. Reward responses that consider the ways fear is important in the novel. Responses may include: **Interpretation of text (AO1):** • the reactions of the inhabitants of Crythin Gifford who are afraid to speak about Mrs Drablow, her family past and the curse that falls on anyone who sees the ghost of Jennet Humfrye. Samuel Daily is the only villager who appears unafraid and agrees to drive Kipps to Eel Marsh House • the fear experienced by the narrator, which is enhanced by the description of the isolated land surrounding Eel Marsh House: 'out on the marshes, all was still and silent' • how Arthur feels completely helpless and frozen with fear when he hears the pony and trap, which he assumes to be real, but realises they are just ghostly apparitions • Kipps's horror from his time at Eel Marsh House makes it impossible for him to share his experiences with his family when he gets back to London and a semblance of normal life; he finds himself emotionally isolated • the way the novel ends with Kipps' fear being confirmed when he is 'paralysed' with horror on seeing Jennet Humfrye in the park just before his child is killed in a 'pony cart' accident. **Relationship of text and context (AO3):** • the use of an isolated setting to raise fear in the reader conforms to the traditional Gothic ghost story tradition • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and the fear of ghosts still exerted a powerful influence • the isolated nature of the village and Eel Marsh House reflects the widening disparity between the industrial towns of Victorian Britain and the poorer countryside communities. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
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Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
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Level 2	3–5	**intermediate performance**-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.
Level 3	6–8	**high performance**-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.

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