

Mark Scheme (Results)

Summer 2018

Pearson Edexcel Level 1/Level 2

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 fulfil 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 fulfils 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 AO1	AO2	AO3	AO4	Total marks
Component 1: Shakespeare and Post-1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Question 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 character of Lady Macbeth. Responses may include: • Lady Macbeth appears to be having a conversation with her husband whilst sleepwalking: 'my lord'. She is reliving the murder of Duncan and the murders committed by Macbeth and his followers: 'The Thane of Fife had a wife: where is she now?' • Lady Macbeth's continual attempts to wash her hands: 'will these hands ne'er be clean?', 'Wash your hands', and her obsession with the smell: 'Here's the smell of blood still!' mirrors her unsettled and guilty mind • short erratic sentences are used by Lady Macbeth to mirror her mental breakdown and distress: '- Hell is murky. – Fie, my lord, fie!' • the use of repetition: 'Out', 'Out I say!' reflects Lady Macbeth's horror and guilt at the murder and the blood she imagines she sees • the regular use of exclamations ('O! Oh, oh,') and questions ('a soldier, and afeard?') indicates that Lady Macbeth is carrying a heavy burden of guilt, which is reflected by the doctor's comment: 'The heart is sorely charged' • language used is from the lexical field of death and murder: 'grave', 'buried', 'blood', 'Hell', to show why Lady Macbeth is so distressed and talking in her sleep. Reward all valid points.

Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (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 guilt elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • Macbeth's guilt takes visual form when he hallucinates that a blood-covered dagger is leading him to murder his King and kinsman, Duncan • the tormented mental state of Macbeth is reflected after Duncan's murder when he cannot say 'Amen' • after arranging Banquo's murder, Macbeth is racked with guilt at the banquet, as he imagines the ghost of Banquo has returned to accuse him • guilt is reflected throughout the play in the form of sleeplessness. Macbeth thinks he hears a voice cry 'sleep no more' and when he does sleep he is tormented by 'terrible dreams' • the image of blood-stained hands mentioned by both Macbeth and Lady Macbeth, equates with guilt. Macbeth refers to his hands as 'hangman's hands' • at the end of the play Macbeth admits to Macduff that his 'soul is charged with blood', finally accepting his guilt. **Relationships between text and context (AO3):** • the murder of a king (regicide) went against the belief in the Divine Right of Kings, which meant that they were appointed by God • the reference to 'hangman's hands' could relate to executions which were violent and bloody • the use of sleeplessness, hallucinations and actions that were out of character would have been perceived by the audience as a sign of guilt. 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 following 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 3
	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
2(a) The Tempest	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Ferdinand. Responses may include: • Ferdinand describes the number of women he has 'admired' with the repetition of 'several, illustrating his experience and knowledge of the outside world. The use of the discourse marker 'but' before describing the impact Miranda has had on him, shows how significant she is to him in comparison • the use of alliteration: 'perfect' and 'peerless' emphasises how much he admires Miranda. The use of exclamation marks: 'dearest to the world!' suggests he is falling in love with her • Ferdinand uses and repeats personal pronouns to describe himself and Miranda and to show their emotional connection: 'I', 'you – o you'. He also uses her name to emphasise that she is very important to him • iambic pentameter, short sentences and pauses are used by Ferdinand: 'I am, in my condition, / A prince', 'a King – I would not so! -' to reflect his emotional state and status when talking to Miranda • the reference made to 'heaven', 'earth' and 'witness' could mirror his commitment to her • the list of three: 'love, prize, honour' emphasises the depth of his affections for Miranda. The lexical field of love and romance similarly illustrate how passionate Ferdinand is: 'my heart fly', 'I profess'. Reward all valid points.

Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (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
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that consider the importance of love elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Prospero displays paternal love for Miranda in the way he protects her and brings her up on his own. He calls her his 'cherubim', a heavenly being, and describes her as 'a third of mine own life' • Alonso similarly demonstrates paternal love for Ferdinand when he believes that his son has drowned. Alonso declares that he would willingly die: 'lie mudded' in the sea with Ferdinand than to live without him • Prospero's treatment of Ariel could be considered a form of love as the spirit is the only character Prospero listens to and takes advice from. He calls Ariel his 'brave spirit' and 'my delicate Ariel' • Caliban demonstrates his love for the island and uses poetic language to describe the 'sounds and sweet airs'. This contrasts with the angry and violent words he chooses when speaking to his captor, Prospero • Miranda demonstrates physical love for Ferdinand when she first sees him, describing his 'brave form'. Similarly, Ferdinand is concerned about whether Miranda is a 'maid' and 'virgin' when he first meets her, suggesting it was not necessarily romantic love between them initially more a physical attraction • Prospero's love of his books, which he appreciates 'more than his kingdom', loses him his Dukedom to his brother Antonio. **Relationships between text and context (AO3):** Ferdinand's concern over Miranda's virginity reflects the necessity for women in Jacobean times to be chaste and pure before marriage • *The Tempest* was written during the time of European expansion into the 'New World' and the creation of colonies mirroring European ideas; Caliban is exploited and his island taken from him • the way Prospero uses his power to arrange the meeting of Ferdinand and Miranda and effectively bring about their marriage, is typical of a father in Jacobean times arranging his daughter's future. 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 following 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 3
	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	Indicative content

Number	
3(a) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the Character of Lord Capulet. Responses may include: • Lord Capulet initially appears concerned about Tybalt: 'Wherefore storm you so?' and addresses him as 'kinsman' • despite Tybalt's protest about Romeo coming uninvited to the party, Lord Capulet appears an agreeable man: 'Content thee', 'let him alone', 'be patient' and is willing to accept Romeo into his house • Lord Capulet uses the personal pronouns 'I' and 'me' and addresses himself as 'master' to show his position as the head of the family and a man in control. He wishes to be seen as a genial host 'More light', 'Cheerly my hearts!' • in contrast to previously calling him 'kinsman', when Lord Capulet begins to get angry with Tybalt, he calls him by inferior titles: 'goodman boy', 'saucy boy' • the use of imperatives and repetition reflects the status Lord Capulet holds and how he does not tolerate a challenge to his position: 'Go to, go to!', 'Be quiet' • short sentences and rhetorical questions illustrate how Lord Capulet can lose his temper quickly: 'it is my will', 'He shall be endured', 'Am I the master here, or you?'. Reward all valid points.

Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (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
3(b) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that consider the importance of power elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the Prologue introduces the relationship between both families and the power of violence through the 'ancient grudge', which finally leads to the tragic conclusion • both families are controlled by the power and laws of Verona. The Prince holds the legal power and threatens the death penalty for anyone caught fighting: 'Your lives shall pay the forfeit' • the love between Romeo and Juliet is presented as a powerful force, one that has been predicted as an ill-fated relationship by the Chorus: 'star-crossed lovers' • Friar Lawrence demonstrates his power as a priest when attempting to reconcile the warring families, something no one appears to have the power to do • Lord Capulet uses his patriarchal power when he arranges for Juliet to marry Paris: 'she will be ruled in all respects by me', and controls when the wedding will take place: 'O' Thursday' • when Juliet refuses to marry Paris, Lord Capulet illustrates his power as head of the household by threatening to disown her: 'you shall not house with me' and to disinherit her. **Relationships between text and context (AO3):** • Shakespeare's audience would have associated Italy with powerful families and the obsession with status: a place where a strong sense of family honour could often lead to feuding and acts of revenge • civil disobedience could be seen as a powerful threat as it could undermine the stability to Elizabethan society • patriarchal families were the normal arrangements within households; decisions were made by the father concerning marriage. In upper-class families, children were used as pawns in enriching social and economic positions of power. 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 following 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 3
	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 Hero's feelings about Beatrice. Responses may include: • in the 'staged' conversation, which Hero and Ursula want Beatrice to overhear, Hero appears critical of Beatrice's attitude towards men and how she always finds fault with them: 'she would spell him backward'. She feels women should respect men and that Beatrice's behaviour and attitude 'cannot be commendable' • she uses a list of characteristics, many starting with if, to explain the way Beatrice has a negative outlook: 'If low', 'If speaking', 'If silent', suggesting she does not agree with her cousin's attitude • Hero's exaggerated choice of language is negative: 'none', 'never', 'wrong', to demonstrate how she can see no positive aspect in Beatrice when it comes to Beatrice's relationships with men • after Ursula's apparent criticism of Hero and her 'carping', Hero twice responds abruptly with 'No' and Ursula suggests that Hero should not interfere in Beatrice's life • Hero appears ruthless in her language through the way she wishes to 'empoison' Benedick with 'honest slanders' to stop him falling in love with Beatrice • the use of a rhetorical question and exaggeration reflects how Hero pretends to feel frustrated by Beatrice: 'But who dare tell her so?', 'press me to death with wit!'. Reward all valid points.

Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (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 presentation of women elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Benedick voices the traditional patriarchal ideology through his comment on a woman's speech: 'sharp tongues and proneness to sexual lightness' • Beatrice, when she overhears Hero describing her faults, is surprised at how she is perceived by others: 'Stand I condemned for pride and scorn…?'. She rebels against the unequal status of women, wishing she were a man • Hero, in contrast to Beatrice, is naïve, chaste and quiet, a young woman representative of Renaissance values • in arrangements about marriage, Hero is passive and willingly accepts the decisions made about her future • the male characters continually put the female characters down. Leonato orders Hero to be 'ruled by your father' • Margaret, Hero's gentlewoman, is used as a contrasting character to the higher-class women. She unknowingly helps Borachio and Don John deceive Claudio; she has a lover and tells rude jokes. **Relationships between text and context (AO3):** • Messina was a male-dominated society where honour and reputation were different for men and women. For men honour was based on success, reputation and class, whilst for women it was based on virginity and chaste behaviour • marriage was more about status than affection. Claudio appears to care more about gaining favour with Leonato rather than marrying for love. Leonato does not immediately defend Hero because he is more concerned about his own status and family honour • a truthful and faithful marriage ensured stability and prosperity, which was seen as a reflection of the relationship between a monarch and the people. 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 following 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 3
	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 Olivia's reactions. Responses may include: • Olivia is completely mystified by Malvolio's appearance, with his yellow 'cross-gartered' stockings and with his unusual behaviour as he quotes from the letter. She continually asks questions to find out what is troubling him: 'What is the matter with thee?', 'What sayest thou?' • Olivia's responses create humour and an element of ambiguity. When she says 'Wilt thou go to bed, Malvolio?' he completely misunderstands her meaning and intentions and is quick to respond in the positive • confusion is emphasised by the way Olivia repeats what Malvolio says to show that she does not understand that he is quoting from the letter he believes she has sent to him: 'yellow stockings!', 'Cross-gartered!' • Olivia uses exclamations and religious language to show her bewilderment: 'God comfort thee!', 'Ha!', 'Heaven restore thee!' This illustrates how Olivia thinks Malvolio is ill or possessed in some way and she calls upon God to help him • short sentences and references to Malvolio's physical reactions illustrate how uncomfortable Olivia feels with Malvolio's behaviour: 'Why dost thou smile so, and kiss thy hand so oft?' • the final declarative sentence, 'this is very midsummer madness', reflects how Olivia thinks Malvolio has been affected by the time of year and therefore must be mad. Reward all valid points.

Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (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 madness elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the words 'mad', 'madness' and 'madman' are repeatedly used throughout the play to describe various people and situations • Olivia asks what a drunken man is like and Feste describes drunkenness as a kind of madness: 'like a drowned man … and a madman' • madness in Illyria is considered a widespread disease and Sebastian wonders 'are all the people mad?' • the cure for Malvolio's midsummer madness is to lock him in a dark cell. Malvolio pleads with 'Sir Topas' not to think him mad, whilst Feste taunts Malvolio by insisting he is mad • Olivia refers to her obsession and love for Cesario as suffering from a 'merry madness' and thinks that she, like Malvolio, is going mad • the confusion that Viola's disguise causes starts to make Antonio seem mad to those around him. **Relationships between text and context (AO3):** • madness was often linked to illness and doctors associated the effects of mental illness as a reason for a change in emotions and behaviour. This may be seen as a reason for Malvolio's reaction to the letter and Olivia's love for Cesario • the influence of religion meant that people thought a mad patient was possessed by an evil spirit. It was said to be a punishment from God • the title of the play 'Twelfth Night' represented the period for 'Yuletide revels', a time when it was traditional to create confusion and madness by playing tricks on other people. 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 following 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 3
	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
6(a) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Nerissa and Gratiano. Responses may include: • Gratiano appears confused and tries to plead with Nerissa: 'I swear you do me Wrong!' He cannot understand why she is challenging him about the ring. He believes what he did was right: 'In faith' • Nerissa is pretending to be upset and appears to be taking what happened 'so much at heart', thereby creating dramatic irony. Gratiano regrets having given the ring to 'the judge's clerk' and upsetting Nerissa. Nerissa repeats 'you' and 'your' numerous times to sound accusatory • the relationship between Gratiano and Nerissa is mocked by Portia using short sentences and an exclamation: 'A quarrel, ho – already!'. They are arguing early in their relationship • in contrast to his earlier concern, the language used by Gratiano becomes dismissive and a little insensitive towards Nerissa. He describes the ring as 'paltry' and uses the simile to compare the inscription to 'cutler's poetry', suggesting it is cheap and worthless • the use of short sentences by both Gratiano and Nerissa, conveys the irritation they are feeling: 'No, God's my judge', 'I gave it to a youth!... a little scrubbèd boy'. Nerissa's use of a question: 'What talk you of the posy or the value?' demonstrates her apparent anger at Gratiano for his insensitivity • Portia takes the side of Nerissa in this elaborate joke and accuses Gratiano of being 'to blame' for what has happened. She considers him heartless at giving the 'gift' away so easily when Gratiano and Nerissa had sworn 'oaths' to each other. Reward all valid points.

Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (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 deception elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Bassanio borrows money from Antonio and deceives Portia into believing he is rich so that she will marry him: 'had I but the means' • Shylock deceives everyone into thinking he is a generous man: 'I would be friends with you', 'supply your present wants'; he appears to be kind by offering the money even though he hates Antonio • Lancelot Gobbo teases and deceives his blind father, Old Gobbo, by pretending he is not his son: 'I will try confusions with him' • Portia and Nerissa disguise themselves as Balthazar, a promising young lawyer, and his clerk in order to defend Antonio at the trial and thereby deceive both the court and their husbands: 'we are both accoutred like young men' • Portia and Nerissa use their disguises to test Gratiano and Bassanio by asking for their rings in payment for successfully defending Antonio and bringing about Shylock's downfall: 'I'll take this ring from you' • to cover up her deceit at being disguised as a lawyer, Portia pretends that she has been visiting 'holy crosses' with a holy man and her maid, Nerissa. **Relationship between text and context (AO3):** • Venice was a patriarchal society with very rigid laws and legal system. Portia and Nerissa dress as men to enable them to appear in court as Antonio's legal representatives • female characters were traditionally played by men or boys in Shakespearean plays as women were not allowed to act on the stage, increasing the confusion and deception • Shakespeare makes Shylock seem more human by showing that his deception of Antonio and Bassanio is born of the mistreatment he has suffered in a Christian 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 following 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 3
	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 significance of money in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • the initial description of the Birlings' house is one of privilege: 'cigars', 'champagne', 'port', 'evening dress', presenting a sense of status and wealth • Mrs Birling is portrayed as an upper-class woman who lives a life of financial security and power. She uses her power on the Brumley Women's Charity Organisation to refuse money and assistance to Eva/Daisy. Her marriage to Arthur Birling reflects the union of upper-class heritage and new money • the workers at Mr Birling's factory go on strike for more money. Arthur Birling dismisses their demands: 'We were paying the usual rates'; he feels justified in sacking Eva/Daisy as a ring-leader. As a working-class woman, a job was crucial for her survival as there were very few options available to her • Arthur Birling is more concerned about the financial state of his business than the death of a young woman. He wants to hide the fact that Eric stole money: 'I've got to cover this up as soon as I can' and would give 'thousands' to stop Eva/Daisy's death from impacting on his family • Sheila's engagement to Gerald is financially beneficial to Birling, uniting the two family businesses. Sheila has an account at Milwards, reflecting the financial status of the family. As an important and wealthy customer, Sheila is able to have Eva/Daisy sacked • Gerald uses his money and position to make Eva/Daisy his mistress and insists on her moving into his friend's rooms, financially supporting her: 'I made her take some money'. **Relationship between text and context (AO3):** • the social differences due to money are explored by Priestley. The Birlings have the comfort of a large house with servants and an account at a store in contrast to Eva/Daisy who has to turn to a charity for financial support • Gerald reflects the outlook of many wealthy men towards women within a male-dominated society, exposing pre-1914 double standards. The way Gerald keeps Eva/Daisy as a mistress illustrates the differences in gender, money and class • the play demonstrates the corruption implicit within a capitalist economy in

	which wealth, status and influence are concentrated in a small portion of the population. The few wealthy people at the top maintain the social hierarchy in order to retain their high position and power. 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 following 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 3
	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 Mr Arthur Birling is important in the play. Responses may include: **Interpretation of text (AO1):** • Arthur Birling is important as he is the head of the Birling family who are central to the play. The opening stage directions describe Arthur Birling, a wealthy and successful businessman, with a wife who is his 'social superior' • he is concerned with his status and refers to his role as a 'magistrate' and impending knighthood, to try to intimidate Inspector Goole. Arthur Birling is a capitalist and right-wing in his political views. He believes that he and his wife uphold the correct social values • the engagement between Gerald and Sheila is viewed by Arthur Birling as more of a benefit to his business, enabling the Birling and Croft companies to merge, rather than a marriage based on love: 'now you've brought us together' • Arthur Birling ironically makes incorrect judgements about the future which makes him an unreliable and pompous character. He is optimistic for the future and confident that there will not be a war or political unrest and that the Titanic is 'unsinkable, absolutely unsinkable' • Arthur Birling is a ruthless employer; he views his employees as cheap labour, believing they should be grateful to have a job and that their rights are not a matter for discussion. He feels justified in sacking Eva/Daisy and begins the tragic chain of events • throughout the Inspector's investigations, Arthur Birling's selfishness gets the better of him and he worries about how the press will view him. At the end of the play he still refuses to admit his responsibility for his part in Eva/Daisy's death. **Relationship between text and context (AO3):** • set in a patriarchal time, many middle and upper-class women married to enhance or maintain the family's social standing and power; Sheila's marriage to Gerald would benefit the Birlings' business position • Arthur Birling embodies the antithesis of Priestley's philosophy and is therefore designed as a caricature of everything that Priestley disliked about capitalism • the play takes place before the First World War and Priestley conveys the ignorant attitudes of men like Arthur Birling about the future and

	the unrest throughout Europe. 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 following 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 3
	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 explore how responsibility is important in *Hobson's Choice.* Responses may include: **Interpretation of text (AO1):** • Hobson is the eponymous hero of the play and he should be responsible for running the business and looking after his three daughters • Maggie takes on the responsibility of running the shop due to her father's heavy drinking. Maggie has to plan his life for him: 'One o'clock dinner, father' • Although, as their father, Hobson should be responsible for Alice and Vickey, Maggie acts like a mother to her sisters. She takes responsibility for arranging their marriages • Maggie sees it as her responsibility to educate and encourage Willie to set up his own business: 'You're your own master' • Willie becomes a confident, responsible and successful businessman able to stand up to Hobson: 'I'll tell you this, Mr Hobson' • Maggie and Willie take on the responsibility of looking after Hobson on condition that they run the business. Hobson is given no choice when Willie insists that the shop is renamed 'Mossop and Hobson'. **Relationship between text and context (AO3):** • the play is set during a time when the home was run by women, although men were head of the family. Maggie as the eldest daughter takes on her mother's role • traditional gender and social roles were beginning to be challenged at this time. This is seen through Willie and Maggie who choose to marry and work as a team, taking on the responsibility of running a business together • Hobson's excessive drinking was reflective of inner city life during Victorian society. The abuse of alcohol had a serious impact on people's health and on their ability to run businesses or maintain a normal family life. 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 following 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 3
	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 explain the significance of Alice and Vickey in the play. Responses may include: **Interpretation of text (AO1):** • Alice and Vickey are both controlled by their cruel father, Henry Horatio Hobson, who expects them to do what he says: 'I'm talking now, and you're listening' • Alice is quite bigoted about Maggie marrying Willie: 'what you do touches us'. She sees Willie as the 'boot hand'. She thinks Maggie's marriage will prevent her from marrying Albert Prosser • Vickey also sees herself as being above others. When Maggie instructs her to kiss Willie she protests. She tries to make excuses about attending Maggie and Willie's wedding as she thinks 'it's asking us to approve' • when Maggie uses a brass ring from the shop as a wedding ring, both Alice and Vickey are shocked. Alice says she would rather 'stay single', whilst Vickey would only marry if she could 'start properly' • both Alice and Vickey look to Maggie for guidance, decision-making and running the business: 'Oh, dear! What would Miss Maggie have told you to do?' They even rely on Maggie organising their marriages for them • when Hobson is advised by the doctor to have one of his daughters look after him, both Alice and Vickey selfishly object to him living with them. They are more concerned with his money and how much Hobson is worth: 'do you mean to tell me father isn't rich?' **Relationship between text and context (AO3):** • Alice and Vickey are typical women 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 • the attitudes of Alice and Vickey to Willie, the employee, reflected the class divide between middle-class and working-class society • despite women wanting more equality in their roles, marriage was still seen as an essential part of a woman's life. Alice and Vickey conform 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 following 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 3
	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 consider how Mrs Lyons develops throughout the play. Responses may include: **Interpretation of text (AO1):** • at the start, Mrs Lyons is a lonely and rather cold middle-class housewife whose husband is frequently away on business. She and her husband are unable to have children: 'I wanted to adopt' and it is this desire for children that leads her to acquiring Edward from Mrs Johnstone • she is a self-centred woman who uses others for her own gain. She manipulates Mrs Johnstone into giving up Edward, playing on Mrs Johnstone's superstitions and lack of education. Once she has achieved her aim, she quickly dismisses Mrs Johnstone: 'it would be better if you left' • when she adopts Edward, she becomes an over-protective and anxious mother, constantly trying to keep him in the house or garden and away from making friends with Mickey • when Mrs Lyons discovers that Mickey and Edward have become best friends, she is desperate to keep them apart as she is paranoid that he will discover the truth. She persuades her husband to move to the country, blaming it on her 'health' • her superstition, paranoia and obsession increase, leading her to believe Mrs Johnstone is following her: 'Wherever I go you'll be just behind me'. She tries to bribe Mrs Johnstone to move away and becomes more extreme when she resorts to threatening her with a knife and calling her a 'witch' • at the end of the play Mrs Lyons becomes more vindictive. When Edward has an affair with Linda, Mrs Lyons deliberately tells Mickey, knowing it will cause trouble. **Relationship between text and context (AO3):** • Mrs Lyons reflects a divided society; she comes from a middle-class background with all its benefits, in contrast to Mrs Johnstone who is from a working-class family with its challenges and problems • Russell uses the play to show the effects of materialism on people's lives. Mrs Lyons' wealthy existence fails to bring her contentment and happiness • much of the superstition in the play revolves around the disparity within the class system as represented by Mrs Lyons and Mrs Johnstone,

	initially suggesting that the lower classes are more superstitious. 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 following 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 3
	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 explain the significance of friendship in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • the friendship between Edward and Mickey is strong near the start of the play: 'I will always defend my brother'. They make a blood pact to remain friends despite coming from different social backgrounds • Mickey and Edward are educated differently, which leads to them following different lifestyles and causing a breakdown in their friendship. Edward is raised in a middle-class home and is educated at a private school; he feels restricted and this is one of the reasons he likes his friendship with Mickey. He enjoys Mickey's liveliness, bad language and risky games • both Mrs Lyons and Mrs Johnstone try to prevent Mickey's and Edward's friendship for fear of them finding out that they are brothers: 'Don't you ever come round here again'. Mrs Lyons forces her husband to move the family away to prevent Edward and Mickey being friends • Linda is a close friend of Mickey and Edward and joins in with their games, often acting as the ring leader: 'let's throw some stones through them windows'. When Mickey becomes addicted to drugs she is very supportive and encourages him to give them up • Edward's relationship with Linda finally destroys their friendship and results in tragedy: 'Friends! I could kill you. We were friends, weren't we?'. **Relationship between text and context (AO3):** • through the friendship of Mickey and Edward, Russell shows that children do not make judgements of each other even if they come from different social backgrounds • the breakdown in the friendship between Edward and Mickey revolves around the disparity between those that have money and opportunities and those that do not; Mickey, despite his good character and hard work, is mainly unemployed and constantly in debt • differences in educational opportunities, where some would benefit from private education, could cause barriers between friends. 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 following 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 3
	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 show how life in the trenches is presented in *Journey's End*. Responses may include: **Interpretation of text (AO1):** • the trenches show how the officers and men within the battalion work and live together. They are initially described as having 'not a sound or a soul … yet … thousands of Germans were waiting', to emphasise how tense life was for the men • escapism is used by the officers to alleviate the boredom: Osborne in his citing of *Alice in Wonderland*, a fictitious place where nothing makes sense; Hardy with his singing and Trotter with his time chart • the description of the trenches: rats, earwigs, mud, lice all present a harsh and squalid environment, showing how the men had to survive under the most extreme conditions. It was important that the men got along: 'shall we get on together?' • passing the time was a major part of trench life whilst waiting to go over the top. Trotter spends time talking about his gardening and shares memories of home with Osborne • humour is used in the trenches to alleviate the horrors of war. Mason describes the food and how poor the rations were: 'smells like liver… but it 'asn't got that smooth, wet look' and Osborne jokes about the 'dirt' in the tea when the dugout gets blown up • whilst others try to escape the experience of trench life, Stanhope, who is the commanding officer, turns to alcohol to alleviate the horrors. **Relationship between text and context (AO3):** • the condition of the trenches and the endless waiting around all contribute to the image of war that Sherriff knew would be familiar to many of the audience at the time • the play explores how men of all social classes and ranks had to live together in the trenches and cope with the pressures of poor conditions and rations • the play illustrates the social barriers of class within the trenches, by juxtaposing the upper-class officers with working-class men like Trotter, Mason and the regular soldiers. 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 following 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 3
	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 explore the importance of Stanhope in *Journey's End.* Responses may include: **Interpretation of text (AO1):** • Stanhope is introduced as a heavy drinker at the start of the play, through the conversation between Osborne and Hardy: 'Drinking like a fish'. At the age of twenty-one he is a Captain, leading a company of men, and is an experienced soldier who has won a Military Cross for his bravery at the battle of Vimy Ridge • despite his 'dark shadows under his eyes' reflecting the harrowing experience war has had on him, he maintains high standards and sets a good example. He has 'well cared for' uniform and 'brushed hair', showing how hygiene and tidiness are important to him. He complains about the mess the trenches are left in by the soldiers • Stanhope reflects class status within the army: he has had a public-school education typical of the officer class. He is considered a 'hero' by Raleigh, who went to the same school. Stanhope inspires great loyalty from his men • Stanhope is engaged to Raleigh's sister and resents Raleigh's presence in his company as he fears Raleigh will tell Madge about his drinking. His relationship with Madge presents a caring side to Stanhope when he talks tenderly about her • despite his good character, war reveals Stanhope has a darker side when he threatens to shoot Hibbert, who he sees as a 'coward'. He also forces Raleigh to hand over his letter to Madge and is angry when Raleigh eats with the men and not the officers • in contrast, he is also presented as being very human. In the closing scene of the play, Stanhope shows intense humanity as he comforts the dying Raleigh. **Relationship between text and context (AO3):** • Stanhope represents the characteristics cultivated in young men through the public schools at the time and how leadership qualities were important in serving officers • the play illustrates the close relationships the men formed in the trenches and how they relied on each other for emotional support. Stanhope relies on Osborne for his support and guidance • the play also explores how men coped with the extreme fear that never went away: a fear of sudden death and of the intense horrors of the front line; for Stanhope, it manifested itself in heavy drinking. 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 following 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 3
	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.

British Novel

Question Number	Indicative content
15. Animal Farm	The indicative content is not prescriptive. Reward responses that explain the significance of violence in the novel. Responses may include: **Interpretation of text (AO1):** • Mr Jones, the owner of Manor Farm, and his men use violence to keep the animals under control and to maintain power: 'cruel whips' • the animals use violence in the 'Rebellion' to fight back against the men: 'they flung themselves upon their tormentors'. The animals surprise the men with their successful 'uprising' and drive the men from the farm • Jones and his men use violence to try to recapture the farm in the Battle of the Cowshed: 'Jones… with a gun in his hand'. The animals led by Snowball retaliate with an ambush and a violent attack: 'gored, kicked, bitten, trampled' • Napoleon uses violence to attack Snowball and drive him off the farm. The nine dogs that Napoleon has reared act as his police and intimidate the animals with threats of aggression: 'fierce-looking as wolves' • violence is used by Napoleon and the dogs to get the other animals to confess their involvement with Snowball. The confessions and executions lead to a bloodbath in the barn: 'there was a pile of corpses' • the animals again are forced to retaliate with violence when the men try to attack the farm for the second time and manage to blow up the windmill: 'It was a savage, bitter battle'. **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, Napoleon uses intimidation and violence to control the other animals • Napoleon and Snowball represent the rift between Stalin and Trotsky, which led to the totalitarian and violent 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 following 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 3
	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 show the importance of Snowball in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • Snowball follows the tenets and thinking of Old Major and devotes himself to developing the animals' intellectual, physical and moral lives. He is a confident speaker and is initially respected by the other animals • literacy is introduced by Snowball and he paints the Seven Commandments on the barn wall: 'it was Snowball who was best at writing'. He is able to read and eventually reduces the Commandments to one precept: 'Four legs good, two legs bad' • during the Battle of the Cowshed, Snowball shows great knowledge of battle strategy and bravery: 'He himself dashed straight for Jones', having no thought for his own safety • Snowball suggests the building of the windmill to help aid food production, run machinery, produce electricity and supposedly give the animals more leisure time. Despite opinion being divided, as Snowball is an eloquent speaker he is able to convince the other animals of the windmill's benefits, despite Napoleon saying it is 'nonsense' • Snowball is seen by Napoleon as a threat to his leadership and has him chased from the farm: 'They dashed straight for Snowball' • Napoleon uses Snowball as a scapegoat, blaming him for anything that goes wrong on the farm: 'Snowball had… introduced poison into Napoleon's food'. Napoleon convinces the animals that Snowball was never brave during the battle and was actually on Mr Jones' side. **Relationship between text and context (AO3):** • Animal Farm is an allegory for the Russian Revolution. The animals' dissatisfaction with their lives represents the working-class struggle which led to the Rebellion and a brief period of equality • the treatment of Snowball and Napoleon's abuse of his power is similar to when Stalin hunted down and killed Trotsky, creating a dictatorship • the dystopian nature of the novel shows that the Rebellion 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 following 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 3
	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 control in the novel. Responses may include: **Interpretation of text (AO1):** • *Lord of the Flies* explores how a group of young English boys, initially having been controlled by a civilised society, become violent and savage. Ralph and Simon are the civilised boys who use control to protect the younger boys and advance the good of the group; Jack and Roger use control to gratify their own desires, treating the 'littluns' as objects for their own amusement • Ralph is voted leader and takes control, which is symbolised by the conch. He organises the building of huts and suggests ways to help with their rescue: 'We must make a fire' • Jack, as chapter chorister and head boy, is in control of the choir: 'Choir! Stand still!' He is furious when Ralph is chosen as the leader on the island: 'I ought to be chief' but becomes the leader of the hunters. The more savage Jack becomes after killing the pig, the more control he has over the rest of the group • Jack uses the idea of the beast as a means of control. The beast represents a threat to the other boys, symbolising their fear of the unknown • the conch shell is used as a form of control and order. The shell governs the meetings and only the boy holding the conch may speak: 'Jack held out his hand for the conch.' As the boys become more savage the conch shell loses its power. The boulder that kills Piggy crushes the conch shell • at the end of the novel any form of control has been removed and civilisation breaks down; the boys have become wild, savage and barbaric. The arrival of the officer and the boys' rescue, re-establishes adult control over their lives. **Relationship between text and context (AO3):** • the Cold War between liberalism and communism forms the background to the novel. Ralph attains control through democratic means, whilst Jack uses force • Golding was a teacher and wrote from his own experiences and perspective. Without control, students might quickly resort to an undisciplined state • *Lord of the Flies* is an allegorical novel and many of its characters signify the conflict between good and evil. 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 following 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 3
	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 importance of the beast in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • the beast acts as one of the most important symbols in the novel, representing both the terror, the desire for violence, power and savagery that lurk within every human being: 'the darkness of man's heart' • the boys' fear of the beast becomes an increasingly important aspect of their lives, especially at night, from the moment the first 'littlun' claims to have seen a 'snake- thing'. The beast becomes real when Jack and Ralph find the dead body of the parachutist on the mountain: 'the creature lifted its head' • Jack becomes obsessed with the thought of killing the beast: 'All you can talk about is pig, pig, pig!' Ralph is more practical, concerned with building shelters and keeping the fire burning • Jack together with the hunters manipulate the boys' fear of the beast to their own advantage. Jack continues to suggest that the beast exists when he knows that it probably does not. By manipulating the boys, Jack gains power over them and turns them against Ralph • Simon realises that the beast is not necessarily something that exists outside in the jungle. He believes that it already exists inside each boy's mind and soul, the capacity for savagery and evil that slowly takes over them • the boys' behaviour is what brings the beast into existence; the more savagely the boys act, the more real the beast seems to become. By the end of the novel the boys are leaving it sacrifices and worshipping it like a god. **Relationship between text and context (AO3):** • 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 beast is used symbolically to represent the way some authoritarian governments instil fear into their people by using threats and the suggestion that society will break down without control • the sacrifice of the pig in the novel and the placing of its head on a stick as an offering to the beast could be seen as symbolic of evil. 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 following 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 3
	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 Demandl 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 Demandl 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 Demandl 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 Meena's parents in the novel. Responses may include: **Interpretation of the text (AO1):** • Mr and Mrs Kumar are significant in that they emphasise the challenges of a Punjabi family living in a Midland working-class industrial region of Britain • Meena's parents had an arranged marriage but are very much in love and provide Meena with a stable home. Their extended family and the Indian community are important to Mr and Mrs Kumar who display generous hospitality at family gatherings • when Sunil is born, Meena's mother has difficulty coping without a support system until Nanima arrives. Meena realises her mother will no longer be exclusively hers • Mr Kumar is a loving and responsible father, who imparts his high moral standards to Meena and is admired by her: 'he could hold the planets in the palm of his hand'. He understands his daughter, whilst her mother is less able to understand her; she finds it hard to relate to Meena: 'Why do you do this, Meena?' • Mr and Mrs Kumar come to England to give Meena a good education and to get her into the 'posh girls' grammar school'. Meena is often worried about living up to her parents' expectations, especially as her mother is a teacher. However, towards the end of the novel Meena learns to appreciate what her parents have done for her • Meena's parents strive hard to retain as much of their cultural heritage for the family as possible, such as growing herbs in the garden to garnish their Indian meals, unlike their neighbours who have 'blazing rhododendrons and grinning gnomes'. **Relationship between text and context (AO3):** • the importance of family and cultural heritage is set against the changes in family structure in the 1960s. Meena's parents reflect a different cultural way of living and bringing up a family • Tollington is a predominantly white working-class village, where the women play a significant role in running the home and working in the local factories • in 1960s Britain, there were fewer people from ethnic minorities in towns and villages. 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 following 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 3
	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 Demandl 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 how friendship is important in *Anita and Me*. Responses may include: **Interpretation of text (AO1):** • the friendship between Meena and Anita is important throughout the novel. Meena refers to Anita as her friend, but at the fair the fortune teller questions 'is she?' Anita does not act like a friend and is a bad influence on Meena. When Anita betrays their friendship, Meena is devastated: 'I saw everything crumble around me' • Anita uses friends to suit her. Although she has both Fat Sally and Sherrie, she always forms a pair with one, and leaves the other one following behind: 'These am me mates, Sherrie and Sally'. Meena wants to be like Anita and to become one of the 'Tollington wenches' • Anita likes to control other people and one of the reasons Meena is such an ideal friend for her is that Meena is three years younger and will always follow Anita's lead. Meena starts to grow up when she realises that being friends with Anita is not such a good idea: 'those you called friends could suddenly become tormentors' • Meena is attracted to Sam Lowbridge and flattered by his attention. When he comments on his racist remarks at the spring fete he denies that they were directed at Meena. Sam's destructive friendship with Anita demonstrates the true intensity of his racist feelings • Nanima is like a friend to Meena. She teaches her Punjabi, tells her stories of India and helps her come to terms with her heritage • meeting Robert in hospital helps Meena realise what a real friend is. His death is upsetting to Meena, but her friendship with him helps her to grow up, enabling her to break away from Anita. **Relationship between text and context (AO3):** • Meena is initially impressed by Anita's behaviour and reputation which enables her to become closer to English culture and rebel against her Indian background • the visit of Nanima helps Meena appreciate her background and diversity, enabling her to realise who her real friends are • living in a small Midlands village in the 1960s as a young Indian girl meant Meena had to make friends within a white working-class community. 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 following 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 3
	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 ways mystery is created in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • the way Kipps tells the story from a first-hand perspective and slowly reveals his horrific experience as the novel progresses, creates the mystery and horror of his journey: 'the experience would never leave me' • the residents of Crythin Gifford appear mysterious. Initially they seem friendly: 'my impressions…were distinctly favourable', where farmers were all greeting each other and shaking hands and the Gifford Arms is presented as comfortable and warm, providing Kipps with a good meal. However, Crythin Gifford hides a dark and mysterious secret and many of the inhabitants avoid speaking about it: 'the now familiar mystery' • Mr Jerome is presented as a mysterious and guarded man: 'a somewhat shuttered expression'. His appearance is of a man who is haunted by his past and Kipps later discovers that this is because his child had died • Eel Marsh House's mysterious location appeals to Kipps. He initially sees it as 'a modest house', 'I rather liked this lonely spot'. However, when the story gradually unfolds it becomes a sinister place: 'isolated', 'gaunt' and containing a 'burial ground' • the unknown woman in black and her sudden appearances add to the mystery for Kipps and what has happened at Eel Marsh House. His first impression is that she is a mourner at the funeral suffering from a 'wasting disease'. Later Kipps realises she is a ghost although her appearance is of a fully embodied woman: 'she was dressed in deepest black' and her eyes were sunken • the mystery of the secrets that were linked to Eel Marsh House are emphasised by the large number of 'letters, receipts, legal documents, notebooks' kept by Mrs Drablow. The ghostly experience Kipps has on the causeway, of the pony and trap and the child dying, adds to the mystery of the story. **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. The mystery of Jennet Humfrye provides the ghostly element to the narrative • the mystery of Eel Marsh House, its history and isolation from the village reflect the disparity of the industrial towns of Victorian Britain and the poorer countryside communities • Kipps' character as logical, rational and good acts as an opposite or contrast to the existence of the mysterious Jennet Humfrye. 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 following 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 3
	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 mothers are presented in the novel. Responses may include: **Interpretation of text (AO1):** • Jennet Humfrye is an unmarried mother, who was pressured to give up her son 'because she had no choice.' She is banished by her parents and has to move away from Crythin Gifford. She is a loving mother who is reluctant to let her son go. The 'pain of being parted from him' forces her to return to Crythin Gifford to be able to see him • Jennet's letters present the depth of her motherly love for Nathaniel and her grief at his death. Through her own voice the reader feels sympathy for her: 'I think my heart will break'. She is 'filled with hatred' and seeks revenge after her death by haunting Eel Marsh House and her sister • Alice Drablow is the sister of Jennet Humfrye and becomes Nathaniel's adoptive mother. Initially reluctant to let Jennet see her son, she relents and allows her to visit occasionally but to 'never see the boy alone'. Jennet blames Alice for Nathaniel's death • the nursery in Eel Marsh House is presented in a way to suggest a caring mother; it is lovingly furnished and full of toys, paints and books, with the bed neatly made up and clothes still in the wardrobe • Jennet's maternal feelings after Nathaniel's death cause her to go mad and she contracts a wasting disease which finally kills her. Her madness warps her mind and she starts to target other people's children: 'the hauntings began', 'a child has died' • Isobel, Kipps' step-daughter, is a caring and charming mother. Arthur says that although Esme wishes Isobel were a little 'less staid', he does not. Jennet and Isobel act as contrasts; the placid, fair, plump Isobel is seen as a perfect mother whereas Jennet is vengeful and cruel. **Relationship of text and context (AO3):** • the setting of the novel and the isolation of Eel Marsh House are in keeping with the elements of the Gothic genre • superstitions and the fear of ghosts still exerted a powerful influence in an isolated village community. The villagers were terrified of Jennet Humfrye and the deaths of their children as a result of her revenge • falling pregnant without being married was considered shameful and brought disgrace on a family. Jennet is forced by her family to give up her son and move away from the Crythin Gifford. 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 following 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 3
	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.

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