Mark Scheme (Results)

Summer 2019

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 the Porter. Responses may include: • The Porter, speaking in prose, humorously imagines himself to be the porter of the gates of Hell, welcoming in sinners: 'if a man were a porter of hell-gate', 'turning the key'; his speech is like a stand-up comedy routine and adds a light-hearted opening to the scene in contrast to the topic he is discussing • the Porter describes the various types of sinner he is letting in: 'farmer', 'English tailor', typical professions recognised by the audience • short erratic sentences are used by the Porter to mirror his frustration at being disturbed and to reflect the frantic nature of the caller knocking on the door: 'O, come in, equivocator!', 'Never at quiet!' • language used is from the lexical field of death and Hell: 'hanged', 'devil', 'Beelzebub' and presents a dark and ominous feel to the Porter's speech • repetition, 'Knock, knock, knock', and questions, 'who's there?', indicate that the Porter has a short temper and is irritated by the disturbance to his night • when Macduff and Lennox enter, the Porter acknowledges their senior position: 'sir' but his language and joking convey he lacks respect and breaks social conventions • the Porter jokes about the effects of alcohol on the body by using a list of three: 'nose-painting, sleep and urine,' and using sexual innuendos and word play to create humour: 'provokes desire', 'sets him on, and takes him off'. 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 evil elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • the theme of evil is introduced through the witches and their prophecy that Macbeth 'shalt be King hereafter!' They also appear to have the power to predict the future; to defy normal physical laws of the weather and to have guiding spirits: 'Greymalkin', 'Paddock' • Banquo warns Macbeth about the witches and how they might be leading him into evil: 'the instruments of darkness'. He later fears that Macbeth 'played'st most foully' to gain the position of king • Lady Macbeth calls upon 'evil spirits' to 'unsex' her and to give her the unnatural strength to help Macbeth kill Duncan. Macbeth displays characteristics that would be considered evil - selfishness, obsession and cold-blooded murderous intent • on the night of Duncan's death, Lennox describes how the 'night has been unruly' and that there were 'strange screams of death' to reflect the evil nature of the storm • an evil image of a blood-covered dagger is seen by Macbeth, leading him to murder Duncan. Following the murder of Banquo, Macbeth imagines he sees the ghost of Banquo tormenting him • Macbeth is unable to sleep and believes that he hears evil voices mocking him and crying 'sleep no more'. He is also tormented by nightmares • at the end of the play Macduff calls Macbeth a 'hell-hound' and monster for all the evil deeds that Macbeth has committed. **Relationships between text and context (AO3):** • witches and the subject of witchcraft were a significant part of society during James' reign. James was an expert on witchcraft and wrote a book on the subject called Demonologie • the murder of a king (regicide) was seen as an evil crime and went against the belief in the Divine Right of Kings, which meant the kings were appointed by God. James I was supposedly descended from Banquo • the play reflects the social expectations that good will always overcome evil. 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 Prospero. Responses may include: • Prospero is presented as a hospitable host inviting the king, Alonso, to his 'cell' and offering to take him to his 'ship' and 'Naples'. He uses courteous language to address his guests: 'please you' • when speaking to Ariel, he appears caring and compassionate, agreeing to set Ariel free: 'be free, and fare thou well!' • a list of three: 'calm seas, auspicious gales, /And sail so expeditious', emphasises how much he wants to help Alonso and his companions and reflects the power Prospero has over the elements • Prospero conveys his joy at his daughter's marriage to Ferdinand: 'of these our dear-belovèd' and his impending retirement in Milan. He uses the pronoun 'my' to show how important it is for him to return home • the frequent use of 'you' and 'your' by Prospero in the epilogue can be seen as an invitation to the audience to release him from the island. He uses repetition to request he be 'pardoned' by them • the epilogue uses metaphors: 'good hands' for applause and 'gentle breath' for cheers to represent that the fate of Prospero or that of the actor is in the power of the audience • short sentences, enjambement and rhyming make Prospero's speech appear hurried and frantic, as if he is trying to conclude the play quickly and return to Naples. 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 authority elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Prospero displays an important position of authority over the elements and uses his 'Art' to create the tempest. Magic helps Prospero to maintain authority over the other characters and the sequence of events on the island • Miranda is subject to Prospero's control; he withholds or provides her with information and dictates when she sleeps or wakes: 'thou art inclined to sleep'. Her meeting with Ferdinand and subsequent engagement are authorised by Prospero • Ariel and Caliban are both subject to Prospero's authority. Caliban is threatened with 'cramps' and 'side-stitches' if he does not obey Prospero, whilst Ariel is promised 'liberty' for performing the tasks Prospero demands • Antonio gains an important position of authority through his 'treacherous army' and takes over Prospero's 'dukedom' in Milan. He abuses his position of authority by trying to drown Prospero and Miranda at sea • in the subplot, Stephano tries to gain authority over Caliban and Trinculo when they plan to overthrow Prospero. Stephano envisages his own reign and control over the island: 'I will be King' • the Boatswain holds authority over the sailors and uses his position during the storm to gain control over the passengers. He demands they 'keep below' as they 'mar [our] labour'. **Relationships between text and context (AO3):** • the use of magic was taken very seriously during Shakespeare's time due to the lack of education and no natural explanation for certain events such as famine or plague • the colonisation of the 'New World' by European authorities imposed European ideology and philosophies on the inhabitants, who were subjugated and exploited by these new authoritarian rulers • the authority of the king and the right to rule also reflected the worries about instability in England and Europe and the future royal succession. 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
3(a) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Juliet. Responses may include: • Juliet demonstrates her fear at the prospect of taking the potion. The use of alliteration: 'faint cold fear … freezes' and her frequent use of questions convey her anxiety: 'Shall I be married then tomorrow morning?' • the closeness of Juliet's relationship with her nurse and how she relies on her for support and guidance are shown when Juliet considers calling her back to 'comfort' her • the use of stage directions: 'taking out her knife', 'placing the knife … by her bed' illustrates Juliet's courage and her determination not to marry Paris. If the potion does not work, she is still prepared to kill herself • the repetition of 'what if' and 'how if' suggests Juliet still has doubts; she is unsure whether to trust the Friar as he might be trying to poison her to avoid marrying her for a second time: 'hath ministered to have me dead' • Juliet uses personification to describe the tomb and how its 'foul mouth' does not breathe in any 'healthsome air', to mirror her horror at the thought of being suffocated in the tomb. The language links to the theme of nightmares and horror: 'terror', 'festering', 'shroud' • exclamatives illustrate how Juliet is terrified by the fear of dying: 'Nurse!', 'There's a fearful point!' 'Alack, alack!' 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 fate elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the Prologue introduces the ill-fated relationship between Romeo and Juliet who are described as 'a pair of star-crossed lovers' whose love is 'death-marked' • Romeo's encounter with a Capulet servant enables Romeo to attend the Capulet feast, and to meet Juliet. It is fate that makes this encounter possible. Romeo claims it is his 'fortune' to have read the invitation • Friar Lawrence warns Romeo that people's impulsive actions often have very negative and destructive consequences. This warning suggests that Romeo's fate is already predetermined • Romeo and Juliet constantly see omens. Romeo thinks something is 'hanging in the stars' and when he believes that Juliet is dead, he cries out, 'Then I defy you, stars', suggesting that the love between Romeo and Juliet is in opposition to the decrees of destiny • after being stabbed, Mercutio yells out in anger, 'a plague o' both your houses'. His curse acts as a reminder that the tragedy is fated by other people's actions • fate intervenes so that a plague prevents Friar John from delivering Friar Lawrence's letter to Romeo and as a result Romeo buys the poison to kill himself. The tragic timing of Romeo's suicide and Juliet's awakening are indications of fate that bring about the young lovers' deaths. **Relationships between text and context (AO3):** • many Elizabethans believed in predestination, the idea that your fate was determined in the stars. Some families often consulted astrologers for predictions and horoscopes before a marriage or when travelling • maintaining status and power would have had a dramatic impact on the fate of marriages between families • civil disobedience between families would be seen as a threat to the stability of Elizabethan 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.

Question Number	Indicative content	
4(a) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents different opinions of Hero. Responses may include: • Claudio shows his instant fascination with Hero through his repetitive questioning of Benedick: 'didst thou note the daughter of Signior Leonato?', 'Is she not a modest young lady?' He comes across as a love-struck young man • Benedick uses a list of three to convey how little he thinks of Hero: 'too low … too brown … too little' and how he does 'not like her'. He mocks Claudio by asking him if he would 'buy her' • Claudio respects Benedick's opinion and asks him to 'tell [him] truly' what he thinks of her: 'speak in sober judgement'. Benedick is fairly brutal in his replies and states he does not consider Hero 'the sweetest lady' he has seen • the use of a metaphor by Claudio to describe Hero as 'a jewel' illustrates how in love he is with her and how he sees her as something precious • Benedick compares Hero's beauty to that of Beatrice who despite her 'fury' he considers more beautiful: 'exceeds her in beauty' • Claudio appears to dismiss Benedick's opinions of Hero. Despite Benedick advising him to 'have no intent to turn husband', Claudio concludes by saying he wishes 'Hero would be [his] wife'. 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 importance of love elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the love of Claudio and Hero is of central importance; however, when he suspects her of infidelity, he decides to 'shame her'. When Claudio's love for Hero is re-established, some may consider that Claudio learns that love is about more than just appearances • Hero's attitude to love is important because it is naive. She accepts her father's desire for her to marry Claudio without knowing him and allows Don Pedro to woo her on Claudio's behalf: 'Hero is won' • Beatrice and Benedick initially belittle the idea of love. Beatrice says she would rather 'hear her dog bark at a crow' than to have a man declare his love for her and Benedick would rather 'live a bachelor' • Beatrice and Benedick constantly insult each other, yet are quick to believe that the other one loves them: 'Can this be true?' Their love develops gradually and appears more genuine than the love between Claudio and Hero • Benedick's love for Beatrice is tested when she asks him to protect her cousin's honour and 'kill Claudio'. Even when they are to marry, they still mock their love for each other: 'I take thee for pity', 'to save your life' • as a proud father, Leonato shows the importance of familial love and duty. He encourages Hero's marriage to Claudio and wants the best for her; however, his love for her is challenged when Claudio accuses Hero of being unfaithful. Leonato is more concerned about his reputation, preferring Hero to die rather than to be 'dishonoured'. **Relationships between text and context (AO3):** • Claudio's and Hero's love is based on the concept of courtly love and the set of relationship rules and rituals that dictated how wealthier men and women were supposed to socialise at court • the arrangement of a good marriage was more important than the love of the couple. Claudio appears to care more about gaining favour with Leonato than marrying for love • a truthful and faithful relationship ensured stability and prosperity, which were 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 the reactions of Sebastian and Viola. Responses may include: • Sebastian is confused and astonished, thinking he is seeing his double: 'I never had a brother'. He uses personification of the sea: 'Whom the blind waves and surges have devoured' to convey the horrors he felt when he believed his sister had drowned • a list of three and consecutive questions are asked by Sebastian to show his amazement and confusion at seeing Viola: 'what countryman, what name, what parentage?' He appears desperate for answers and clarification that she is alive • Viola is distrustful and concerned that Sebastian is an evil 'spirit' who has come to frighten her. Sebastian is equally distrustful as Viola looks like a woman but is dressed as a man: 'were you a woman' • Viola and Sebastian are amazed that they share the same father: 'my father had a mole', 'and so had mine' and that he died when Viola was 'thirteen years'. The use of an exclamation by Sebastian when he recalls his father's death: 'O!' may illustrate how surprised he is at the coincidence • Viola appears ashamed of her appearance: 'masculine usurped attire'. She sees it as a barrier to their happiness. She uses a list of three: 'place, time, fortune', to explain that when everything comes together her identity will be properly revealed to Sebastian • declarative sentences are used by Viola to add detail to the storyline and to explain to Sebastian how she was 'preserved' by a captain and how thankful she is to the captain for his 'gentle help'. 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 suffering elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Orsino exhibits physical suffering in his love for Olivia. Through his lethargy and interest in melancholic music, he laments the nature of love and how it is like a deadly pack of 'cruel hounds' • Olivia is suffering through the death of her brother. She is deep in mourning trying to keep her brother's 'dead love' fresh in her memory; she has vowed to live like a nun, cloistered and weeping, for seven years • Olivia describes love as a 'plague' when Cesario fails to return her affections. She suffers the heartbreak of rejection • the shipwreck causes Viola and Sebastian to suffer as they both think each other has drowned. Viola cries out that her brother is 'in Elysium', the land of the dead, whilst Sebastian drowns her 'remembrance' with his tears • dressed as Cesario, Viola's realisation of her romantic predicament deepens the suffering she feels: 'my state is desperate'. She is unable to act on her love for Orsino and realises Olivia is in love with her in the guise of Cesario • Malvolio suffers humiliation at the hands of Sir Toby, Sir Andrew, Maria and Fabian, through the prank they play on him with the fake letter from Olivia. He also suffers humiliation when locked in a dark room and tormented by Feste pretending to be the 'great scholar', Sir Topas. **Relationships between text and context (AO3):** • sadness and suffering were believed to be a sickness like modern depression, resulting from an imbalance in the body. Sadness was thought to arise from love, primarily narcissistic self-love or unrequited romantic love • women were expected to be under the protection and guidance of the males within their household and not seen as independent • the title of the play 'Twelfth Night' represented the period for Yuletide revels, a time when usual societal expectations were broken. It was traditional to change appearance through the use of a disguise. 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 character of Bassanio. Responses may include: • Bassanio expresses his amazement when opening the casket. He asks a number of questions to convey his joy at discovering the picture of 'fair Portia' and the scroll predicting the outcome: 'What find I here?' • the use of sibilance to describe Portia's 'severed lips', the repetition of 'sweet' and the use of metaphor to describe how her breath is 'sugar' illustrate how much Bassanio is captivated by the beauty of Portia • a further metaphor is used by Bassanio to describe the colour of Portia's hair and how it has been 'woven' to 'entrap the hearts of men'. His intimate and physical description of Portia shows the depth of his affections • language used by Bassanio is romantic and poetic: 'golden', 'creation', 'praise', 'fair lady'. He suggests through the use of personification that even Portia's shadow 'doth limp' behind her because of her beauty • Bassanio behaves in a gentlemanly way by asking for Portia's permission to kiss her: 'by your leave'. Before the reading of the scroll, Bassanio's language was in blank verse form, whilst after the reading his language changes to rhyming couplets to convey his romantic feelings • the final extended simile compares Bassanio's feelings to the confusion and incredulity felt by a contender when 'hearing applause' and shouting from the audience. He is so 'giddy' with happiness he is unsure how to react • the list of three: `confirmed, signed, ratified', links to the language of business and law and suggests the relationship could also represent a good business arrangement for Bassanio. 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 power elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the play deals with the importance of the power of money and how Antonio risks everything for Bassanio to enable Bassanio to woo Portia: 'my purse unlocked to your occasions'. Shylock is accused of caring more about money than his own family: 'O, my ducats! O, my daughter!' He equates his own daughter with money • through his final Will and Testament, Portia's father has the power to determine her choice of husband. Any man who wants to marry her has to pick one of three caskets: 'I cannot choose one'. Portia lacks any power to make her own decision • Shylock has power over Bassanio and Antonio with the loan agreement. This is important as it is central to the play. He sees it as a way to gain retribution for the way Antonio has 'rated' him in the past, calling him a 'cut-throat dog'. Instead of repayment of the money he demands an 'equal pound' of his 'fair flesh' at the trial • in her role as Balthazar, a 'young doctor of law', Portia has the power of rhetoric when she defends Antonio. She uses Venetian law to prevent Shylock killing Antonio: 'by the laws of Venice' he must not shed one drop of blood • the Duke also has the power of Venetian law when presiding over the trial. He makes the final decision against Shylock and the punishment he must face: 'He shall do this'. Antonio similarly holds power in the courtroom in deciding how Shylock's money must be divided and how Shylock must 'become a Christian' • love is an important and powerful element within the play: Bassanio risks Antonio's life for the love of Portia; Antonio displays love for his friend Bassanio; Jessica is willing to risk everything for love and run away with Lorenzo, and Portia and Nerissa trick Bassanio and Gratiano to test the power of their love. **Relationship between text and context (AO3):** • Venice was a patriarchal society where the arrangement of a good marriage was often more important than the love of the daughter. Despite her father's death, Portia's marriage is still determined by him through his final Will and Testament • Venetian society was famous for its unique and strict laws and legal system. This system attracted wealth to the country as foreign traders were confident that they would be fairly treated by the courts • the lending of money at interest, usury, was condemned by the Church as it encouraged people to charge excessive rates of interest. Individuals caught would be prosecuted. Jews were particularly condemned for usury. 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 importance of the Birling family relationships in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • at the opening of the play the Birling family relationships appear strong. The Birlings are 'celebrating a special occasion', the engagement of Gerald and Sheila. Following the arrival of the Inspector, the true nature of the family and how they will need to adjust their relationships is revealed • Mrs Birling treats Sheila like a child. She thinks Sheila's interest in Eva's/Daisy's death is 'morbid curiosity', rather than a sense of guilt, and tries to send her to bed. When Sheila points out that her mother's comments are only making things worse, her mother dismisses her as being 'over-excited' • Mrs Birling also treats Eric like a child. She is unaware of Eric's drinking: 'He's only a boy', 'there must be some mistake'. She has the inability to accept Eric's involvement with Eva/Daisy, which emphasises how little she knows her son • Mr Birling blames the Inspector for disrupting the evening and the 'nice little family celebration tonight'. He questions Sheila's 'loyalty' to the family when she is honest about Eric's lifestyle • Eric loses respect for both of his parents: 'I'm ashamed of you … both of you'. When Eric realises that his mother turned Eva/Daisy away, he turns on her: 'my child – your own grandchild – you killed them', illustrating how angry he is with her • attitudes to Eva's/Daisy's death are different within the family. Mr and Mrs Birling show no remorse or blame for what happened, whilst Sheila and Eric accept responsibility. **Relationship between text and context (AO3):** • Mr Birling reflects the attitude of many wealthy men of business to their workers. Eva/Daisy is sacked by Mr Birling without any concern for her welfare or future • it is Priestley's view that the play would demonstrate the inequality within a capitalist economy in which wealth, status and influence are concentrated in a small portion of the population and are likely to lead to corruption • set in a patriarchal time, many middle-class and upper-class women married to enhance or maintain the family's social standing and power; Sheila's marriage to Gerald would benefit the Birling's family position. 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 the ways the Inspector is significant throughout the play. Responses may include: **Interpretation of text (AO1):** • the Inspector's appearance is significant as he acts as a catalyst, making things happen and enabling secrets to be revealed by the other characters. He maintains the role of a police inspector working very systematically: 'one person and one line of enquiry at a time'. His name is a play on the word ghoul suggesting a ghostly presence • the timing of the Inspector's entry, when Mr Birling is explaining how 'every man must look after himself', is significant. He acts as the antithesis of Mr Birling by providing a moral perspective on Eva's/Daisy's death • he is presented as a figure of authority and deals with each member of the family very firmly: 'massively taking charge'. He is not impressed when he hears about Mr Birling's influential associates: 'Chief Constable, Colonel Roberts' and he cuts through Mrs Birling's obstructiveness • he appears omniscient, able to see everything that each character has said or done: 'he knows, of course he knows', 'somehow he makes you'. He manipulates the development of events: who will speak and when; who may or may not leave; who will or will not see the photograph • the Inspector promotes the philosophy that people's actions can affect lives: 'we are all responsible'. He sees the world as a community where everyone should be helping each other • in his final speech, the Inspector provides the moral dimension to enable the other characters to see they can find forgiveness through future good behaviour: 'members of one body'. Despite being a policeman, he is more concerned with morality than legality • the double twist at the end of the play and Gerald's revelation that there is no Inspector Goole at the police station, questions the existence of the Inspector. **Relationship between text and context (AO3):** • the Inspector embodies the philosophy of Priestley and is used to highlight everything that Priestley disliked about capitalism • the play takes place a few years before the First World War and the Inspector highlights the ignorant attitudes of men like Arthur Birling about the future and the unrest throughout Europe • social responsibility is explored by Priestley through the character of the Inspector. The older Birlings are set in their ways with their attitudes to the working class, whilst the younger Birlings reflect a more forward-thinking generation. 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 the significance of the Hobson family in the play. Responses may include: **Interpretation of text (AO1):** • the play centres on the Hobson family. Hobson is the head of the family who, following the death of his wife, has raised all three daughters without any support. He tries to play the role of both mother and father: 'what I say will be listened to and heeded' • as a result of losing his wife, however, Hobson relies heavily on Maggie, the eldest daughter, to keep house for him. He spends most of his time in 'Moonraker's' to get away from 'women in the world'. All three of his daughters turn against him, which highlights the tension within the family • owing to her father's heavy drinking, Maggie takes on the role of a mother in charge of running the house and business: 'dinner at half-past one, girls'. She is single-minded and a capable businesswoman who confidently stands up to her father: 'I'm value to you' • Hobson's relationship with Maggie is strained. He blames his fall at Moonraker's on her: 'it is all your fault'. Hobson cares more about his status in society than his daughter's future happiness: 'you can't have Willie Mossop'. Maggie is constantly called an 'old maid' by her father to discourage her from getting married • Maggie's role in the family is significant as she takes on the task of arranging Vicky's and Alice's marriages: she says to Alice 'you'll marry Albert Prosser'; she even controls their lives after they are no longer at home: 'see you here at tea-time on a Sunday afternoon' • despite their tense relationship with Hobson, it is significant that Maggie and Willie take on the responsibility of looking after him. **Relationship between text and context (AO3):** • the play is set during a time when the home was generally run by women, although men were usually regarded as head of the family. Maggie, as the eldest daughter, takes on her mother's and her father'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 the Hobson family business together • Hobson's drinking problems were not unusual at the time. The Temperance Movement existed to curb the excesses of alcoholism, which 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 show how social class is presented in *Hobson's Choice*. Responses may include: **Interpretation of text (AO1):** • Hobson is middle class and owns his own business: 'doing a good class trade' because 'carriage folk come'. He owns his own home and is expected to make 'settlements' when his daughters marry. Hobson is concerned about the damage to his reputation if reports of his alcoholism, trespass and damages appear in the local paper as it 'could be the ruin' of him. Being Churchwarden at St Phillip's gives Hobson social standing • Willie Mossop and Ada Figgins represent the working class. Hobson looks down on Willie Mossop because he considers him a 'workhouse brat'. Willie is a bootmaker at Hobson's and works in the cellar. Through Maggie's guidance, his hard work and skill, Willie climbs the social hierarchy, eventually owning his own business. Ada's mother takes in lodgers for extra money. Ada speaks in a colloquial manner and wears 'clogs and shawl' • Maggie's sisters look down on her for being prepared to start married life with second-hand furniture: 'I'd stay single sooner than … have other people's cast-off sticks'. Both Vicky and Alice marry middle-class husbands • Albert Prosser is a middle-class man who thinks it is beneath him to 'push a handcart through Salford in broad daylight' in case it damages his reputation as a solicitor • Mrs Hepworth is an upper-class woman who is financially comfortable. She travels by carriage, does not work and is able to lend £100 to Maggie and Willie to start their own business. She dresses well and has her shoes custom made • the shoes produced by Hobson's reflect the social classes: the upper class have shoes custom made, the middle class buy ready-made shoes and the working class wear wooden clogs. Clothes also play an important part in reflecting social class. When Hobson complains about his daughters wearing the latest 'bustles', Vicky asks, 'do you want us to dress like mill girls?' **Relationship between text and context (AO3):** • Maggie is a contrast to the stereotypical middle-class woman of the 1880s who saw marriage as a means to improve their social status. She is prepared to marry Willie, despite other people's opinions, and live in a wretched cellar • Alice and Vicky are typical middle-class women of the time. Courting was an important part of their social ritual, with marriage to prosperous men essential • many towns, during the Victorian period, had a very rigid three-tier class system. 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 the ways obsession is presented in the play. Responses may include: **Interpretation of text (AO1):** • Mrs Johnstone is obsessed with buying things on 'the never never' and trying to provide for her family: 'I'm starving an' there's nothin' in'. She constantly worries about the children being taken into care. When she discovers she is expecting twins she knows she cannot afford to feed all of her family • obsessed with having a family, Mr and Mrs Lyons own a large house: 'for the children'. She is so desperate for a child that, when Mrs Johnstone admits she cannot cope with two more mouths to feed, she persuades Mrs Johnstone to 'give one to me' • Mrs Lyons is obsessed with trying to keep Edward in the house or garden and to stop him from continuing his friendship with Mickey. She is convinced that Edward will discover the truth about his true mother • Mrs Lyons is desperate to move away from Mrs Johnstone who she thinks is trying to take Edward from her: 'we have got to move'. She convinces her husband to move to the country • Mrs Lyon's obsession increases when she discovers the Johnstones have been moved to the country. She tries to bribe Mrs Johnstone to move away and becomes more extreme when she resorts to calling her a 'witch' and threatening her with a knife • obsessed with breaking up Edward's and Linda's relationship and causing a rift between Mickey and Edward, Mrs Lyons tells Mickey about Linda's and Edward's affair. This revelation leads to Edward's and Mickey's deaths. **Relationship between text and context (AO3):** • the play reflects the obsession with materialism and how it can affect people's lives. Mrs Lyons' money fails to bring her the child she so desperately wants and Mrs Johnstone's obsession with buying things, when she has very little income, drives her family into poverty • Mrs Lyons comes from a middle-class background with all its benefits and privileges, whilst Mrs Johnstone is from a working-class family with its difficulties and pressures • 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 importance of Edward/Eddie in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • Mrs Johnstone gives Edward/Eddie to Mrs Lyons because she cannot afford to keep him, 'I'm incapable of controllin' the kids I've already got', and to enable him to have a better life • Edward is a friendly, honest and generous boy. He searches out Mickey to play with and naively offers him sweets in an attempt to impress him: 'take as many as you want'. Despite his mother not wanting him to play with Mickey, Edward and Mickey become 'blood brothers' • he feels restricted by his middle-class home life and his controlling mother: 'I don't want you mixing with boys like that!' He enjoys the company of Mickey and he revels in Mickey's bad language and risky games: 'you say smashing things, don't you?' • as the son of Mrs Lyons, Edward gets every opportunity in life, from attending a private school to going to university. He uses his position as a city councillor to help the embittered and impoverished Mickey: 'I've got money, plenty of it' and arranges for Mickey to have a job • Edward is an impulsive character who does not think too deeply about the consequences of his actions especially when he mocks the policeman, 'Adolf Hitler', and refuses to give his locket to his teacher. Despite having feelings for Linda, Edward unselfishly tries to get Mickey to express his love for her • Edward does not understand Mickey's anger at being out of work: 'you don't understand anythin' '. He tells Mickey to use his dole money to live like a 'Bohemian'. His relationship with Mickey falls apart as they get older, leading to their fateful deaths: 'Friends! I could kill you'. **Relationship between text and context (AO3):** • the innocence of the relationship between Mickey and Edward as children illustrates the way children are less likely than adults to judge one another according to their background and social position • Edward reflects the benefits associated with having money and opportunities and the way they contrast with Mickey, who is unemployed and Mrs Johnstone who is constantly in debt • the breakdown in the friendship between Edward and Mickey revolves around the disparity between their social classes and how educational and career opportunities can 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 explore how courage is important in the play. Responses may include: **Interpretation of text (AO1):** • Osborne instils courage in both officers and men. As the oldest officer, he acts as an 'uncle' and provides support, helping the others to gain the courage to cope with trench life. He gives advice to Raleigh: 'You must always think of it … as romantic' and welcomes him when he arrives at the front. He acts as a calming influence on Stanhope who gains comfort from his reassuring nature: 'You … make me feel alright' • even though he is an excellent commanding officer and considered by Hardy to have 'pluck', Stanhope depends on drinking 'whisky' for courage and to give him confidence to cope with the pressures of war. He is a hard drinker because his 'nerves have got battered' • Hibbert acts as a contrast to the other officers. He is a man who has lost courage and his behaviour illustrates what the constant threat of death can do to the nerves and health: 'I can't stick it any longer'. Stanhope considers his lack of courage as dishonourable: 'could you ever look a man straight in the face again - in all your life!' • despite his naivety and inexperience, Raleigh shows great courage when he is chosen for the raid: 'I'll get you a Military Cross'. Osborne supports Raleigh and helps to build up his courage before the raid by talking about life back in Britain: 'you know the New Forest?' • Private Mason uses humour as a coping strategy to give him courage. As the officers' cook, he criticises the rations and quality of the food the men have to eat: 'it's yellow soup, sir'. His mocking personality and constant supplying of food and drink to the officers help to ease the tension in the dug-out • Trotter uses food and talking about his garden as his way of coping and gaining the courage to survive in the trenches: 'made me think about my garden'. He has less imagination which helps him cope with the horrors of war. Like Mason he uses humour to keep up his morale and others consider him to have a positive outlook: 'nothing upsets you'. **Relationship between text and context (AO3):** • the high possibility of death and the likelihood of losing comrades led to heightened emotions of fear and desperation. Many soldiers used coping strategies like alcohol and food to gain courage and confidence • military discipline and the threat of being court martialled were designed partly to instil fear of disobedience: pretending illness and desertion could lead to execution. The officers were expected to show courage in front of their men • the play highlights how men of all social classes were thrown together in the trenches and equally affected by the war. 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 show the ways in which Trotter is significant in *Journey's End.* Responses may include: **Interpretation of text (AO1):** • Trotter is significant as he emphasises the diversity of the officers at the front. Trotter is an infantry officer who is described as 'fat and round' and 'middle-aged'. He is the exact opposite of his commanding officer Stanhope who is 'tall and slim' and 'no more than a boy' • Trotter is also significant because he is used as a contrast to the other officers. He does not come from a higher social class, has not attended public school and speaks colloquially: 'well, boys! 'Ere we are'. He has been a soldier for some time, starting 'in the ranks', working his way up to the position of officer and then becoming second-in-command following the death of Osborne. • his way of dealing with boredom in the trench is to draw 'one hundred and forty-four little circles' to mark off the hours until going over the top. His various methods of passing the time highlight the tension of waiting for something to happen • Trotter is presented as good fun, loyal and friendly with a lively sense of humour. He shows empathy towards Raleigh: 'E's just the kid I'd like' and enjoys discussing his home life and his garden. He keeps a photograph of his ''olly'ocks' in his pocket to remind him of home • he is obsessed with food and is constantly eating. He is the only officer who has 'put on weight' since being at the front. He eats for comfort and constantly jokes with Mason about the quality of the food: 'doesn't this tea taste of onions?' • he is a very capable and brave soldier. He is the first officer to go on duty with Raleigh and shows him how to prepare his equipment: 'you wear it sort of tucked up', 'I'll show you'. Trotter is always optimistic even when faced with imminent death. **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 also illustrates how co-existing in the trenches weakened the effect of class barriers. Sherriff juxtaposes the upper-class officers of Stanhope, Raleigh and Osborne with working-class men like Trotter. 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
15. Animal Farm	The indicative content is not prescriptive. Reward responses that explain how the Seven Commandments are important in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • the initial concept for the Seven Commandments is introduced by Major in his meeting with the other animals. Major shares his 'strange dream' for a better future. The principles of 'Animalism' promoted by Major form the basis of the Commandments • Napoleon and the pigs create the Commandments as they have 'taught themselves to read and write'. This foreshadows how the pigs finally replace Mr Jones and take charge of the farm. They dictate the rules by which the animals must live • a summary of the Commandments is painted on the barn wall and acts as an 'unalterable law' which determines every aspect of the animals' lives on the farm. They stipulate how the animals should sleep, eat and behave: 'no animal shall wear clothes', 'no animal shall drink alcohol' • a summary of the Commandments becomes a mantra for the sheep who constantly chant, 'Four legs good, two legs bad', demonstrating how brainwashed and corrupted some animals were. The sheep do not think for themselves and Squealer trains them to chant 'Four legs good, two legs better!' at the end of the novel • the pigs use the Commandments as propaganda and to help them maintain control. They amend or remove any Commandment that does not suit their lifestyle or plans for maintaining power • at the end of the novel the Commandments have been reduced to one nonsensical principle: 'some animals are more equal than others'. The farm has reverted to how it was under the regime of Jones; everything the animals had achieved has now gone. **Relationship between text and context (AO3):** • Animalism and the creation of the Seven Commandments are an allegorical reference to Communism. The altering of the Commandments reflects the way the Soviet government kept revising history to exercise control of the people's beliefs • 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 and he rejected totalitarianism of any sort • like the animals on the farm, the peasants and the labourers in Russia were promised better lives by their leaders. Just as the Russian leaders treated the Soviet people, Napoleon uses the Commandments, intimidation and violence to control the other animals. 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 how fear is significant in the novel. Responses may include: **Interpretation of text (AO1):** • at the start of the novel Mr Jones instils fear through his 'thrashing and maltreating' of the animals. This is what leads to the rebellion and creation of 'Animal Farm' • the first rebellion by the animals follows Jones' failure to feed them. Jones and his men experience fear owing to the violence of the animals: 'frightened them almost out of their wits'. The animals destroy everything that reminds them of the fear Jones created: 'whips', 'cruel knives' • Mollie shows fear when Jones raises an attack on the farm. Whilst the other animals show courage and attack the men, Mollie is 'hiding in her stall' with her 'head buried among the hay' • the brutal execution of the four pigs and the three ringleaders of the hens' rebellion terrifies the other animals as the Commandments state that 'No animal shall kill any other animal'. The Commandment later gets changed to read 'without cause' • the 'nine huge dogs', raised by Napoleon since their birth, are used by him to establish fear in the animals and keep them submissive. They 'sent shivers down all the animals' spines'. The dogs only respond to Napoleon's command • the animals are filled with fear and horror by the barbarity of the pigs when Boxer is taken to the 'Horse Slaughterer', instead of a hospital where he can retire. The animals desperately try to save him but 'Boxer was never seen again'. **Relationship between text and context (AO3):** • the fear experienced by the animals is similar to the fear the Russian people felt under the dictatorship of Stalin. The dogs represent the Russian secret police, the KGB • 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 • 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. 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 show ways in which different areas of the island are significant in the novel. Responses may include: **Interpretation of text (AO1):** • the island is first described as a paradise when the boys are stranded there after the aeroplane crash. The area near the lagoon is described as a magical place of 'enchantment', where flowers and fruits grow and 'white surf flecked the coral reef'. The boys enjoy swimming in the lagoon and having fun • the beach is a significant area where the boys first congregate and later meet to make decisions. The conch acts as a symbol for control, civilisation and order. Initially, the beach is a place of innocence and enjoyment, but later it descends into an area of anarchy, where the 'littluns' are attacked by Roger and where Simon is murdered by the boys • the jungle appears to be more threatening; coconuts fall from the trees and the 'heat hits' them. However, it is also a place of excitement and adventure where Jack's hunters try to kill the pig and eventually succeed, impaling the 'bloody sow's head' on a stake. This is the 'Lord of the Flies' • the secluded clearing where Simon sits is a place of natural beauty and peace. However, it symbolises a loss of innocence when Simon realises that the beast does not exist but lives within them • the mountain is the highest point on the island and the area where the body of the parachutist is discovered by the boys, fostering their fear that a beast exists on the island. This is where the boys create a fire as a signal for rescue. Maintaining the fire is a sign that they want to return to society. When the fire fails, it suggests that the boys have lost their desire to be rescued and have accepted their savage ways. Ironically, it is the fire that Jack starts when he wants to hunt and kill Ralph that finally summons a ship to the island • Castle Rock is the location for Piggy's brutal murder when the rock is deliberately levered by Roger to send him crashing to his death. Castle Rock becomes the fortress for Jack's tribe. **Relationship between text and context (AO3):** • the island acts a Biblical parallel, mirroring the Fall of Man, when Adam and Eve were cast out of Paradise for disobeying God. The killing of Simon, who was bringing them the truth, parallels the killing of Christ • Golding was shocked by the way World War Two revealed people's capacity to harm fellow humans. The way that many of the boys become savage and unforgiving reflects the human capacity for evil and parallels the rise of dictatorships during the 1930s • *Lord of the Flies* presents an island that is in contrast to the one presented in *Coral Island* by RM Ballantyne, which was described as a peaceful paradise where the boys got on well together. 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 violence in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • the novel is set during a violent time of war. The boys are being evacuated from Britain during a fictional nuclear war: 'the pilot said … about the atom bomb'. The island acts as a safe haven at the start but gradually becomes a violent and dangerous place • initially, violence starts as a game between the boys but gradually grows more horrific and brutal. When Ralph and Piggy first meet, Ralph pretends to be a pilot flying a fighter plane: 'machine-gunned Piggy'. By the end Ralph is running for his life from Jack and the 'Hunters' • the choir represents extreme order and control: 'marching approximately in step' and is under Jack's command: 'Choir! Stand still!' Following the vote to appoint Ralph as the chief, Jack and the choir become hunters, appointed to track and kill the pig. They descend from well-mannered children to violent savages • Jack's violent nature evolves. At first, he is unable to kill the pig due to the 'enormity' of it. When he does finally kill, he boasts: 'You should have seen the blood!' Following the killing of the pig the boys take part in a ritual 'dance', to celebrate the violence and the hunt: 'Kill the pig. Cut her throat. Bash her in' • the boys become wild and savage animals descending into violent behaviour: Ralph acts like a hunted animal: 'He raised his spear, snarled a little' and when Jack hunts the pig, he is 'ape-like'. Simon's murder is extremely violent as all the boys are involved, getting caught up in the frenzied chant: 'tearing of teeth and claws'. The killing of Piggy by Roger is, in contrast, cold-blooded and deliberate • at the end of the novel, when Ralph sees the officer on the beach, he notices the officer's uniform and revolver, which represent the officer's own violent hunt for his enemy. **Relationship between text and context (AO3):** • the violence of the boys represents the way some authoritarian governments instil fear and the threat of violence into their people by suggesting that society will break down without control • the novel promotes the idea that all human nature has the ability to be savage and unforgiving. Many of the boys are from a rigid public-school background, where physical punishment would have been commonplace • Golding uses the novel to represent the violence that was unleashed before and during World War Two and the impact it had on innocent people. 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
19. Anita and Me	The indicative content is not prescriptive. Reward responses that explain how Nanima is important in *Anita and Me.* Responses may include: **Interpretation of the text (AO1):** • Nanima is Meena's grandmother, a confident and independent woman who lives in India and comes to visit Tollington. Despite only speaking Punjabi, she and Meena seem to understand each other through 'a language called Grunt'. She helps Meena to learn Punjabi • she is not judgemental and has a close connection with Meena, accepting her for who she is. She affectionately calls Meena 'junglee', a wild child, implying she approves of her rebellious character. This acceptance helps to calm Meena down • Nanima has a positive impact on everyone she meets and is received with 'reverence and adoration'. Despite being unable to speak English, she befriends Mr Worrall: 'getting on like an house on fire' • Meena appreciates her Nanima, who she describes as her soulmate. When they are out in Tollington, Meena wants to protect Nanima from the residents who she worries will make fun of Nanima. Meena is very defensive and falsely accuses Mr Ormerod of short-changing Nanima: 'You cheated my Nanima' • she is a talented teller of colourful stories about India that help to develop Meena's sense of identity: 'Most of all I enjoyed her stories'. She helps Meena to appreciate her heritage and to see India as a country 'bursting with excitement, drama and passion' • Nanima is a good judge of character and remains 'singularly … unimpressed' by Anita, who she perceives as a bad influence on Meena. She becomes an important support for Meena's mother after Sunil is born, relieving the strain on Mama: 'Nanima … finally cut the umbilical cord'. **Relationship between text and context (AO3):** • Nanima presents a different cultural way of living. Her blessing of the family and friends on her arrival in Tollington illustrates how Indian cultural heritage is set against the English lifestyle in the 1960s • Tollington is a predominantly white working-class village, where the women play a significant role in running the home. Nanima illustrates how women from two different cultures have similar responsibilities; she has come to England to help run her daughter's home • in 1960s Britain, there were fewer people than more recently 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 demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	**Intermediate performance**-in the context of the level of demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6-8	**High performance**-in the context of the level of demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
20. Anita and Me	The indicative content is not prescriptive. Reward responses that consider how Meena growing up is significant in the novel. Responses may include: **Interpretation of text (AO1):** • the novel deals with Meena growing up between the ages of 9 and 11 and how she changes over the two years. Some of the changes are as a result of her relationship with Anita and others are to do with her family and culture • Meena matures in her honesty to her parents. At the start of the novel she is caught lying by her papa. However, she shows maturity when she tells the police the truth about Tracey: 'It was an accident', rather than lying and blaming it on Anita and Sam • her awareness and attitude to racism change as she grows up. Meena is shocked by her first racial experience in the traffic jam: 'as if I had been punched', but realises that her father would have experienced 'a million of these encounters' • the birth of Sunil is part of Meena's growing up: 'I disliked him on first sight' and she realises her mother will no longer be exclusively hers. Following her Nanima's visit, Meena begins to wonder how she had 'ever resented' Sunil and becomes more responsible around the house • the realisation of the existence of death causes her to grow up. Firstly, she experiences the death of Tracey's dog, who is killed in a violent and disturbing way, and then the shock of Robert's death makes her realise what true friendship is and more determined to try to pass the entrance exam • Meena's relationship with Anita, who is three years older than her, exposes Meena to aspects of life earlier than normal. Anita tells Meena the facts of life as a 'reward', and Meena sees Anita and Sam having sex. Meena slowly drifts away from Anita and realises 'she needed me … more than I needed her'. **Relationship between text and context (AO3):** • Meena reflects the typical trials and tribulations experienced by many young girls growing up and how your friends have an influence in your formative years • the visit of Nanima helps Meena appreciate her cultural background and diversity, enabling Meena to grow up, realising what is important in her life • living in a small Midlands village in the 1960s as a young Indian girl meant Meena experiences alienation and racism 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 explain the importance of Eel Marsh House in the novel. Responses may include: **Interpretation of text (AO1):** • Eel Marsh House is important because key events take place there. It is physically cut off from Crythin Gifford at the end of Nine Lives Causeway, which is isolated from the mainland during high tides and 'wild sea'. The physical isolation makes the house seem eerie and inescapable: 'neither could I see the causeway' • the description of the house is expressed through the eyes of Kipps to emphasise its appearance. He describes his astonishment at how it appeared to be 'rising out of the water' and how it looked 'gaunt'. The house is described as 'grey' and 'bleached'. It is set in the grounds of a graveyard and the ruins of an old monastery, suggesting it is drained of life • the harsh surroundings of Eel Marsh House act as a contrast to Monks Piece, Kipps' home, which is set in the 'drowsy countryside'. Monks Piece is described as a 'handsome' and 'perfectly proportioned' home • the house acts as a time capsule, containing the memories and the past of the Drablow family. Mrs Drablow kept all her papers, which date back over many years, around the house. The 'ancient receipts' suggest that she could not let go of the past • In contrast to the wild setting and description of the exterior of the house the nursery, which has been left untouched, presents an image of a comfortable family home: 'a nursery filled with toys and a rocking chair' • the scarier and more atmospheric parts of the novel are set at Eel Marsh House at night: the drowning of the child in the 'treacherous quicksand', the mystery of the 'rocking chair' behind the unlocked nursery door, and the near-drowning of 'Spider'. **Relationship between text and context (AO3):** • written in the late twentieth century, the novel recreates the conventions of the Victorian Gothic genre. The use of an uninhabited house acts as a typical location for a macabre death and a ghostly haunting • the mystery of Eel Marsh House, its history and isolation from the village reflect the disparity between the industrial towns of Victorian Britain and the poorer countryside communities • locating Eel Marsh House in an isolated rural community acts as a contrast to the busy and noisy streets of London where Kipps works. 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 show the ways madness is significant in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • Kipps' mental distress is present at the start of the novel, when the family are telling ghost stories. He does not want to get involved and leaves the room 'in a state of … bewilderment'. He is unable to share his experiences at Eel Marsh House as they were too traumatic and he cannot keep 'the memory … at bay' • Kipps is initially presented as a rational young man, but he begins to doubt his own mental state as he wanders around Eel Marsh House: 'but what was real?' He is unsure what is real and what is an illusion • the community of Crythin Gifford has been emotionally scarred and driven to madness by the woman in black. Every time she is seen, a child dies 'in some violent or dreadful circumstance'. They are always terrified that another child may die • the woman in black affects Kipps psychologically, leaving him in a 'state of disarray'. Kipps describes her desire for retribution as 'mad senseless destruction'. He fears he is going mad when experiencing the ghostly horse and cart and the screams of the dying child in the marshes, which he fears 'would never' leave him • Jennet Humfrye is mentally affected when she witnesses her child drown in the marshes: 'from that day Jennet Humfrye began to go mad'. The trauma of losing her own child leaves her 'mad with grief and mad with anger'. Madness also causes Jennet to contract a wasting disease which eventually kills her • having to live through the death of his son Joseph, and the 'ten long months' until his wife Stella dies, affects Kipps' mental state and makes the telling of his story harrowing for him. **Relationship of text and context (AO3):** • Kipps' logical and rational character represents the good in man, whilst Jennet Humfrye acts as the evil contrast with her delusional mental state. Good versus evil is one of the central beliefs of many religions • 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 psychological fear of ghosts had a powerful impact in an isolated village community. The villagers were terrified of Jennet Humfrye and the deaths of their children. 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.