Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCSE

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 first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- In some cases, details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- 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 and 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 fulful the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- 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 descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Paper 1 Mark scheme

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

Component	Assessment Objectives				Total marks
	AO1	AO2	AO3	AO4	
Component 1: Shakespeare and Post-1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Question 7-30	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 Macbeth. Responses may include: • Macbeth's opening lines present him as paranoid and erratic in his behaviour. He uses the lexical field of death, 'blood', 'die', 'bones are marrowless' and the repetition of 'murder/s', which is juxtaposed with the welcoming language expected of a king hosting a feast for his Lords • his language is also graphically disturbing and conveys his obsession with violence. He describes a man being aggressively killed, 'brains were out', and the alliterative 'mortal murders' references the killing of Banquo. His disturbed and guilty mind imagines he can see Banquo's ghost who is able to 'rise again', even though his 'blood is cold' • following Lady Macbeth's prompting, Macbeth tries to change his behaviour and he appears welcoming and apologetic. He uses the informal greeting 'worthy friends' as a term of endearment when addressing his guests. The abstract nouns, 'love', 'health', 'joy', and his request for 'some wine', give the appearance that Macbeth is trying to regain his calmness and confidence, although the use of dashes to break up his speech and his reference to Banquo suggest he is still not in total control of his emotions • the imperatives, 'Come' and 'Give', that Macbeth uses to instruct his guests and servants reflect his status as king and the control he maintains within his castle. In contrast his imperative commands when speaking to the ghost convey a man who is terrified and lacking control, 'Avaunt', 'Approach', 'Take', 'Hence' • the multiple exclamatives present Macbeth as horrified at what he believes he can see and the tricolon used to describe the ghost's 'bones … blood … eyes', conveys how deeply disturbed Macbeth is. By using a list of three he describes how he would rather face three ferocious animals, 'Russian Bear … armed rhinoceros … Hyrcan tiger' than Banquo. The italicising of '*that*' reinforces the disgust he feels for the 'shape' in which Banquo has appeared • despite Macbeth being a powerful king, his language at the end of the extract conveys him as a man consumed by fear. His language is emotive and links to physical reactions, 'tremble … trembling'. Reward all valid points.

Level	Mark	Descriptor - AO2 Please refer to page 4 (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 fear elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • the theme of fear is important as it is integral to Macbeth's downfall. His fear and paranoia of being overthrown result in his committing numerous murders to maintain his position as king. Macbeth's initial fear occurs when he and Banquo first meet the witches. Following their predictions, Banquo notices the effect on Macbeth, 'why do you start and seem to fear…?', suggesting their prophecies are unsettling for Macbeth • fear is important in presenting Macbeth as an honourable man. Following Ross' announcement that he will become Thane of Cawdor, Macbeth briefly contemplates murder but describes how fear 'is making my seated heart knock at my ribs'. His fear is also shown prior to killing Duncan. Although Macbeth is desperate to become King, he is afraid to go through with the murder. His reluctance suggests that the thought of killing Duncan is abhorrent to him and just 'fantastical' • Lady Macbeth plays on her husband's fear of failure to convince him to kill Duncan. She expresses her fears that Macbeth does not have the desire to commit murder. She questions his character, 'I fear thy nature', and resorts to challenging his masculinity to persuade him to go through with it, 'Art thou afeard…?' • following the murder of their father, Malcolm and Donalbain fear for their safety and agree to flee Scotland as it 'Shall keep us both the safer', Malcolm escaping to England and Donalbain to Ireland • fear has an effect on Macbeth's character and he is paralysed with horror at having killed his kinsman. He refuses to go back with the daggers as he is 'afraid to think what [he has] done'. In contrast Lady Macbeth shows no fear, taking the daggers from Macbeth and telling him that it is childish to be afraid of the sleeping or the dead as they 'are but as pictures' • Banquo's fear that Macbeth has played 'most foully' in murdering Duncan is important as it results in Banquo's murder and the attempted murder of Fleance, his son. Banquo's doubts over Macbeth's innocence, together with the witches' final prophecy, increase Macbeth's paranoia and his distrust of Banquo, 'Our fears in Banquo stick deep' • Fleance is important in showing how threatened and fearful Macbeth feels and he realises how the witches have manipulated him: 'For Banquo's issue have I filed my mind'. He describes how he and Lady Macbeth have 'scorched the snake, not killed it' • fear of Macduff's raising an army against him has the important effect of his having Macduff's family killed, 'His wife, his babes, and all unfortunate souls'. Macduff's wife and family wait in fear as Macduff's journey to England has left them unprotected. Despite the witches' predictions that Macbeth will not be killed by a man born of a woman and his belief that he is invincible, 'what need I fear thee?' Macbeth is reluctant to fight Macduff when challenged, 'get thee back'. **Relationship between text and context (AO3):** • the play reflects the social expectations at the time the play was performed that good overcomes evil. Macbeth must be destroyed to atone for his crimes • kingship and loyalty were important components of Jacobean life. The murder of a king was seen as evil and against the belief in the Divine Right of Kings • the inclusion of witches would have been seen by the audience as a bad omen, something they would have feared and associated with everyday disasters. 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	Descriptor **Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)** **Please refer to page 4**
	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 Caliban. Responses may include: • Caliban is presented as a complex character. His language alternates between coarse and brutal, when expressing his hatred of Prospero, and eloquent and sensitive when describing the island. Caliban shows considerable intelligence. He has learnt Prospero's language and is able to communicate clearly • initially he is conveyed as angry and uses abusive exclamatives, 'Drop on you both!', 'blister you all o'er!', to reflect the hurt he feels for the way he has been treated. The verb 'blister' relates to physical pain, which mirrors the physical abuse Caliban suffers at the hand of Prospero • Caliban's disdain for Prospero continues with his assertion that the island is his and that he should be 'mine own king!' His repetitive use of the pronouns 'mine' and 'me' reflect his belief that he is the rightful heir to the island. His use of the word 'thou' when addressing Prospero similarly shows his contempt as it is the form used when addressing inferiors or intimate equals • after his initial cursing of Prospero, Caliban's language becomes more expressive showing how he is also an emotional character. He lists the ways Prospero treated him at the start of their relationship linking to physical and emotional needs: 'strok'st me', 'made much of me', 'give me', 'teach me'. His use of the verb 'loved' suggests Caliban is capable of experiencing normal emotions and was originally happy living with Prospero • he is a knowledgeable character who uses the lexical field of nature, and the sun and moon to describe the 'fresh springs', 'the bigger light' and 'the less', illustrating his awareness and sensitivity to the natural world. When he is abusing Prospero, his language includes the listing of creatures associated with magic and spells, 'toads, beetles, bats', suggesting that he has inherited the knowledge of his mother, the witch Sycorax • Caliban's sentences vary according to the mood he is in. When he is angry, he uses shorter more exclamative structures, 'Cursed be I that did so!' In contrast, when he is reflecting on a happier time on the island, he uses more compound structures to describe his experiences • at the end of the extract, Caliban reverts to his abusive nature but this time his language and tone are sarcastic and mocking. When Prospero mentions Caliban's attempted rape of Miranda, instead of showing remorse, Caliban appears to regret his lack of success and antagonises Prospero, 'Would't had been done!' He torments Prospero with the suggestion that he would have 'peopled … this isle with Calibans!' He ends by challenging Prospero again with the use of 'Thou'. Reward all valid points.		
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (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 suffering elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • suffering is important as it is an emotion experienced by many of the characters either physically or emotionally. The play explores the reasons for each of them dealing with their different forms of suffering. At the start of the play, the sailors are suffering in the 'wild waters' and 'sea storm' trying to keep the ship afloat in the tempest. The struggle to survive reflects the fragility of humanity and its conflict with nature • the reason for Prospero's suffering and for the characters' being on the island is his betrayal by his treacherous brother. The storm acts as a manifestation of Prospero's inner suffering and is important in demonstrating his desire for retribution. He describes to Miranda how he suffered when her 'false uncle' raised a 'treacherous army' to overthrow him and take Milan for himself. To regain his dukedom Prospero instructs Ariel to raise the tempest and bring his enemies to the island • Miranda suffers the horrors of witnessing the ship floundering in the storm and the possible deaths of its passengers. To alleviate her suffering Prospero tries to calm her concerns, 'there's no harm done'. Miranda's suffering is important as it enables Prospero to tell her about how they came to be on the island and why he has conjured up the storm. When Ferdinand is enslaved by Prospero and made to carry logs, Miranda suffers to see him struggling and offers to carry the 'logs a while' • as a result of Prospero's control of the island and its inhabitants, Ariel suffers oppression and servitude. When Ariel asks Prospero to be set free, Prospero loses his temper and threatens to 'peg thee' in an oak and gives a reminder of Ariel's previous suffering when imprisoned in a tree by Sycorax. Despite their close relationship and Prospero's repeated promises, he fails to give Ariel liberty until the end of the play • suffering is important in demonstrating the volatile relationship between Prospero and Caliban. Prospero suffers heartache and anger because of Caliban's attempted assault on his daughter, Miranda. Prospero resorts to abusing Caliban by calling him a 'poisonous slave' and subjecting him to physical torment and suffering by inflicting him with 'cramps'. To reflect his own suffering, Caliban resorts to the verbal abuse of Prospero by using language to curse him and to show his resentment, 'a red plague rid you' • the reason for Ferdinand's suffering, in the form of imprisonment and forced labour, is important as it is Prospero's way of testing Ferdinand's true feelings for Miranda. Prospero's control of Ferdinand results in Miranda's and Prospero's relationship temporarily suffering. When she pleads for Ferdinand to be released, 'Beseech you, father!', Prospero loses his temper and orders her to 'Silence!' • Alonso's suffering is important as it results in him showing remorse and repentance for his deeds. Because of his weakness in succumbing to Antonio's cruelty, Alonso did nothing to prevent Prospero and Miranda being 'Expos'd unto the sea'. Ariel deceives Alonso into believing his son has drowned, 'My son is lost', and makes him suffer by suggesting he is 'unfit to live'. **Relationship between text and context (AO3):** • the tempest and the volatility of nature represents the social and political unrest at the start of the Jacobean era • Prospero represents a typical father within a patriarchal society who would oversee the marriage arrangements of his daughter • the use of captives as slaves and their physical and mental suffering reflects the way some countries believed they had the right to conquer and oppress people from other cultures. 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	Descriptor **Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)** **Please refer to page 4**
	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 Lady Capulet. Responses may include: • Lady Capulet does not appear to have a close relationship with her daughter. Her interaction is fairly formal and not typical of a mother. She addresses her as 'daughter Juliet', with no endearments. Throughout the extract Lady Capulet expresses little concern for her wellbeing, her only interest is securing a good marriage for Juliet. Her questions concerning marriage sound businesslike and even the mention of love suggests that emotions are a not the primary concern when finding a husband, 'Can you love the gentleman?' • her sentences reflect the way Lady Capulet sees her daughter's status as secondary to Paris. When referring to their proposed relationship, she phrases it in a way that suggests that Paris is the main beneficiary, 'Paris seeks you for his love'. The constant repetition of the pronouns, 'he' and 'his' also suggest she cares more about how he will improve her daughter's position in society. She states that Juliet will only be admired once married to Paris, 'By having him, making yourself no less' • the use of imperatives conveys her as an assertive woman. Her choice of verbs is clinical rather than emotional, 'think', 'read', 'examine'. She is practical and matter-of-fact in her attitude concerning Juliet's role and how 'ladies of esteem' are expected to marry at a young age • her lack of understanding and practicality with Juliet are also reflected in the way she discusses a woman's role in a marriage, explaining how she was already a mother herself at a similar age to Juliet, who is still just 'a maid' • Lady Capulet's use of the adjective 'valiant' and the extended metaphor comparing Paris to a 'precious book', written 'with beauty's pen', suggests that she is more concerned with Paris' outward appearance, than his personality or intelligence. The metaphor describes how Paris is 'golden' and the way Juliet would 'share the glory' when she marries him • the final fourteen lines of the extract are set out in the form of a sonnet, a traditional love poem following a strict rhyme scheme and structure. Despite the lines exploring a proposed marriage, the language is more about physical appearances than romance and love. Lady Capulet focuses more on the superficial elements of Juliet's improved status as Paris' wife. Reward all valid points.		
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (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 marriage elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the theme of marriage is important as it has the effect of leading to the tragic deaths of Romeo and Juliet. The 'ancient grudge' between the households of Montague and Capulet force Romeo and Juliet to marry in secret. To prove his commitment to her, Juliet demands Romeo prove his 'bent of love be honourable', and that 'thy purpose marriage'. They are both prepared to risk their families' anger to be together. Candidates may consider the marriages of the Capulet and Montague parents • the marriage of Juliet is important to Lord Capulet as it is used by him to enhance the social position of his family. Lord Capulet arranges the marriage of Juliet to Paris, 'this noble earl'. Initially, Capulet appears a caring, doting father who wants Juliet to have 'two more summers' before she gets married. However, after the death of Tybalt, he changes his mind and brings the wedding forward, 'O' Thursday let it be'; he orders Lady Capulet to inform Juliet. By marrying Juliet to Paris, he believes he is increasing the family's status in Verona • the effect of Juliet's refusal to marry Paris and her defiance of her father is important in illustrating the patriarchal nature of the Capulet family. When she rejects his demand, Capulet threatens to 'drag thee on a hurdle thither', to ensure she gets to the church. He would rather banish her and let her 'beg, starve, die in the streets!' rather than bring the family's name into disrepute • Friar Lawrence hopes that the effect of the marriage of Romeo and Juliet will be to provide a way to re-unite the two families and stop the feuding, 'To turn your households' rancour to pure love'. When Paris asks the Friar to arrange his marriage to Juliet, the Friar is unable to refuse and wishes 'it should be slowed', thereby allowing him time to devise a plan and to avoid Juliet committing bigamy • the effect of an arranged marriage between Paris and Juliet is important as it highlights the control Lord Capulet has over who Juliet should marry: 'she will be ruled in all respects by me'. Initially, he maintains that she is too young to marry as she is 'yet a stranger in the world' but, following Tybalt's death, Lord Capulet accelerates her marriage to Paris as he feels it would stop her grieving for Tybalt • the effect of marriage is important as it emphasises the change in the relationship between the Nurse and Juliet. Initially she is complicit in Juliet's marriage to Romeo and conspires with him to arrange the ceremony. Because of her close relationship with Juliet, having brought her up like a mother, she wants Juliet to be happy and will do anything for her. However, once Romeo is banished, she lets Juliet down by telling her to forget him and go ahead with the bigamous marriage to Paris, 'O, he's a lovely gentleman' • at the end of the play, the Friar explains to the Prince how Romeo 'was husband to that Juliet' and that this secret marriage has led to their tragic deaths. The marriage of Romeo and Juliet and their untimely death are important in resolving the feud between the Montagues and Capulets and to 'bury their parents' strife'. **Relationship between text and context (AO3):** • the institution of marriage was seen as a sacred union ordained by God. It was also considered the backbone of society. The breakdown of a marriage was thought to threaten social stability • arranged marriages were commonplace during Elizabethan times, particularly in wealthy families, with parents choosing their child's spouse. Children were used as pawns in enriching social and economic positions. Wives were expected to obey their husbands • it was common in wealthy families for a child to be brought up by a wet nurse or nanny, rather than the parent. The nurse would often form a stronger bond with the child than the mother. 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	Descriptor **Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)** **Please refer to page 4**
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Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated

		into the response.

Question Number	Indicative content	
4(a) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Don John. Responses may include: • in the extract, Don John is presented as a man who is ruled by his moods and emotions. He explains to Conrade, 'I cannot hide what I am', and feels that other people should accept him for who he is. His regular use of imperatives, 'let me be that I am' and 'seek not to alter me', reflect a man who is belligerent and confrontational when dealing with others • his use of listing conveys how melancholy he feels about people trying to get him to behave how they want him to behave, when all he wants is to 'be sad…eat…smile' whenever he wants to. He is adamant that he will not wait for 'no man's leisure', especially his brother. The list contains the repeated use of 'no' to reinforce his bitter nature and to present him as a man who gets angry with anyone who tries to control him; he will 'tend on no man's business' • the majority of his language is straightforward and frank and he uses adjectives to describe himself as a 'plain-dealing' villain rather than a 'flattering honest' man. Despite Conrade advising him to hide his bitterness towards his brother, Don John uses a number of metaphors to describe how he would rather be a 'canker' than 'a rose' and would feel trapped like an animal with a 'muzzle' or a bird unable 'to sing in [his] cage' if someone tries to alter him • his vicious nature is conveyed through his use of the verb 'bite' to illustrate how if cornered or confronted he will become violent and retaliate like an animal • Don John is malicious as he intends to cause hurt and discord. He revels in making trouble for others. When Borachio tells him of an impending marriage, he is quick to question who the 'fool' is and whether it will enable him to 'build mischief' and spoil Claudio's happiness • his final comment is said with an emphasis on the adjective 'exquisite', when describing Claudio, and suggests that it is delivered in a sarcastic way, illustrating how much he despises Claudio and his close relationship with Don Pedro. Reward all valid points.	
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (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 hatred elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • although the play is a comedy about love, there are a number of occasions where hatred plays an important part. Beatrice conveys her apparent hatred of Benedick by maintaining a 'merry war' between them and by trading insults, 'nobody marks you'. However, her cutting remarks and sarcastic comments are just a disguise to hide her true feelings for him. Beatrice hints to Don Pedro that Benedick has broken her heart, 'he lent it me awhile', and that is why she is so condemning of him. The antagonism has the effect of adding to the interest of the development of their relationship • Benedick similarly conveys a dislike and apparent hatred of Beatrice. On his arrival at Leonato's house, his first words to her are harsh, questioning her existence, 'Are you yet living?' His scathing tone is also important as it suggests that they have met before and their relationship may not have ended well • Don John's hatred for his half-brother, Don Pedro, who has forced him to accept a reconciliation, has an important effect as it leads to Don John's planning to cause mischief and destroy Claudio. At the masked ball, Don John maliciously tells Claudio that Don Pedro has won Hero's affections, 'the Prince woos for himself'. When that plan fails, Don John and Borachio convince Claudio of 'Hero's disloyalty' and destroy their impending marriage: 'preparation overthrown' • Claudio's hatred of Hero, when he thinks she has known 'the heat of a luxurious bed', is important as it reinforces the importance of a woman's reputation. His accusation that Hero is an 'approvèd wanton' who he believes has shamed him, results in him humiliating her at the altar and refusing to marry her, 'Leonato, take her back again' • hatred is important in conveying the way Beatrice feels about having unequal status as a woman. When Hero has been humiliated by Claudio, Beatrice shows her frustration at being unable to seek retribution, 'O, that I were a man'. To satisfy her hatred of Claudio and to seek revenge for his mistreatment of Hero, Beatrice pleads with Benedick to 'kill Claudio' • hatred is important in illustrating how significant a good marriage is to Leonato's family. When it appears that Hero has brought shame on the family, he reacts angrily, demanding of the Friar and Benedick, 'let her die' • the revelation that Hero has been wrongly accused has the effect of turning Leonato's hatred towards Claudio and the way that he has behaved, 'Thou hast killed my child'. He challenges Claudio to a 'trial of a man' and demands that Claudio marry Antonio's daughter as retribution, 'to marry with my brother's daughter'. **Relationship between text and context (AO3):** • the gender inequalities at the time are reflected in Beatrice's reaction. As a woman, Beatrice is unable to seek revenge for Hero's treatment; instead, she has to ask Benedick to challenge Claudio on her behalf • arranged marriages were commonplace during Elizabethan times, particularly in families of status. Children were often used to enrich social and economic positions • the status of an unmarried woman was based upon her virtuous behaviour. The suggestion that a woman was having sexual relations before marriage would have brought disgrace on her family. 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	Descriptor **Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)** **Please refer to page 4**
	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 character of the Captain. Responses may include: • the Captain is a respectful man who shows deference for Viola's status as a high-born passenger on the ship. He repeats the courteous address, 'madam', when speaking to her, to reflect his subordinate position. Despite having survived a violent storm and being shipwrecked, he is still aware of their relationship • his use of alliteration, 'provident in peril', emphasises a positive outlook on their situation. Although Viola's brother may have drowned, he suggests Sebastian is capable of reacting intelligently when attempting to save himself. The abstract nouns, 'Courage and hope', describe how he perceives Sebastian and reinforces the Captain's compassion and care for Viola. By suggesting that Sebastian has survived he is attempting to stop Viola worrying about her brother • his positive attitude continues through the use of a simile to compare Sebastian to Arion, from Greek mythology, who was saved from drowning by riding 'on the dolphin's back'. Together with the use of personification to describe Sebastian's 'acquaintance with the waves', he suggests that Sebastian is on good terms with the sea and will not come to any harm • the Captain is a man of knowledge, particularly concerning the island, where he was 'bred and born', and the people who live and rule there. Alliteration is used to describe Duke Orsino as 'noble' in 'nature' and 'name', and reflects the respect and admiration the Captain has for him • ironic humour is used to convey how much of a gossip the Captain is. He criticises people that 'prattle' and talk about others who hold positions of power, 'great ones'. However, he appears to know all the news and gossip himself and is happy to discuss what he knows with Viola: 'she hath abjured the company / And sight of men' • his depth of knowledge is illustrated by his discussion of Olivia. His language at the end of the extract is informative, providing Viola with details of Olivia's circumstances. Reward all valid points.

Level	Mark	Descriptor - AO2 Please refer to page 4 (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 desire elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • desire is an important aspect of the play and is presented in a number of ways including the desire for love, marriage or status. These emotions appear to strike suddenly and unpredictably and, in some cases, their effects are presented as a curse: Orsino describes how his desire for Olivia hunts him 'like fell and cruel hounds' • Orsino's unrequited desire for Olivia is important as it presents him as a man who is out of touch with genuine emotions. He has no interest in relating to the outside world preferring to lock himself away. He believes music is the food his desire feeds on and that, if he eats too much, his desires 'may sicken, and so die'. He persists in his belief that he wants Olivia until the final scene in spite of the fact that he never once speaks to her during the course of the play • Olivia initially shuns any desire for men, particularly Orsino, claiming she 'desire him not'. Instead, she prefers to wallow in her own sadness claiming she is 'sick, or not at home' when anyone visits. Following her encounter with Viola, in the guise of Cesario, Olivia creates her own emotional fantasy believing she desires Cesario, and compares it to catching the 'plague' • the effect of Viola's desire for Orsino is important as, whilst disguised as Cesario, she is unable to express her true feelings, considering the situation 'too hard a knot' to untie. Once she is liberated from her disguise, Viola sheds the role she has maintained and reveals her true desires to Orsino • Malvolio's desire to marry Olivia and become Count Malvolio is important as it has the effect of leading to his eventual humiliation at the hands of Sir Toby, Sir Andrew and Maria. Even though it seems ridiculous that a notable woman like Olivia would desire her own steward, Malvolio is convinced that Olivia has feelings for him. Following his disgrace, Malvolio's desire is to 'be revenged on the whole pack of you' • Maria desires a successful marriage to help her rise in the world. Unlike Malvolio, Maria achieves this when 'in recompense' for her deception of Malvolio, Sir Toby marries her • Antonio's desire for Sebastian and the failure of his feelings to be reciprocated is important as it illustrates the unpredictable nature of desire. Even though going to Orsino's court with Sebastian would be dangerous, Antonio feels that his desire to be with Sebastian makes it worth taking the risk: 'That danger will seem sport'. **Relationships between text and context (AO3):** • at the time the play was written, there was a strict societal code of behaviour. While Olivia, as a Countess, could pursue a servant, Malvolio, because of his status as a steward, committed a breach of etiquette in his desire to marry Olivia • Twelfth Night, as in the title, also referred to as the eve of Epiphany, is often celebrated with a temporary suspension of rules and social order • the play borrows many conventions from Commedia dell'Arte, an Italian form of comedy, which contained more subversive material than other forms of theatre. 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	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) Please refer to page 4
	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 Portia. Responses may include: • in the extract, Portia is presented as a caring and supportive woman. Her use of negatives, 'never', 'Nor', 'not', reflect how she does not regret giving money to Antonio to help him repay his debt. Her modest nature is also conveyed when she orders herself to refrain from 'praising' her own generosity. She would rather 'hear other things' than sound arrogant by talking about money • her use of metaphors illustrates the love she has for Bassanio. She calls him her 'soul' and, when discussing Antonio, she calls him Bassanio's 'bosom lover'. Because of his close relationship with Bassanio she is happy to help Antonio out of his 'hellish' situation • a list of three, 'of lineaments, of manners and of spirit', details the ways Antonio must be like her 'lord' and why she has so much respect for Antonio • she has a good relationship with Lorenzo and trusts him to 'the husbandry and manage' of her house whilst she is away. Her request to him is courteous and, despite her status as head of the household, her use of the transitive verb 'desire' and the noun 'imposition', when asking for his help, reflects the respect she has for him • Portia illustrates her status as a wealthy heiress through the use of the pronouns, 'my' and 'I', when discussing her house and the people who work for her, addressing them as 'my people' • religious language supports her story that she and Nerissa will be staying in a 'monastery' and reflects her religious convictions. She says that she plans to spend time in 'prayer' and 'contemplation' until Bassanio and Gratiano return • the order of vocabulary used by Portia may reflect how she sees herself in her role as a wife. Reference is made to 'Lord Bassanio' before she mentions herself. Despite her being an heiress and the house belonging to her, Bassanio takes priority within the sentence. Reward all valid points.		
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (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 trust elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the theme of trust and the risks involved in trusting others are important factors that affect many relationships in the play. The most important relationship that is based on trust is that between Bassanio and Antonio • as a close friend and confidant, Bassanio places his trust in Antonio to provide financial support in his plans to marry Portia, 'a lady richly left'. Because Antonio has all his cash tied up, this has the effect of forcing him to borrow the money 'on trust' to ensure Bassanio can finance his trip to Belmont. The trust Bassanio has in Antonio is important as it tests the strength of their friendship • by asking Shylock for three thousand ducats, Antonio risks losing everything. The trust he places in the success of his merchant ships 'a month before' the loan is payable is important as his failure to meet the payment would mean he would have to forfeit 'a pound of flesh' • the requirements of her father's will mean that Portia must place her trust in a lottery to find a husband. This restriction on Portia is important as it reflects the control her father still has over her. Nerissa urges Portia to trust in her father, a 'virtuous' man, who only had Portia's interests at heart • the importance of trust is also displayed with Bassanio and Gratiano. When Gratiano insists on going with Bassanio to Belmont, Bassanio trusts Gratiano to behave himself as he can be 'too wild, too rude, and bold of voice'. If Gratiano does not 'put on a sober habit', Bassanio risks not winning Portia's hand in marriage • when going to dine with Antonio and Bassanio, Shylock places his trust in Jessica to protect his house: 'lock up my doors'. This is important as it reflects the threat Shylock perceives as a Jew living in a predominantly Christian city. Shylock also has to place his trust in the legal system when Antonio defaults on his loan and Shylock demands his forfeiture: 'I would have my bond!' • the trust between Antonio and Bassanio is tested when it appears that Antonio has lost the court case. Antonio asks Bassanio to remember him fondly, 'speak me fair in death', to which Bassanio claims he would sacrifice everything he has to save his friend. Antonio's trust in the 'young doctor of Rome' to defend him in court is important as it proves well-founded and the lawyer, Portia, is able to save Antonio's life. **Relationship between text and context (AO3):** • Christians were not allowed to borrow or lend money for profit; therefore, the only people who could do so were the Jewish population • Venice's strict legal system controlled the lives and business activities of its citizens, particularly the Jewish community. They were forced to live in a particular area of the city – the ghetto was a Venetian concept • Elizabethan society was a patriarchal one where the arrangement of a good marriage was important. Despite her father's death, Portia's marriage is still controlled by him. 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	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) Please refer to page 4
	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 explain how the chain of events is important in the play. Responses may include: **Interpretation of text (AO1):** • the chain of events resulting in Eva's/Daisy's death is important as it highlights how the actions of the Birling family and Gerald are all connected. The Inspector establishes the links in an attempt to make the family: accept their responsibilities, show remorse for their actions and hopefully change the way they behave towards other people as they are all 'intertwined with [their] lives' • the initial link in the chain is important in conveying the true nature of Mr Birling and his bigoted attitude. The Inspector establishes Mr Birling's connection to Eva/Daisy and how he fired her for being one of the strike leaders protesting for 'higher wages'. Although his behaviour is challenged by the Inspector, Mr Birling cannot see how Eva's/Daisy's death has anything to do with him. He is more concerned with his own reputation and how 'there'll be a public scandal' • Mr Birling's dismissal of Eva/Daisy leads to her getting a job at Milwards, thereby creating the link to Sheila. Her involvement with Eva/Daisy is important as it demonstrates how abusing one's social and financial position can be devastating for others. As an account holder at Milwards, Sheila uses her influence, 'I went to the manager', and 'compelled them to discharge her', because Sheila considered Eva/Daisy 'very impertinent' • Eva's/Daisy's dismissal from Milwards acts as the link to Gerald. His affair with her is important as it illustrates the self-centred attitudes of an upper-class man. Despite his initially good intentions as a 'wonderful Fairy Prince', and his rescue of Eva/Daisy from the 'notorious womanizer', Alderman Meggarty, Gerald takes advantage of Eva/Daisy and keeps her as his mistress. He arranges for her to stay in a friend's rooms and gives her money but terminates the relationship without a second thought when it suits him • Mrs Birling's link in the chain is because of Eric's involvement with Eva/Daisy. When Eva/Daisy needs support, Mrs Birling as 'a prominent member' of the Brumley Women's Charity Organisation, refuses her help partly because Eva/Daisy inadvertently uses Mrs Birling's own name. Her link in Eva's/Daisy's death is important as it illustrates Mrs Birling's unsympathetic feelings for 'girls of that class'. She shows her snobbish attitude by suggesting that Eva/Daisy was claiming 'elaborate fine feelings and scruples' • the final link in the chain is important in presenting the consequences of immoral behaviour and how excessive drinking can have serious repercussions. Eric's 'silly and wild' behaviour results in him abusing Eva/Daisy and getting her pregnant, 'she was going to have a baby'. Because Eva/Daisy did not want to marry Eric, she had no other option but to seek help at Mrs Birling's committee, thereby creating the link between Eric and his mother • the methods used by the Inspector to investigate Eva's/Daisy's suicide are important in creating the links between each event. He deliberately refrains from showing the photograph to more than one person at a time and insists on following 'One line of enquiry at a time'. He regularly repeats the involvement of each member of the family to demonstrate how the Birlings and Gerald are all intertwined and 'responsible for each other'.

	Relationship between text and context (AO3): • the play demonstrates how a poor working-class woman like Eva/Daisy is seen as cheap labour. Because of her social position, she is exploited by the Birlings and Gerald • Mr Birling's attitude reflects the often selfish attitudes within a capitalist economy in which wealth, status and influence are concentrated in a small portion of the population • Gerald's behaviour mirrors that of many wealthy men towards women within a patriarchal society. The way Gerald keeps Eva/Daisy as a mistress and his engagement to Sheila illustrates the differences in gender, money and class. 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	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 4**
	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 explore how anger is significant in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • expressions of anger are significant in the play as they illustrate the volatile relationships within the Birling family and Gerald, and with the Inspector. Mr Birling's anger towards the Inspector, for asking unnecessary questions, conveys him as a 'rather portentous' man who tries to use his status and societal contacts in an attempt to intimidate the Inspector, 'Chief Constable, Colonel Roberts'. When he is unable to get his own way or is challenged, he quickly loses his temper and resorts to threatening the Inspector, 'I've a half mind to report you' • the Inspector's interrogation of Mr Birling reveals how Mr Birling is a 'hard-headed business man', who is quick to lose his temper with his workforce. When he refuses his employees a pay rise and they go on strike, he sacks 'the four or five ring-leaders', explaining to the Inspector that he needed to 'come down sharply on some of these people' • Sheila's anger with Eva/Daisy is significant as it illustrates the way she abuses her social position. When trying on a dress in Milwards, she assumes Eva/Daisy is being impertinent and laughing at her, which makes Sheila 'absolutely furious'. As a result, Sheila orders the manager to sack Eva/Daisy. Sheila also conveys her anger towards Gerald when she discovers he had an affair with Eva/Daisy and had lied about being 'busy at the works' all spring and summer • Mrs Birling expresses her anger towards the Inspector who she feels is behaving in an 'offensive manner' and being a 'trifle impertinent'. Like her husband, Mrs Birling considers herself to be socially superior to the Inspector and becomes angry with his questioning, 'what business is it of yours?' Her anger is also expressed when the Inspector reveals that Eric was responsible for Eva/Daisy becoming pregnant, 'Eric, I'm absolutely ashamed of you'. Mrs Birling is also angry with Eva/Daisy for using the Birling name • Eric's theft of money from the Birling Company and Mr Birling's angry response is significant in revealing the poor relationship between father and son, 'you're not the kind of father a chap can go to'. Rather than supporting his son, Mr Birling would rather cover everything up and almost resorts to violence, 'Why, you hysterical young fool – get back- or I'll –' • throughout his interrogation of the Birlings and Gerald, the Inspector expresses his anger at their lack of empathy and Mr and Mrs Birling's constant denial that they were involved. He considers them all accountable and instructs them to 'divide the responsibility between' themselves once he has gone • Eric's and Sheila's anger with their parents is significant in illustrating how, as the younger generation, their reactions and attitudes differ from their parents. Neither of them can understand how both parents have failed to learn anything from the evening's events and as Sheila points out, her parents appear to be 'pretending everything's just as it was before'. **Relationship between text and context (AO3):** • the play presents Priestley's philosophy and is based on morality plays of the late middle ages. The central idea advocates that man is caught between the religious need for goodness and the temptations of evil • social differences owing to money and status are explored by Priestley and was as relevant in 1945, when the play was written, as in 1912 when it was set. The Birlings have the comfort of a large house and money in contrast to Eva/Daisy who has to turn to a charity for financial assistance • Sheila and Eric reflect the growing change in social awareness. As the younger generation they are open to

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

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	**Mark**	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	**intermediate performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6-8	**high performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
9 Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore how men are presented in *Hobson's Choice*. Responses may include: **Interpretation of text (AO1):** • the presentation of men in the play reflects the social class and professions of many men in Salford, Lancashire in 1880. On the whole, whatever their class, the men seem to accept the position they have been dealt in life. Henry Horatio Hobson, 'the master' as his employee, Tubby, calls him is the proprietor of Hobson's boot shop. He is a '*fifty-five, successful, coarse, florid*' widower and father to three 'bumptious' daughters. Hobson cares about his reputation as a 'British middle class' man, a Mason and vicar's warden of St Philip's • Hobson represents a father and businessman trying to cope without his wife, 'a wife's a handy thing'. His relationship with his daughters is tense and he frequently gets frustrated with them trying to control his life, 'I set the hours at this house'. He does nothing to develop his business, relies on his daughters to run the shop and refuses to pay them wages or 'settlements' to get married. He is a heavy drinker and spends most of his time in Moonraker's. His heavy drinking finally leads to his downfall • William/Willie Mossop and Tubby Wadlow represent working class men who lack education and status in the workplace. Tubby is described as wearing '*dingy clothes*' and Willie is '*stunted mentally by a brutalized childhood*'. Their position is conveyed through the deferential way they address their employers and customers, 'No, ma'am', and having to work in the cellar, only coming up when called, '*he comes half-way up trap*'. When Hobson is taken ill, Tubby temporarily looks after him, 'I was to have his breakfast ready for him' • Though initially content with his position in life, especially through his marriage to Maggie, Willie is able to improve his social position and, as a skilled craftsman, help her build up their own business, 'Willie Mossop, Master Bootmaker'. Her support and teaching, 'Your writing's improved', have given him confidence, which enables him to take control over their business and to stand up to Hobson • Willie's and Hobson's change in status is illustrated through their physical presentation. At the beginning Hobson is in charge of the business and family, 'I'm master here', whilst Willie works in the cellar. By the end of the play Hobson is frail and needs to be cared for, 'Maggie's the name of the cure', whilst Willie is now described as prosperous and self-confident • Albert Prosser and Freddie Beenstock represent young professional men who have gained success and status through their family businesses. Albert is a lawyer at 'Prosser, Pilkington and Prosser' and is romantically attached to Alice, whilst Freddie works at 'Beenstock & Co' and is courting Vickey. It is only with the intervention of Maggie and the acquisition of money they are all able to get married • Jim Heeler is 'Hobson's boon companion' and local grocer, who spends most of his time drinking in Moonraker's with Hobson. He is Hobson's confidant advising him on marriage and bringing up daughters, 'They want a firm hand, Henry'. Dr Macfarlane is a Scottish doctor who diagnoses Hobson's 'Chronic alcoholism' and melancholy. His manner is abrupt but efficient, dismissing Jim's interference, 'I'll tell you nothing, sir' He is the catalyst for Maggie and Willie moving back to the shop to take care of Hobson, 'I order you to get Maggie back'. **Relationship between text and context (AO3):** • it was not unusual during the Victorian period for many people to be unable to read or write, as many

	adults would have experienced a lack of schooling • in a predominantly patriarchal society, men were widely assumed to be masters of their home though ideas of equality between the sexes were beginning to gain ground • the play's setting is in a Lancashire industrial town, Salford, whose inhabitants were mainly working or lower middle class. 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	Descriptor **Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	**Mark**	
	0	No rewardable material.
Level 1	1–2	**threshold performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	**intermediate performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6-8	**high performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
10 Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore ambition in the play. Responses may include: **Interpretation of text (AO1):** • In common with most of the male characters in the play, Willie lacks ambition and appears happy working as a bootmaker in the basement of Hobson's shop. It is Maggie whose driving ambition changes the lives of several of the characters • Willie has no desire to work in 'one of the big shops in Manchester'. He is uneducated and has poor reading skills: 'Can't you read?' It is only when he agrees to marry Maggie that Willie becomes a more ambitious businessman and, eventually, even stands up to Maggie • despite her domineering father, Maggie is an ambitious and confident woman who is determined to make her own way in life. She considers it her right to decide who she marries, 'I'm going to marry Willie', and have an equal role in their marriage and business • Maggie sees the potential in Willie and how he is 'a business idea in the shape of a man'. Her ambition to combine her business knowledge and his boot-making skills is fulfilled when they establish their own business in Oldfield Road, Salford • Hobson's ambition is to maintain control of his shop and daughters and to preserve his position as a respectable, middle-class man. Having three daughters to bring up, Hobson feels it is his right to decide when or if they get married and only wants them to wed 'temperance young men' • despite his tight control over the shop, Hobson lacks ambition to invest in its expansion, as he feels it would be a waste of money and just 'pampering folk'. Owing to his lack of drive and the mismanagement of Hobson's, the business begins to fail and he quickly loses his customers to Willie and Maggie. Hobson's only ambition appears to be spending his days in Moonraker's drinking to 'within six months of the grave' • Vickey's and Alice's ambitions are to marry well and to live comfortable middle-class lives without 'other people's cast-off sticks'. However, they, and their young men, do little about their ambitions and it is only with the intervention of Maggie and with their financial dowries from Maggie and Willie, 'we arranged your wedding portions', that they are able to realise their ambitions and get married • at the end of the play, Willie and Maggie fulfil their joint ambition and establish a successful business. Willie is better educated thanks to Maggie's support and encouragement and his confidence enables him to stand up to Hobson by demanding that the shop's name be changed to 'Mossop and Hobson'. **Relationship between text and context (AO3):** • in late Victorian society, men were widely assumed to be master of the house and business; the sons would be expected to continue running the family business • ideas of equality between the sexes were just beginning to emerge and Maggie's desire to establish a successful business demonstrates her individuality and ambition to break with the female stereotype • Alice and Vicky are typical middle-class women of the time, where marriage to prosperous middle-class men was essential and a dowry was expected. 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	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	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 explore the way parents are presented in the play. Responses may include: **Interpretation of text (AO1):** • it is their upbringing by parents of totally different classes that leads to the contrasting lives of Edward/Eddie and Mickey. Mr Lyons is presented as a father who finds it difficult to relate to his son. He is often away from home on business or working late at the office, 'I've a board meeting. I really must dash'. To make up for his absences, he resorts to buying Edward/Eddie gifts, 'produces a toy gun'. His language lacks the affection of a father and he regularly addresses Edward/Eddie as 'old chap' • unlike Mrs Lyons, Mr Lyons does not share her concerns over who Edward/Eddie plays with or where he is, 'he'll just be out playing somewhere'. It is only after Edward/Eddie gets into trouble with the police and Mrs Lyon's hysterical behaviour, that Mr Lyons agrees to move the family to the country to ensure Edward is able to 'keep with his own kind' • in contrast to her husband, Mrs Lyons is presented as an over-protective and paranoid mother, who is continually anxious about Edward/Eddie and keeping him away from Mickey, 'I don't want you mixing with boys like that!' It is her paranoia which precipitates the crisis with her telling Mickey about Edward/Eddie and Linda • the Lyons' social class and parenting style is reflected in the way they educate Edward/Eddie. He is sent away to boarding school and only comes home in the holidays, 'I'll see you at half-term' • Mrs Johnstone is presented as a kind and caring mother, who 'loves the bones' of every one of her children. At only thirty years old, she is a single mother, trapped by poverty. Her husband has 'walked out on' her for another woman and left her to bring up six children and pregnant with twins, which will increase her financial problems. Despite her misgivings, she gives Edward/Eddie away to Mrs Lyons, so he can have a better life and 'all his own toys' • at the start of the play, Mrs Johnstone finds it hard to care for her children and struggles to feed them, 'I'm hungry, I'm starvin'…' Although she is kind-hearted, she finds it difficult to discipline them and keep them under control. Both Sammy and Mickey frequently get into trouble with the police, 'it'll be the courts for you'. When Sammy burns the school down, she casually jokes that it was the teacher's fault for letting them 'Play with magnesium' • as a mother Linda is very similar to Mrs Johnstone. At only eighteen she becomes pregnant and has to marry Mickey, 'Mam. Linda's pregnant!' When Mickey goes to prison, Linda lives with Mrs Johnstone who helps her to bring up her daughter, 'Did y' get our Sarah from school?' **Relationship between text and context (AO3):** • though it was starting to change, the play reflects family roles during the 1960s and 1970s, particularly in middle-class families. Women were expected to remain at home bringing up the children, whilst men would go out to work • as parents, Mr and Mrs Lyons and Mrs Johnstone and Linda reflect the gap between social groups. Mrs Johnstone and Linda come from working-class backgrounds with all their challenges, whilst Mr and Mrs Lyons come from a middle-class background with all its benefits. Marriage was often the only option for a pregnant and unmarried woman like Linda who wanted to keep her child • during the period in which the play was set, poor and rich housing areas of Liverpool could be very close

	together, with common land in between used as play areas for the children. Reward all valid points. 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. **Examiners must be aware that different versions of the play are available, each offering different endings.**

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	Descriptor **Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	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 explore the importance of education in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • as the teacher says, having a good education is important as it determines the future of Mickey, Edward/Eddie and Linda. Mickey and Linda attend the local secondary modern, which provides very few opportunities for them, 'all boredom and futility'. The teachers appear to lack control or respect from the students, 'Y' big worm', and both Mickey and Linda see education as pointless, 'a job in an African restaurant'. Their belligerent attitude results in both of them being suspended • as a result of struggling to bring up seven children on very little money, education does not feature in Mrs Johnstone's life. Reading is never mentioned and Mickey does not know what a dictionary is, 'It's a thingy, innit?' When Sammy burns down the school, Mrs Johnstone dismisses it as 'very easily done'. In contrast to the Johnstone family, Mr and Mrs Lyons encourage reading and Edward/Eddie regularly reads with his mother, 'Mummy will read the story' • Mr and Mrs Lyons value education and place importance on Edward/Eddie attending a boarding school where he is exposed to strict rules and discipline, 'Am I to have you flogged?' Edward/Eddie is a bright student and there is even 'Talk of Oxbridge'. Even though he is temporarily suspended for swearing at a teacher, he is still able to attend university • the opportunity for Edward/Eddie to attend university is important as it enables him to meet 'so many tremendous people'. His experience of a different environment causes a rift between Edward's/Eddie's and Mickey's social world and they begin to have different attitudes to life. Mickey, who has gone straight into work from school, is pessimistic about the future. He is made redundant and spends 'every day, lookin' for a job', whilst Edward/Eddie, with plenty of money, is able to 'forget about bloody jobs' and enjoy life • having an education is important as the lack of it impacts on Mickey's future. He is forced to take menial jobs putting 'cardboard boxes together' and, following his redundancy and lack of money, ends up agreeing to rob a filling station with Sammy. His arrest and imprisonment lead to him becoming depressed and relying on medication to survive, 'I need…I need to take them' • Edward's/Eddie's education continues to be important as it enables him to gain a prestigious position as a local councillor on 'the housin' committee'. With money and status, he is able to help Mickey and Linda get a house and Mickey a job. His position of influence and interference in Linda's and Mickey's life are detrimental and cause a permanent division between him and Mickey. Mickey feels Edward/Eddie has 'got everything…an' [he's] got nothin'' • Linda's lack of education or career opportunities contributes to her getting pregnant at eighteen, marrying Mickey and having to live with Mrs Johnstone; neither she nor Mickey have 'had much of a life'. **Relationship between text and context (AO3):** • secondary moderns were established in the middle of the 20th century for pupils who did not get into grammar or technical schools. They were less well-funded and the education they offered was of a less formal style and mainly focused on basic subjects, such as arithmetic, mechanical skills such as woodworking, and domestic skills, such as cookery • Mickey and Edward/Eddie reflect the gap between social groups. Mickey comes from a working-class background with all its challenges, whilst Edward/Eddie comes from a middle-class background with all its benefits • the collapse of the relationship between Edward/Eddie and Mickey stems from the way the disparity in

	educational and career opportunities can cause barriers between friends. Reward all valid points. 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. **Examiners must be aware that different versions of the play are available, each offering different endings.**

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	Descriptor **Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	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 explain how the relationship between Raleigh and Stanhope is significant in the play. Responses may include: **Interpretation of text (AO1):** • the long-standing relationship between Raleigh and Stanhope is significant as it creates difficulties for both of them whilst they are living and working together in the dugout. The association between their two families is a close one, has meant they spent a lot of time together, 'in the holidays we were terrific pals'. Stanhope's regular visits to the Raleigh family home result in him becoming romantically involved with Raleigh's sister Madge • although there are three years between them, they both attended the same school, where Raleigh considered Stanhope 'one of the big fellows'. When Osborne warns Raleigh to expect a change in Stanhope, Raleigh describes how he knows about 'old Dennis's temper!' and how, as a prefect, Stanhope had punished other students for being in 'a study with a bottle of whisky' • Raleigh's desperation to be assigned to Stanhope's battalion is significant as it reflects how much Raleigh is in awe of Stanhope and how he considers him a 'hero'. He is so desperate to be with Stanhope, he even speaks to his uncle, General Raleigh, to see whether he can arrange for him to be detailed into C Company, where Stanhope is the commanding officer • Stanhope's experiences at the front have affected him emotionally and this has a significant impact on his relationship with Raleigh. When Stanhope discovers that Raleigh has found a way to join his battalion, he shows his displeasure, 'How did you – get here?' He is concerned that Raleigh will tell Madge how much he is drinking because, 'She thinks [he's] a wonderful chap'. His paranoia and distrust of Raleigh are aggravated further when Raleigh plans to send a letter home. Stanhope loses his temper and demands Raleigh give him the letter, which, in fact, does not bear out his fears and shows Raleigh's sensitivity to Stanhope's situation • Stanhope's reaction to the Colonel is significant in conveying a more compassionate side to his relationship with Raleigh. When the Colonel enquires about men for the raiding party and suggests 'that youngster', Raleigh, Stanhope tries to make excuses for him, 'He's awfully new to it all' • the result of the raid and of Osborne's death is significant in creating further disagreement between Raleigh and Stanhope. When Raleigh chooses to eat with the men in the trenches, as he cannot just 'sit there and drink champagne', Stanhope becomes angry and demands Raleigh 'Get out!'. Raleigh does not understand that it is Stanhope's way of coping with the horrors of the trenches and the loss of 'the only man [he] could trust' • the final scene is significant as it is where the rift in Stanhope's and Raleigh's relationship is repaired. Stanhope shows his compassion for Raleigh, who has been fatally wounded and is dying, 'He bathes the boy's face', he calls him Jimmy and remains with Raleigh until the end. **Relationship between text and context (AO3):** • Raleigh and Stanhope represent educated middle-class young men during WWI. Both attended public school, thereby qualifying for an officer rank, and, in Raleigh's case it means he is able to use the privilege of a family connection to obtain a specific posting • Raleigh's eagerness to enlist reflects the propaganda that was put forward at home, to encourage young men to become soldiers • the possibility of death and the likelihood of losing comrades led to heightened emotions of fear and

	depression. Many soldiers used coping strategies, like Stanhope's heavy drinking, to give them courage. 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	Descriptor **Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	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 discuss how support for others is presented in *Journey's End*. Responses may include: **Interpretation of text (AO1):** • supporting others is important in Journey's End as it demonstrates how working together in times of crisis was paramount at the frontline. Forming strong, supportive relationships enabled the men to cope with the horrors of war • even though originally Stanhope has no patience when Hibbert tries to get sent 'down the line', before the attack Stanhope acts like a friend by supporting and encouraging Hibbert to go into the trenches and even makes a joke about how they will 'hold each other's hands'. Stanhope is honest with Hibbert sharing his own feelings and explaining how he sometimes wishes he could pretend he 'was paralysed', to get out of the war • conditions in the trenches force the men to provide support for each other. They live in a claustrophobic environment, stuck together day and night in cramped and at times squalid surroundings. As so much of the time is spent 'just waiting for something' to happen, to pass the time, the men support each other by sharing stories and details of their lives back in England, 'You know the New Forest?' • when Raleigh first arrives in the dugout, Osborne takes him under his wing and explains how things work, 'We never undress when we're in the line'. Osborne is known as 'uncle', suggesting he has a close relationship with the other officers and supports them; he shares memories of gardening with Trotter and talks of rugby with Raleigh to take their minds off life at the front • Stanhope shows a lack of support for Raleigh when he discovers he has been placed in his company, 'God! he comes to mine'. Before the war, Raleigh looked up to Stanhope and they were 'terrific pals'. However, the time Stanhope has spent at the front has taken a significant toll on his wellbeing and he treats Raleigh coldly when they first meet again • the relationship between Stanhope and Osborne reflects how supporting others is important. Osborne is Stanhope's second in command and tells Hardy that Stanhope is his 'best friend – the one man I could talk to'. They are very supportive of each other and when Stanhope drinks too much, Osborne helps him to bed and tucks him in. Stanhope trusts Osborne and is clearly distressed and reacts bitterly when Osborne is killed • at the end of the play, Stanhope's and Raleigh's friendship is restored when Raleigh is fatally injured. Stanhope supports Raleigh by preparing Osborne's bed for Raleigh to lie on and stays with him till he dies. Despite the hierarchy in the army and the expectation that officers are addressed by their surname, Raleigh reverts to calling Stanhope 'Dennis' and Stanhope replies, 'Jimmy', showing that despite everything they are still friends and supportive of each other. **Relationship between text and context (AO3):** • by confining the setting to a dugout in the trenches in WWI, the play illustrates how men from all backgrounds were forced to live together and cope with cramped conditions and poor rations • the endless waiting around with very little action helps contribute to the image of war that would be familiar to many of the audience at the time • the play illustrates the close relationships the men formed in the trenches and how they relied on each other for emotional and physical support. Stanhope relies on Osborne for his support and guidance. 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	Descriptor **Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	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 The Empress	The indicative content is not prescriptive. Reward responses that explore how Abdul Karim is significant in the play. Responses may include: **Interpretation of text (AO1):** • Abdul Karim is significant in the play as he reflects the way many Indians were treated by British society during the Victorian era. Despite being a well-educated man from Agra who speaks a number of languages, including English, he is perceived as a commodity and sent by Sir John Tyler, the governor of the North West Province in India, as a 'special gift', to celebrate Queen Victoria's golden anniversary • on his boat journey to England, Abdul Karim's interaction with the other passengers is significant in showing how they perceive him. When he meets Hari and Rani, Hari considers him 'Very stuck up' and takes an instant dislike to him. Abdul Karim does not trust Hari and his intentions towards Rani. He advises her to be careful and 'choose her friends more carefully' • in contrast to Hari, Rani sees Abdul Karim as a caring and considerate man. When Rani is dismissed by Mr and Mrs Matthews, Abdul Karim comforts her and encourages her to 'be brave little Rani'. He gives her his compass as a good luck charm and to 'lead [her] to the right place'. When, years later, he is being sent back to India, Rani returns the compass to him as she hopes 'it too will bring [him] luck' • his knowledge of languages and experience of the life and history of India are significant as they form the foundation for his close relationship with Queen Victoria. Her disappointment at not being able to 'journey to [her] Indian Empire', results in her appointing Abdul Karim as her attendant at table so he can describe the 'habits and customs' of the Indian people • the close relationship Abdul Karim has with Queen Victoria is significant as it enables him to rise within the ranks of the Royal Household, becoming her Munshi (teacher) and close confidant. He spends his time teaching her to speak Hindi, '*Namaste*' and accompanies her on her royal engagements, travelling as part of the Royal Household rather than a servant • Karim's appointment as Munshi is significant as it creates jealousy and discontent amongst the members of the Royal Household, who would normally never mingle socially with Indians below the rank of prince, 'Bertie asked us if you were trustworthy'. Many of Queen Victoria's staff perceive him as nothing more than a servant and even threaten to have Queen Victoria declared 'insane and therefore unfit for office' if she awards him the Companion of the British Empire honour • following the death of Queen Victoria, Abdul Karim's treatment is significant as it illustrates the contempt the rest of the royal household feel for him. King Edward VII orders Abdul Karim to return to India 'under royal escort' and all his correspondence and mementoes with Queen Victoria are burned. **Relationship between text and context (AO3):** • Queen Victoria's relationship with Abdul Karim caused so much ill-feeling that her son King Edward ordered all records of their relationship, including correspondence and photographs, to be destroyed • the play reflects the hierarchy within the Royal Household during Queen Victoria's reign and how anyone of Indian origin was considered to be of servant rank • following the private control of India by the British East India Company, the governance of India was officially transferred to the British crown in 1858 with Queen Victoria acquiring the title of Empress of India. 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	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 4**
	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 The Empress	The indicative content is not prescriptive. Reward responses that explore how friendship is important in *The Empress*. Responses may include: **Interpretation of text (AO1):** • Friendships are important in the play as they have a major effect on the lives of several characters. The friendship between Rani and Hari establishes a lasting bond between them, eventually leading to their marriage. Their close relationship is formed whilst sailing to England. Hari tells Rani exaggerated tales about England and the way the weather is always 'Cold' with 'thick, thick fog' and how strange the people are. Rani helps Hari with his reading and encourages him to learn his letter so he can get a better job in London as 'a clerk', instead of working as a lascar on a ship • despite only being in his twenties, Hari considers his friendship with Rani important enough to look after her once they are in England. When Rani is 'abandoned' at the docks by the Matthews family, Hari helps her find accommodation for the night, 'Sally, please look after Rani'. Their friendship is damaged when Hari tries to take advantage of her and she runs away from Lascar Sally's boarding house • Abdul Karim and Rani form a friendship on board the ship. He offers to protect her from Hari, 'Is this sailor boy bothering you?' and takes an interest in her life with the Matthews family. When Rani is left at the docks, Abdul Karim tries to comfort her and offers her his compass as 'a good luck charm' • Lascar Sally's and Firoza's friendship is important to Rani as they help save her from destitution and abandoning her own child, who she sees as 'a curse on [her] life'. Firoza arranges for Rani to move into the Home for the Ayahs. Whilst in the home she meets Dadabhai, with whom she forms a close friendship. She supports him in his work to be the 'first Indian Member of Parliament' • despite Abdul Karim initially being employed as a servant to Queen Victoria, their evolving friendship is important as it enables him to acquire a position of prominence within the palace. As they become closer, she arranges for him to be raised from the 'role of Khitmagar to that of Munshi,' her teacher. His relationship with Queen Victoria causes disharmony within the Royal Household as members of court feel Queen Victoria is 'showing undue favouritism' towards Abdul Karim • Dadabhai's friendship with Ghandi is one of mentor and advisor. As a shy young man, Ghandi receives guidance from Dadabhai, 'you must have more confidence', and Dadabhai supports his political and social views as he prepares to 'become a lawyer' and an English gentleman • despite having been parted for thirteen years, the re-uniting of Rani and Hari is important as it illustrates how strong their friendship is. Hari returns to London to be with Rani and Asha and describes how the thought of seeing Rani again is a 'relief! The joy!'. While Rani pleads to Hari 'Don't ever leave me again.' **Relationship between text and context (AO3):** • the British East India Company recruited thousands of lascars to work on British ships around the world. The work was hard and poorly paid, with many men treated harshly • Ayahs were Indian girls hired by the wealthy British families to care for their children as nursemaids and nannies. The Ayahs' Home was established to provide shelter and possible employment for ayahs whose employment had been terminated upon arriving in Britain

	• Abdul Karim was employed as an Indian servant for Queen Victoria's Golden Jubilee. Over the fourteen years he was at court, he became a close friend and confidant to the queen. 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	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 4**
	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 Refugee Boy	The indicative content is not prescriptive. Reward responses that explore the ways anger is significant in *Refugee Boy*. Responses may include: **Interpretation of text (AO1):** • the play centres on Alem and his father fleeing the Eritrean and Ethiopian war. Because Alem's mother is Eritrean and his father Ethiopian, they are unwelcome in both countries. They are subjected to anger and abuse from people they consider friends and neighbours. The soldier who invades their home shows his anger by verbally and physically abusing them as he considers them 'the enemy' • when Alem discovers he has been abandoned in England, his anger towards his father is significant as it reflects his desperation and fear at being left alone. His parents think it would be safer for him to stay in England and seek asylum, as they 'value [his] life more than anything' and are afraid of exposing him to further anger and violence • Sweeney loses his temper and abuses Alem when he thinks Alem is insulting his family 'You talkin' bad about my family?' His anger is significant as it reflects the challenges he experiences living in a children's' home, rather than with a family, who he claims 'messes you up'. His anger erupts in a physical attack on Alem and he threatens to 'cut [him] up' if Alem says one bad word about his family • Ruth's losing her temper with her parents and accusing them of ignoring her stem from her lack of involvement in which children her parents foster. She feels neglected by them as the foster children's problems are always put first, 'It's always later, isn't it?' Ruth is also angry with Alem, who mocks her, 'I hear *you* every night. Crying'. Following the death of Themba, Ruth finds it hard to cope and any mention of Themba's name makes her angry and upset • Alem finds it difficult to adjust to life in England and, when a mugger attempts to take his bike, even he becomes angry and retaliates by taking out a knife and threatening the mugger, 'You want to fight?' It is only when Sweeney intervenes and gets angry with Alem, telling him not 'to get into knife fights', that Alem calms down and realises the stupidity of his actions • Ruth and Mustapha express their anger following the court's decision to refuse asylum to Alem and his father by mounting a campaign to stop the Kelos' deportation. They organise a banner, a band to play reggae, announcements on a local pirate radio and buckets 'to collect money'. Mustapha and Ruth give emotional speeches, whilst Alem expresses his anger over the war back in his home country and how they are fighting over 'mainly dust and rocks' • the pressure of fighting for asylum creates an angry interaction between Alem and his father. Alem feels his father is giving up the fight to remain in England, whilst Mr Kelo would rather go through the proper channels, and return to Ethiopia if they are 'told by the judge'. The anger of the Man and the killing of Mr Kelo are significant as they illustrate the hatred some people have for asylum seekers and how they feel they are 'gaining too much attention'. **Relationship between text and context (AO3):** • the play deals with the way some children suffer the anxiety of living in a children's home. Sweeney's anger reflects the psychological effect from his own family experiences • if an application for asylum is refused seekers can appeal to a tribunal, which is independent of government and will listen to both sides of the argument before making a decision • the death of Mr Kelo demonstrates the anger and bigoted attitudes of some British citizens to refugees entering the UK to seek asylum. 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	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 4**
	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 Refugee Boy	The indicative content is not prescriptive. Reward responses that explain how Alem is important in the play. Responses may include: **Interpretation of text (AO1):** • as the central character, Alem is important in illustrating the difficulties faced by child refugees seeking asylum in England. At only fourteen, Alem is brought to England by his father to escape the war between Eritrea and Ethiopia. Mr and Mrs Kelo feel Alem will be safer there, 'Until the fighting stops' • Alem is important in showing family relationships in difficult circumstances. His parents' love and desire to protect him help Alem to cope with the trauma of war and the detrimental consequences on the family. He is particularly close to his father, who tells him stories about the stars and how England is 'wonderful', so Alem will not be afraid • Alem's exposure to violence is important in illustrating the traumas experienced by refugees. Not only does Alem have the difficulties of being alone in a foreign country but he also has to deal with witnessing violence in Eritrea and the death of both parents. His mother is murdered in Eritrea and his father in London, in a 'politically motivated' attack • Alem is important in showing how a refugee can benefit from education. He is an intelligent boy who can speak three languages. His academic ability enables him to attend school in England, which he enjoys, 'It's great'. He is an avid reader and is able to understand challenging novels, 'Dickens. I'm reading Great Expectations', suggesting he has received a good education back in Eritrea/Ethiopia. Alem's academic ability also reflects how encouraging his parents are about his receiving a good education and especially being able to 'speak very good English' • Alem shows the difficulties of adapting to life in the children's home and struggles to cope with people's attitudes toward him. Whilst Mustapha tries to help him settle in and advises him to 'Be careful', Sweeney is more confrontational and racially threatening, 'I'll cut you up. Refugee Boy'. Alem's relationship with Sweeney improves after Alem challenges a mugger with a knife. Sweeney breaks up the fight and tells Alem not to be like him as Alem will only become 'Messed up' • after running away from the children's home, Alem also shows the different mode of life made possible by being placed with foster carers. He adapts well to living with the Fitzgeralds and they consider him a polite and well-mannered boy, 'Alem, you star'. Prior to the court hearing, they guide and support him, explaining what will happen and how he should respond to the questioning, 'Just answer them truthfully' • Alem's relationship with Ruth is important as she helps him to settle into his new life in the foster home. Initially, she 'is a bit suspicious' of him but gradually she begins to trust him and tells him about her relationship with Themba. Alem sees her as a friend who will listen to his problems, 'My mother is dead.' Together with Mustapha, Ruth organises the campaign to save Alem and his father from deportation. **Relationship between text and context (AO3):** • like many children seeking asylum in a different country and without their parents, Alem struggles with living in temporary accommodation and the complexities of the English legal system • the play deals with the challenges faced by children living in children's homes and the physical or psychological bullying they may face from other residents • the experiences of Alem and the death of his parents reflect the atrocities faced by families whose lives are torn apart by the war between Eritrea and Ethiopia.

	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	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 4**
	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 Animal Farm	The indicative content is not prescriptive. Reward responses that explore how the relationship between Napoleon and Snowball is important in the novel Responses may include: **Interpretation of text (AO1):** • the relationship between Napoleon and Snowball is important as 'by working together' they initiate the overthrow of Mr Jones and the establishment of Animal Farm. They are inspired by Old Major's speech, and share his doctrine that 'All men are enemies' who need to be conquered. At the start of the novel Napoleon and Snowball follow a similar ideology and the desire to improve the animals' lives. However, as they begin to run Animal Farm together, their different approaches result in hostility and violence • through their different personalities and skills, Napoleon and Snowball initially complement each other when working together. Snowball is 'more vivacious' and intellectually superior to Napoleon and uses his mental ability to resolve problems on the farm. In contrast, Napoleon is more physical in his approach to running things and provides a more aggressive leadership style, later on controlling by intimidation and violence • their relationship at the start of the novel is important as it has a positive impact on the farm and the other animals. Napoleon and Snowball organise the Rebellion and Snowball leads the attack in the Battle of the Cowshed, 'Snowball at the head of them'. Snowball promotes literacy on the farm and paints the Seven Commandments on the barn wall. His rhetorical expertise enables him to act as an effective speaker and he is initially respected by Napoleon • the gradual deterioration in their relationship is important as it creates the catalyst for change on the farm. They begin to have fervent debates, the greatest of which occurs over the building of the windmill, which would 'supply the farm with electrical power'. Snowball argues in its favour as he sees it as a labour-saving device, whilst Napoleon argues against it, as building the windmill will take time and effort, and expresses his contempt for it, 'urinated over the plans' • the decline in relations also extends to the defence of the farm. Napoleon wishes to 'procure firearms and train themselves' to fight. In contrast Snowball would rather send out more pigeons to neighbouring farms to 'stir up rebellion'. Their different approaches illustrate the serious division in their relationship • their relationship finally breaks down when they are voting on whether to build the windmill. Snowball's eloquence appears to win the animals' vote but Napoleon summons the nine dogs and they chase Snowball from the farm, where he is 'seen no more' • following the departure of Snowball, Napoleon uses him as a scapegoat, blaming him for anything that goes wrong on the farm and suggesting that he is 'a dangerous character and a bad influence'. He implies that Snowball was responsible for the destruction of the windmill and is 'in league with Jones'. Napoleon uses the misinformation about Snowball to create fear in the animals and to make them more submissive. **Relationship between text and context (AO3):** • Napoleon and Snowball represent the rift between Stalin and Trotsky, which led to the totalitarian and violent regime of Soviet Russia • the dystopian nature of the novel illustrates how the oppressive control used by Napoleon and the ostracism of Snowball fail to bring about a better life for the animals • Napoleon's use of Snowball as a scapegoat for any of the farm's misfortunes also mirrors that of Hitler and his treatment of European Jews. Both leaders understood the public's wish to attribute blame to someone

	else. 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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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 Animal Farm	The indicative content is not prescriptive. Reward responses that discuss how dishonesty is significant in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • dishonesty, particularly in the pigs, is significant as it enables them to manipulate and control the other animals. The pigs' dishonesty even extends into the way they kill the other animals when they feel they have fulfilled their purpose. Boxer is deceived into thinking he is going to 'the hospital in Willingdon' for treatment, when he collapses through hard work. Instead, he is sent to the 'Horse Slaughterer and Glue-Boiler' • The pigs' dishonesty is significant as it creates a hierarchy on the farm. Through Squealer's rhetoric the pigs exploit the other animals by making them work longer hours and reducing their food rations, 'it is for your sake that we drink that milk'. They threaten the return of Jones, if the other animals fail to comply with the rules • dishonesty is used by Napoleon to change the history of events. Originally, Snowball is considered an 'Animal Hero, First Class' for his courage at the Battle of the Cowshed and an instigator of change. However, after he is chased off the farm by the nine dogs he is portrayed as an enemy. Napoleon claims Snowball has 'sold himself to Frederick' and is helping to plot another attack • the Seven Commandments are used as a form of dishonest manipulation. They act as the central tenets by which the farm is run; however, to enable the pigs to maintain power and to deceive the other animals, they use the commandments as propaganda and amend or remove any that do not suit the pigs' lifestyle, 'All animals are equal but some animals are more equal than others' • Mollie's dishonesty is important as it enables her to avoid hard work. She regularly claims she 'overslept' and is suffering from 'mysterious pains'. When Clover accuses her of fraternising with humans, Mollie denies it, 'I wasn't! It isn't true!' and after Mollie runs away, she is seen pulling a dogcart and being fed sugar by a man who looked like a publican • the final act of dishonesty occurs when the pigs begin trading with humans. Despite the commandments stating that man is an enemy because he 'goes upon two legs', Napoleon sells the timber to Frederick. At the end of the novel, through their continual dishonest behaviour, the pigs begin to behave like humans, 'it was impossible to say which was which'. **Relationships between text and context (AO3):** • the pigs' altering of the commandments and Napoleon's reinventing of Snowball's role on the farm mirror the way the Soviet government kept revising history to exercise control of their people's beliefs • the animals represent the peasant workers of Russia who were exploited by Tsar Nicholas II. They never earned enough money to pay for food or accommodation • the animals' rebellion reflects the Russian Revolution, which began with noble ideals but became corrupted by power-hungry leadership 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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explain the ways evil is significant in the novel. Responses may include: **Interpretation of text (AO1):** • the presentation of evil is significant as it illustrates how a group of British schoolboys who come from a civilised society can descend into evil and savage behaviour, which leads to 'the end of innocence'. As a result of their isolation from an adult world, many of the group become violent hunters, destroying their environment and killing their fellow human beings, 'Two? Killed?' • following the killing of the sow, the decapitated head is used as a religious offering to the beast and is placed on a sharpened stake. The severed head becomes the Lord of the Flies, a symbol of evil. At the end of the novel, Ralph knocks the skull to the ground and seizes the stick to use as a spear, 'he lashed and cried out in loathing'. He realises the evil surrounding him is not a beast but Jack. Similarly, Simon, when imagining the pig's head is talking to him, realises that there is not an actual beast but an evil darkness lurking inside all of the boys • initially, Jack and Ralph establish rules and standards but, as their order deteriorates, Jack becomes obsessed with hunting and the evils of violence, 'You cut a pig's throat to let out the blood'. Jack's desire to subjugate others to his control proves more powerful than his desire for civilised behaviour. The Hunters use warpaint and sing bloodthirsty chants, which create an image of evil savages • the idea of 'a dark thing, a beast' is presented as an evil entity. Its initial description by the boy with the mulberry-coloured birthmark as something that comes when it is dark is significant as it creates fear amongst the children, many of whom suffer nightmares and 'cry out' at night. The belief in something evil on the island and the need to kill it becomes the central obsession for Jack and the Hunters and they repeatedly chant, 'Kill the beast! Cut his throat!' • the variety of forms the mythical beast takes is significant as they all symbolise evil creatures. It is declared to be a snake or sea monster and the dead pilot's body is described as resembling a winged creature with teeth and claws • despite Ralph maintaining his sense of morality, even he reveals an evil trait when participating in the mass hysteria and murder of Simon via the 'tearing of teeth and claw'. Simon's barbaric murder reflects the scarcity of good on the island amid an abundance of evil. Ralph is distressed when he realises that he is no better than Jack or Roger, and that he also has an evil darkness inside him • *Lord of the Flies* is set against the backdrop of a global war and is significant in showing how innocent civilians can be corrupted by the evil. A plane, whilst evacuating a group of schoolboys, is caught in the battle's crossfire and crashes with 'flames coming out of it'. It is significant that the naval officer who comes to the rescue of the boys at the end carries a revolver, a 'rating held a sub-machine gun' and they are from a naval cruiser, symbolic of the global war and man's evil. **Relationship between text and context (AO3):** • as a teacher Golding had seen how without rules and civilising influences, a group of schoolboys could quickly revert to a primitive and evil state • Biblical parallels are presented in the novel. The title, *Lord of the Flies, i*s a literal translation of Beelzebub, thought to be the devil, whilst Simon's conversation with the Lord of the Flies mirrors the conflict between Jesus and the devil • the novel questions the philosophical ideas of the Freudian id and Kant's concepts of evil

	Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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 Lord of the Flies	The indicative content is not prescriptive. Reward responses that discuss the ways the Hunters are important in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • the Hunters are important as they reflect the changes that occur in some of the boys once they become stranded on the island. Originally, as the choir, the boys are an organised group, marching in 'two parallel lines' and wearing identical 'black cloaks'. They represent members of a respectable and religious society maintaining good moral behaviour. Once they become Hunters, the moral side of the group begins to fade and they gradually become savage warriors • Jack, as choirmaster and later 'Chief' of the Hunters, is important as he is experienced in exerting his influence over the others with his militaristic methods, 'Choir! Stand still!'. His control over the choir is illustrated when the boys vote for a leader and 'Every hand outside the choir' is raised for Ralph. Jack is eager to make rules and punish those who break them and he decides, without consultation with the others in the choir, that they should become known as the Hunters • the change in the Hunters' priorities is important as it has dramatic consequences for everyone on the island. At first the Hunters are happy to work with the rest of the boys and offer to 'keep the fire going' and to act as lookouts. However, they gradually start neglecting their duties as their main concern becomes hunting pigs to 'get meat for everyone' and to defend the group from the beast • the Hunters' gradual descent into barbarism is illustrated in the way they are described as becoming a 'tribe' and its members are termed 'savages'. It is also reflected through the change in their appearance. As the choir they are smartly dressed in a uniform and marching in 'two parallel lines'. However, once they have killed the pig their look alters and they resemble 'Demoniac figures' and they begin hunting in packs • after the killing of the sow, the Hunter's desire to kill again is important as it results in the killing of Simon. Following the feast, the frenzied chanting of 'Kill the beast! Cut his throat! Spill his blood!' drives the boys into a fury and, mistaking Simon for the beast, they brutally kill him • Roger's role in the Hunters is important as he is presented as a torturer. He relishes the role of a killer and feels 'a sense of delirious abandonment' when he releases the rock to kill Piggy. The lack of empathy Roger feels is eventually mirrored by the other boys. When Piggy is killed, the only reaction is from Jack, who celebrates the destruction of the conch, 'The conch is gone', and what he perceives as the end of rules • the Hunters' final descent into savagery comes at the end of the novel when they hunt Ralph like the pig. Ralph is forced to fight back, 'screaming, snarling, bloody', and tries to hide in the forest undergrowth. The Hunters deliberately set fire to the forest to smoke him out and they only fail to kill Ralph because of the arrival of the naval officer. **Relationship between text and context (AO3):** • the novel suggests that all human nature has the ability to be savage and unforgiving. Despite the Hunters coming from a rigid public-school background, where discipline would have been commonplace, they are quick to descend into violence • *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 • Golding used the novel to represent the violence that was unleashed before and during World War Two and the impact it had on the innocent people of Europe. Reward all valid points.

	Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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
23 Anita and Me	The indicative content is not prescriptive. Reward responses that explain how Tracey is significant in *Anita and Me*. Responses may include: **Interpretation of the text (AO1):** • Tracey is presented as an emotionally vulnerable and 'thin, sickly child'. She is the younger sister of Anita and her complete opposite; Meena describes her as a whippet to Anita's Rottweiler. She is often found sitting on her doorstep waiting for her mother to come home, 'Where's me mum? I'm hungry'. She is significant in the novel as she highlights the dysfunctional nature of the Rutter household • the way Tracey has to make do with 'Anita's hand-me-downs', is significant as it reflects the financial difficulties of her family, like many of the other residents in Tollington, and how they suffer from the economic problems following the closure of the mines. Her mother appears to be unemployed, 'claimed not to have a job' • Tracey is significant as she demonstrates the casual use of racist language inherent in Tollington and much of England at the time the novel is set. When Deirdre gives Tracey, a dog named 'Nigger', to make up for neglecting her, Tracey is completely oblivious to the offence it causes Meena's family • Anita's treatment of Tracey illustrates a typically antagonistic relationship between siblings. When the children challenge each other to 'pee at a clump of clover' and Karl starts ridiculing Tracey, instead of defending her sister, Anita leads the mocking chant herself, 'Poo stripe! Poo stripe', and starts a gleeful dance around her • Tracey's home life is also significant as she suffers both physically and emotionally. When Meena notices a 'row of bruises' on Tracey's thighs, it suggests Tracey is being physically abused. This abuse may account for the way she tries to protect Anita from Sam Lowbridge and his physical advances. She also suffers emotionally from her mother's running off with 'a butcher from Cannock' • Tracey's experiences at home are significant as they result in her aversion to Sam Lowbridge and the way he treats Anita for casual sex and calling her a 'tart'. When Anita starts attacking Sam for kissing Meena, Tracey joins in by leaping at Sam 'like a terrier'. When her attack fails, because he moves out of the way, she falls into the pond. Despite being 'pronounced clinically dead', Tracey manages to survive drowning • Tracey's hatred of Sam and resentment of her sister is significant as she uses her accident to try to get them into trouble. When interviewed by the police, she accuses them of pushing her into the pond. Meena feels sorry for Tracey as well as wanting revenge on both Anita and Sam for their treatment of her. Meena is initially prepared to support Tracey's story; however, she decides to tell the truth and admits 'It was an accident' and that Tracey was lying. **Relationship between text and context (AO3):** • the dysfunctional nature of Tracey's family and the impact it has on her growing up reflect the change in family structure away from the stereotypical nuclear family • the closure of the mines and the lack of employment opportunities had a serious impact on the financial conditions of families in the Midlands • the novel explores the problems of growing up and the typical issues faced by siblings like Tracey and Anita. 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	Descriptor **Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4**
	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
24 Anita and Me	The indicative content is not prescriptive. Reward responses that explore how challenges are presented in the novel. Responses may include: **Interpretation of text (AO1):** • the novel deals with the different challenges faced by the residents of Tollington, a village on the outskirts of Wolverhampton, over a three-year period. Many of the challenges are as a result of economic problems, particularly when 'the mine suddenly closed down'. Other challenges deal with those of growing up in a predominantly white, working-class community • following her horse-riding accident, Meena faces the challenge of being hospitalised for four months, missing school and the opportunity of 'going to India!' with Nanima. Meena also has the emotional challenge of dealing with the loss of Robert, her friend in hospital who dies 'on the last day of December' • Anita and Tracey face the challenge of growing up in a fragmented family. Their mother, Deirdre, does not behave like a normal mother and regularly leaves them alone to look after themselves. She is often going off with different men and even steals Anita's boyfriend, 'the fairground worker'. Their father is rarely around and Anita invents stories about him being 'in the Navy' and fighting in the war, when in fact he works at the 'Dunlop tyre factory' • Meena experiences the challenge of sharing her parents' affection with her brother, Sunil, who she dislikes 'on first sight'. A further challenge Meena experiences is deciding whether to maintain her relationship with Anita, who is three years older than her. Anita has a detrimental influence on Meena by exposing her to aspects of life earlier than normal. Following Meena's accident, she realises that Anita does not care about her, 'Anita had merely looked bored', and that she is better off without her • as the only Indian family in Tollington, the Kumars face the challenge of living with racial prejudice. Meena's mother is called 'a bloody stupid wog' by an elderly woman driver and Meena discovers that Sam Lowbridge, with support from Anita, is responsible for the attack on the Bank Manager, 'They really did him over' • the residents of Tollington face the challenges brought about by changes in their community. As a result of the mines closing and many men becoming unemployed, the women have to 'work so their husbands can eat'. By the end of the novel, the village itself has changed with the primary school demolished and more houses being built • Mrs Kumar has the challenge of coping with nearly losing her baby and having an 'emergency caesarean'. After the birth of Sunil, she suffers from post-natal depression and the emotional problems associated with bringing up another baby. To enable her to cope with these challenges, her mother, Nanima, comes over from India to assist with looking after Meena and Sunil, which enables Mrs Kumar to feel 'as if some invisible yoke had been lifted'. **Relationship between text and context (AO3):** • the gradual closure of the mining industry in the Midlands had a devastating impact on the miners' livelihoods. Many families were forced to move to find work • the collapse of Tracey's and Anita's family and the impact it has on them growing up reflects the changes in family structure away from the stereotypical family of the past • in 1960s Britain, there were fewer people from ethnic minorities in towns and villages. The Kumars face the challenge of living in a community that tolerates and, at times, promotes racial prejudice. 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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please see page 4
	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
25 The Woman in Black	The indicative content is not prescriptive. Reward responses that explore the ways different locations are important in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • the different locations used in the novella are important as they help to increase and decrease the dramatic atmosphere created by the appearance of the Woman in Black. The opening of the story takes place in Monk's Piece, 'A fine place'. It is located in an idyllic setting, surrounded by open pasture and an overgrown orchard. The house creates a 'profound sense of peace and contentment' within Arthur Kipps, somewhere he feels safe, in contrast to the threatening and isolated atmosphere created by Eel Marsh House and its approach by the causeway • the use of London as a location is important as it acts as a contrast to Crythin Gifford. It is a busy, cosmopolitan place full of noise, 'a din of brakes grinding and horns blowing', with figures rushing along the streets and traders on corners. London is presented as a modern city with street lighting and motorised transport, compared to Crythin Gifford with its quiet houses, where pony and traps are still common • Crythin Gifford's location as a remote market town on the North East coast, helps to establish a sense of isolation and somewhere cut off from the rest of the country. The residents are superstitious, preferring to carry on with [their] business', without interference from the outside world. Initially, Kipps describes the place as 'favourable' and the Gifford Arms as comfortable; he feels as if he were on holiday when he first arrives. However, following his experiences at Eel Marsh House, 'nothing on earth' could induce him to stay in Crythin Gifford again • the church and graveyard in Crythin Gifford and an ancient chapel and 'small burial ground' at Eel Marsh House are important locations as they are where Kipps sees the Woman in Black, whom he describes as looking as if she is 'suffering from some terrible wasting disease'. Using locations associated with death adds to the horror of her sudden appearance and the way she creates 'repulsion and fear' in Kipps • cut off from the rest of Crythin Gifford, Eel Marsh House is described by Kipps as a 'tall, gaunt house' and rather old-fashioned inside. Its isolation produces a sense of entrapment, a place from which it is difficult to escape. The ghostly atmosphere within the house and the strange noises that Kipps hears at night also represent the physical and emotional isolation from the real world • in contrast to the exterior of the house, the nursery suggests that once Eel Marsh House was a comfortable and happy family home. The nursery is 'filled with toys and a rocking chair' and it manages to drive out all the 'alarming, evil and disturbed' emotions originally felt by Kipps when he first arrives at the house • the marshes surrounding Eel Marsh House and the Nine Lives Causeway are both important locations. The marshes are filled with 'treacherous quicksand' and the only access route is via the causeway. Due to the tides, both environments restrict access to the house, making it remote and inaccessible most of the day. **Relationship between text and context (AO3):** • the novel recreates the conventions of the Gothic genre. The use of an uninhabited house acts as a typical location for an horrific death and a ghostly haunting • locating the novella in an isolated rural community and having Eel Marsh House only accessible by a tidal causeway form a contrast to the busy and noisy streets of London where Kipps lives and works • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and

	belief in ghosts still exerted a powerful influence in an isolated village 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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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
26 The Woman in Black	The indicative content is not prescriptive. Reward responses that explain the significance of memories in the novel. Responses may include: **Interpretation of text (AO1):** • *The Woman in Black* is written from the perspective of Arthur Kipps and describes his recollection of events before, during and after his trip to Crythin Gifford. The use of the first-person narrative is significant, as it enables the reader to experience the events as if they are with him. The closing lines of the novella reflect the way Kipps' memories still disturb him many years later, 'They asked for my story. I have told it. Enough' • Kipps' memories throughout the story are significant as they explain the changes that occur in him and how he goes from a 'young and arrogant' man, who does not believe in ghosts, to a more emotional man who suffers from a 'frenzy of agitation' when called upon to tell a ghost story. His memories follow the chronological sightings of Jennet Humfrye, and, through the culmination of events, to the death of his wife and son, 'Stella died too from her terrible injuries' • his experiences and memories of staying in Eel Marsh House and hearing the 'faint cries of the child', as the boy dies in the marshes, physically and mentally affect Kipps and teach him a 'hard lesson'. His attitude to the supernatural changes as a result of his harrowing memories and at the end he reconsiders his belief in 'the ghost of Jennet Humfrye' • Mr Jerome's memories are significant as they demonstrate the impact Jennet Humfrye has on his family and the death of his own child. When Kipps describes the woman he sees in the graveyard, Mr Jerome appears, 'frozen, pale', as he recollects the horrors. His memories of Jennet Humfrye are so acute that he almost faints with shock and refuses to go to Eel Marsh House with Kipps, 'I shall not go there' • the memories of having her child taken away from her and then witnessing his death in the pony and trap accident are significant for Jennet Humfrye as they are the reasons she goes 'mad with anger' and dies of a wasting disease. Her mental anguish leads to her 'desire for revenge' and she seeks retribution by haunting the residents of Crythin Gifford, 'in the graveyard, on the marsh, in the streets' • the devastation caused by Jennet Humfrye's actions creates lasting memories for the residents of Crythin Gifford. They become secretive and uncommunicative and when Kipps mentions the purpose of his visit, to represent Mrs Drablow at her funeral, the landlord reacts violently, 'His face flickered with … what? Alarm, was it? Suspicion?', whilst the other residents refuse to answer any of Kipps' questions • the discovery of Jennet Humfrye's letters and the memories they contain are significant as they enable Kipps to feel 'sadness and sympathy' for what happened to her. **Relationship of text and context (AO3):** • the use of a first-person narrative style is typical of the Gothic genre. The reader experiences the horrors suffered by the protagonist from their perspective • superstitious beliefs had a powerful impact in an isolated village community. The villagers were terrified of Jennet Humfrye and they are reluctant to discuss their memories of her • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and the fear of ghosts still exerted a powerful influence. 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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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
27 Coram Boy	The indicative content is not prescriptive. Reward responses that explore how friendship is important in *Coram Boy*. Responses may include: **Interpretation of text (AO1):** • Aaron and Toby are 'inseparable friends' and, being orphans, they support each other like brothers. Whilst growing up, they play and work together in the Coram Hospital. Despite being apprenticed to different households, they remain close friends and Aaron tries to visit Toby as often as possible. The two of them run errands for Mrs Bellamy, so they have 'some time together' • as they are both fellow choristers and students at the Gloucester Cathedral School, the friendship between Thomas and Alexander is important as it enables them to support each other in times of difficulty. Despite coming from different social backgrounds, 'No two boys were more unlike each other', they form a close friendship. Alexander is able to 'confide his fears to Thomas' when his voice starts to break and, when Thomas first arrives at the school, Alexander is there to 'show him the ropes' • their friendship is strengthened further when Thomas is bullied by the other students. Instead of joining in. Alexander supports him by advising him to 'Make them laugh!' which brings an end to Thomas' torment. Their friendship is important as they help each other with their lessons. Alexander assists Thomas with 'Latin, Greek and French', whilst Thomas helps Alexander with his mathematics • despite his anxiety at staying with Alexander's family, Thomas' concern for his friend, who had 'sunk in the depths of depression', allows him to overcome his misgivings and stay with the Ashcroft family for the summer holidays. Thomas becomes good friends with the other children and Lady Ashcroft is so pleased with the improvement in Alexander's mood that she thanks Thomas 'for being his friend' and making him cheerful • Thomas' support as a friend is important as his intervention and communication with Lord Ashbrook enable Alexander to resolve his differences with his father and lead to the mending of a 'grieving family'. The strength of Alexander's and Thomas' friendship is also tested at the end of the novel, when Thomas is prepared to throw 'himself over his friend' to save him from being killed. His selfless act of friendship results in Thomas being killed by a 'murderous thrust' • despite the risk to his own life, Toby demonstrates the importance of his friendship with Aaron by enlisting help to try and rescue Aaron from Otis Gardiner/Mr Gaddarn. When Aaron is thrown onto the 'Lucky Nancy' to be transported to America as a slave, Toby, with the help of Alexander and Thomas, tries to save him, 'Aaron, are you here?' • the friendship between Isobel and Melissa is important, as together they are prepared to risk the shame and ostracism of the Ashcroft family. When Melissa discovers she is pregnant, she initially avoids Isobel but Isobel's concern for Melissa, 'What is it, dear friend?', enables Melissa to confide in Isobel. They promise to support each other whatever happens and dream of looking after the baby 'like one of their dolls'. **Relationship between text and context (AO3):** • education in the 18th century was only available to wealthy upper-class children. Gaining a scholarship to the Cathedral School would have meant Thomas received a good education • the novel reflects how difficult it was for women to be pregnant without being married and how it could bring disgrace to their family • the Coram Hospital was established by Thomas Coram as the Foundling Hospital, London's first home for babies whose mothers were unable to care for them.

	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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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
28 Coram Boy	The indicative content is not prescriptive. Reward responses that discuss how Meshak/Mish is significant in the novel. Responses may include: **Interpretation of text (AO1):** • Meshak/Mish is significant as he is the son of Otis Gardiner/Mr Gaddarn, who treats him with contempt and constantly complains about being 'cursed with a son' who he describes as an idiot with a soft brain. Meshak/Mish is often 'beaten, kicked, whipped, slapped' by his father. His mother is dead but he remembers how she 'told him stories'. He never attends school or makes friends as he is always on the road with his father, a 'Jack-of-all-trades' • at the start of the novel, he is an emotionally disturbed boy of fourteen, who has the mind of a young child. He suffers from terrors and believes he can see 'evil creatures hiding in shadows'. Most of his psychological trauma is linked to his father collecting babies who have been orphaned or abandoned by their mothers and 'Ditching them' at the side of the road. Otis Gardiner/Mr Gaddarn orders Meshak/Mish to dig a hole to 'submerge the bundles' in, so he can keep the money the mothers pay him to get rid of their unwanted babies • Meshak's/Mish's obsession with Melissa, his 'angel', is significant as he believes he is her 'guardian and protector'. When his father is visiting Ashbrook House, Meshak/Mish hides in the woods, spying on her, and, if he is unable to see her, he hurls himself on the ground weeping as he would rather be 'Dead, dead, dead' • when Melissa's baby is given to Otis Gardiner/Mr Gaddarn to take to the Coram Hospital, Meshak's/Mish's reaction is significant. To prevent his father from killing the child, he risks his life and the anger of his father by running away with the baby. He takes the baby to The Coram Hospital for safety, 'You were brought here by Mish' • Meshak's/Mish's love for Aaron is significant as he is always there to watch over him. He calls himself Aaron's 'guardian angel' and gives him apples from the Coram Hospital farm. When Aaron tells Meshak/Mish about his nightmares and how Mother Catbrain is trying to chop off his head, Meshak/Mish threatens to chop her into bits if she 'hurts a hair on [Aaron's] head' • Meshak's/Mish's determination to keep Aaron to himself is significant as he puts both their lives in danger. When Mrs Lynch recognises him at Ashbrook House, 'That's Meshak Gardiner', he runs away with Aaron and heads to London to escape Lord Ashbrook • when Meshak/Mish tries to seek sanctuary for himself and Aaron, the true nature of his relationship with his father, Otis Gardiner/Mr Gaddarn, is shown. Otis Gardiner/Mr Gaddarn disowns Meshak/Mish, calling him a 'lunatic', and throws both him and Aaron onto a slave ship bound for America, 'to be slaves'. **Relationship between text and context (AO3):** • *Coram Boy* recreates the conventions of the Gothic genre through the use of wild forests, nightmares and the disturbing killing of babies by Otis Gardiner/Mr Gaddarn • children in 18th century England were routinely brutalised and beaten at home, within schools or orphanages. The Coram Hospital was opened to redress the attitudes to childcare • slavery and the transportation of slaves was a lucrative business, particularly in London. Slavery was finally abolished in 1833.

	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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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
29 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that explain the ways love is important in the novel. Responses may include: **Interpretation of text (AO1):** • when Melanie leaves Emma with Dante, the evolution of his love for Emma is important as it shows how he is prepared to take responsibility for his actions. At first, he is angry as he does not want to be 'saddled with a kid at seventeen'. However, as he begins to adjust to the challenges of fatherhood, he comes to realise how much he loves Emma, and is terrified of Melanie 'taking [his] daughter away' from him. Emma's love for Dante is important as she loves him 'unconditionally' • unlike Dante, Adam's love for Emma is instantaneous from the moment he sees her. He is eager to be involved in her care and upbringing, 'I'm your uncle Adam and I love you' • despite regular arguments and sarcastic comments, 'Any time. Scab-face', Dante and Adam have a close and loving relationship. Adam's love for Dante is important as it shows how supportive he is of his brother. When Dante discovers he is a father, Adam does not judge him but reacts enthusiastically, 'Can I hold her?' • as his older brother, Dante's love for Adam is important because he does not 'want to see [him] get hurt'. When Adam is beaten up by Josh, Dante is desperate to save him, 'GET OFF HIM. JOSH', and he tries to fight back, despite being outnumbered. Although at first Dante is dismissive of Adam's sexuality, as he feels it is a phase he is going through, he illustrates his love for Adam by challenging Josh when he makes derogatory comments about Adam • Dante's love for his brother is important as he is prepared to risk everything to get revenge for Adam's attack, as he feels it should be 'An eye for an eye'. His love is also demonstrated twice at the hospital, firstly when Adam has to undergo emergency surgery and again when he tries to take an overdose. Dante fears losing Adam, as he 'couldn't imagine life without him' • although he finds expressing his emotions difficult, Dad/Tyler Bridgeman manages to bring up Dante and Adam on his own, 'we were a family'. His love is important as he is prepared to support Dante in raising Emma and whilst they are at the hospital, he admits how much he cares for Dante, 'I love you son. Very much'. His love is reciprocated by Dante, 'I … I love you too. Dad.' • Melanie's love of Emma is important as it reflects how difficult it is for her to give up her own child as she would 'die for her'. However, she feels that she is not capable of providing a good life for Emma, 'I … love Emma too much to ruin her life'. **Relationship between text and context (AO3):** • the novel illustrates how emotionally and physically challenging it can be for some young single mothers to bring up a child without support from a family • Adam's experience of verbal and physical abuse conveys how intolerant and prejudiced some people are towards others peoples' sexuality • the Bridgeman family represent a modern single parent family who are able to cope with everyday pressures by supporting each other. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the 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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	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
30 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that explain how Adam is significant in *Boys Don't Cry*. Responses may include: **Interpretation of text (AO1):** • at 16 Adam is the younger brother of Dante and many of the chapters are written from his perspective. His 'glass half-full' attitude to life is significant as it acts as a contrast to Dante, who finds it hard to see the best in people. Despite his father's anxiety that Adam needs to keep his career options open, Adam dreams of becoming a 'famous actor' • Adam's distress at losing his mother, which was like 'having a hole shot through' his heart, is significant as it leads to his phobia of doctors and hospitals. When he sustains a head injury playing sport at school he starts suffering from 'far too many headaches' and is forced to face his fears and visit a doctor for tests • unlike Dante, Adam's reaction to Emma is very positive and he readily accepts her as his niece, 'I'm your uncle Adam and I love you.' When Adam is struggling to cope with his injuries, Emma's innocent reactions and the way she 'kissed his scar-ridden cheek' help him to cope with the physical and mental anguish he is going through • Adam's sexuality is significant as it causes problems between him and his brother and dad, who find it difficult to take him seriously. His dad tries to ignore the topic and hopes it will 'just fade away', whilst Dante dismisses it as a phase. He considers Adam 'too young to know' • coming to terms with his sexuality is also significant for Adam as it leads to him being verbally abused and physically assaulted. Despite having a relationship with Josh, Adam is bullied by him. Josh is unable to cope with his own sexuality and takes his anger out on Adam as he claims Adam 'makes [his] skin crawl' • the impact of Josh's violent attack is significant as it affects Adam both physically and mentally. He suffers a number of serious injuries, including having his 'jaw and his nose broken' and he has to be rushed into surgery to drain a haematoma. Psychologically, he becomes reclusive and depressed and locks himself in his bedroom, not wanting to 'see anyone or speak to anyone' • Adam's inability to cope with his facial injuries, the loneliness he feels and the belief that everyone would be much better off if he wasn't around is significant as it results in his attempting to take his own life. Thanks to the support of his dad and Dante, who do not 'want to lose' him, Adam realises the mistake he has made and promises Dante that he will never do it again. **Relationship between text and context (AO3):** • the problems Adam experiences with depression and his attempted suicide illustrate the mental issues some young people go through when growing up • the novel deals with the intolerant attitudes that are experienced by many young people because of their sexuality. It also considers how hard it is for some young people to come to terms with their own sexuality • the Bridgeman family represent a modern single parent family who have to cope with emotional, societal and financial problems.

	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	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	0	No rewardable material.
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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.
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Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
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.