Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level GCSE

In English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

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Summer 2024
Question Paper Log Number P75434
Publications Code 1ET0_01_2406_MS
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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.
- Plans (in the lined response area of the question paper/answer booklet) should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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 relationship between Macduff and Macbeth. Responses may include: • at the start of the extract Macduff shows how much he loathes Macbeth. His short imperative, 'Turn, hell-hound! Turn!' and the dramatic metaphor, in which he compares Macbeth to an evil dog, illustrate how Macduff desires the destruction of Macbeth and to seek revenge for his family • in contrast, Macbeth's first lines are more passive and dismissive of Macduff. He appears less inclined to confront Macduff and has even 'avoided' fighting him. Despite using an imperative to order Macduff to 'get thee back', Macbeth shows a brief moment of remorse for his past actions by claiming, through the verb 'charged', that he is already weighed down by the murder of Macduff's family and does not wish to shed any further blood • Macduff's metaphorical reply, 'My voice is in my sword', reinforces his desire for retribution. His anger is so acute that he claims he is unable to speak; instead, he will let his sword speak for him. Macduff uses the noun 'villain' when addressing Macbeth in an attempt to antagonise Macbeth further and force Macbeth to retaliate physically • the dismissive attitude of Macbeth to Macduff's challenge is reflected through his arrogant alliterative response, 'Thou losest labour', and suggests Macbeth feels contempt for Macduff, who Macbeth considers is wasting his time trying to 'make me [Macbeth] bleed'. Macbeth's use of the pronoun 'I' echoes his egotism and belief that he is invincible. Similarly, his reference to having a 'charmèd life' shows his absolute belief in the Witches' prophecy, as he does not consider Macduff a threat • following Macduff's graphic adverb, 'Untimely', to describe how he was 'ripped' from his mother's womb, so not 'of woman born', Macbeth begins to lose confidence and realises that he has been tricked by the 'juggling fiends no more believed'. Macbeth's shock at the news is conveyed through the short sentence: 'I'll not fight with thee'. Macduff continues to provoke Macbeth, using the negative titles, 'coward', 'monsters' and 'tyrant' • the final part of the extract presents a more aggressive and reactive Macbeth, who, despite realising he will die, is prepared to 'try to the last'. Macbeth's final imperative, 'Lay on, Macduff!', shows how Macbeth would rather fight, and face certain death, than acknowledge Malcolm as king and to 'kiss the ground before young Malcolm's feet'. Macbeth's closing sentences are short and dramatic, reflecting the loathing he has for Macduff and how he will never concede • the closing stage directions create a dramatic image of the two men fighting. Macduff's contempt and disrespect for Macbeth is demonstrated through the use of the verb '***dragging***' to describe the removal of Macbeth's body from the stage. 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 violence elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • the theme of violence is important as it is central to the struggle for power and control. In the opening scenes a battle is raging against a rebel army. The Captain's description of the Norwegians having 'new supplies of men' has the effect of creating a dramatic opening and establishes the hostile and violent nature of the invading forces • Macbeth is presented as a violent warrior and described by the Captain as 'like Valour's minion' when fighting. His violent nature is important as it shows how dangerous Macbeth can be. His brutality as a soldier enables him to kill the rebel Macdonwald, 'unseamed him from the nave to the chops', and reinforces how ruthless he is on the battlefield. Even when outnumbered, Macbeth's 'redoubled' reaction is compared to the violence of Golgotha and the brutality of Christ's crucifixion • the use of violence as a means to achieve the position of queen is important for Lady Macbeth. Her obsession with power and status leads to her calling on evil spirits to give her strength and the ability to take up her 'keen knife' to assist Macbeth in the murder of Duncan. She is willing to give up her femininity and to become 'top-full of direst cruelty' to achieve her goal • Macbeth's violent qualities as a soldier are important as they have the effect of enabling Lady Macbeth to manipulate him into murdering Duncan. She plays on his masculinity by suggesting that he would be 'so much more the man' if he went through with the act. She knows he is proud of his military prowess and deliberately plays on his emotional weaknesses by calling him a coward who is 'afeard' and lacks the 'illness' to go through with the murder • the effect of becoming king through one violent act is Macbeth's paranoia, which drives him to more violent acts in order to maintain his position. He recruits murderers to kill Banquo and Fleance as his 'fears in Banquo stick deep'. In retaliation for Macduff's perceived treachery, Macbeth orders the murder of Macduff's family and they are 'savagely slaughtered' • the use of violence is important for Malcolm as it enables him to reclaim his rightful position as king. Together with Macduff and the English, he raises a mighty army and they march on Dunsinane to overthrow Macbeth, the 'butcher' • the presentation of violence through the setting and weather is important as it reflects the evil that occurs within the play. The witches enter in thunder and lightning and, following the murder of Duncan, Old Man and Ross discuss the 'dreadful and strange things' that have occurred during the night and the violent actions of the horses that 'ate each other'. **Relationship between text and context (AO3):** • following the traditions of Greek tragedy, the killing of King Duncan takes place off stage and reflects the views held that committing regicide was a heinous act against God and should not be witnessed by an audience • the violence in the play highlights the volatile nature of society during both the medieval and Shakespearean periods and the expectations that unlawfully killing another man would be rightly punished • during Shakespeare's time the role of men was to protect and defend their family. The use of violence as a means to defend one's home and family would be acceptable to the audience. 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.

<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>2(a)
The Tempest</td><td colspan="2">The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Ferdinand and Miranda.

Responses may include:

• Ferdinand's desire to be with Miranda is reflected in his language and attitude to the task he has been given. Despite his use of negative adjectives to describe his 'mean', 'heavy' and 'odious' labours, the contrasting nouns, 'Delight' and 'pleasures' and the adverb 'nobly' suggest that he is prepared to suffer hardship to be with her as it will 'refresh my [Ferdinand's] labours'
• his use of contrasting language continues when describing the differences between 'gentle' Miranda and her father. He metaphorically describes Prospero as being 'composed of harshness' and bad-tempered, 'crabbed', whilst Miranda is described as 'sweet' and 'precious' to reflect his adoration and infatuation with her. Being with her 'quickens what's dead'
• the pronoun 'I', together with the modal 'must strive' and 'shall discharge', conveys how determined Ferdinand is to suffer any indignity for his love. Similarly, the pronoun 'my' demonstrates how confident Ferdinand is that Miranda shares his feelings: 'My sweet mistress'
• Miranda's language demonstrates her concern for Ferdinand's welfare and the way he is being treated by her father. Her exclamation, 'Alas', and the repetition of 'Pray', when pleading with him to allow her to 'bear your [his] logs awhile', illustrate how upset she is with the tasks he has to endure. She is even willing to risk her father's anger by suggesting Ferdinand rest
• Miranda's use of a metaphor to compare how even the logs 'weep for having wearied' Ferdinand, mirrors her own anxiety and concern for his welfare. Her repetition of 'I' and 'I'll' illustrates how she is prepared to share his burden
• Ferdinand is presented as an honourable man who would suffer physical pain rather than allow Miranda to carry the logs: 'crack my sinews, break my back'. Overall, the extract shows how both Ferdinand and Miranda care deeply for each other and are prepared to suffer for their love.

Reward all valid points.</td></tr>
<tr><th>Level</th><th>Mark</th><th>Descriptor - AO2 Please refer to page 4 (20 marks)</th></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1–4</td><td>• The response is simple and the identification of language, form and structure is minimal.
• Little evidence of relevant subject terminology.</td></tr>
<tr><td>Level 2</td><td>5–8</td><td>• The response is largely descriptive. There is some comment on the language, form and structure.
• Limited use of relevant subject terminology to support examples given.</td></tr>
<tr><td>Level 3</td><td>9–12</td><td>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.
• Relevant subject terminology is used to support examples given.</td></tr>
<tr><td>Level 4</td><td>13–16</td><td>• 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.</td></tr>
<tr><td>Level 5</td><td>17–20</td><td>• 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.</td></tr>
</table>

Question Number	Indicative content
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that consider the importance of determination elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • determination is important in the play and is presented in an emotional or physical way. Some characters are determined to gain power, control or retribution, whilst for others the effect of their determination is more emotional and based on the desire to survive or the love of another person • the opening of the play presents human determination. Whilst the Boatswain battles to save the ship, 'Take in the topsail', the passengers' determination is to survive: 'Mercy on us!' When witnessing the storm, Miranda is determined to convince her father to 'allay' the 'wild waters' and to save the lives of those 'Poor souls' • Antonio's determination to obtain the 'dukedom' of Milan has the effect of his removal of Prospero to gain power. Antonio's determination is so great that he tries to drown Prospero and Miranda in a 'rotten carcass of a butt'. Gonzalo's desire and determination to save Prospero is important, and he provides 'Rich garments, linens, stuffs and necessities' to enable Prospero and Miranda to survive • as the rightful Duke of Milan, Prospero's determination to achieve revenge on Antonio for his treachery leads to his planning the shipwreck and the eventual return of his dukedom: 'I have my dukedom got'. As a father, Prospero's desire to protect Miranda, 'I have done nothing but in care of thee', affects his treatment of Ferdinand, as he wishes to test Ferdinand's suitability as a husband for Miranda • Caliban is determined to gain his freedom from slavery and to regain the island: 'This island's mine'. He plots with Trinculo and Stephano to overthrow the 'tyrant – a sorcerer' • Ariel is also determined to achieve freedom from servitude and, as a result, carries out Prospero's 'best pleasure' in order to secure it. Ariel is desperate to please the 'great master', Prospero • Miranda's and Ferdinand's love for one another and their determination to marry has the important effect of enabling Alonso and Prospero to be reconciled and for Prospero's 'issues' to become Kings of Naples. At the end of the play, Prospero's need for revenge has become a desire for mercy and forgiveness. **Relationship between text and context (AO3):** • in the tragi-comedy, Antonio's determination to become Duke of Milan reflects the dreams for power and colonisation of the 'New World' by European rulers • Prospero's determination for Miranda to marry Ferdinand mirrors the nature of society during the Shakespearean era. Marriages were often arranged to increase or guarantee prosperity rather than being based on love • In Shakespeare's time the oldest son would inherit property and a position of power, whilst the younger brother had to make his own way in the world; this law has been flouted by Antonio when he betrays his older brother, Prospero. 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 Lord Capulet. Responses may include: • Lord Capulet is presented as a domineering father who demands respect and compliance from his wife and daughter. When he is informed that Juliet will not marry Paris, he is initially confused and questions his wife about her decision: 'How will she none?' His lack of understanding shows him as a man who is used to getting his own way. His repetition of the imperative, 'take me', reinforces his position within the family. He is a man who expects people to do as he commands • his assumption that Juliet would improve her standing if she marries Paris is reflected in his choice of contrasting adjectives to describe Juliet as 'unworthy', whilst Paris is 'worthy', giving the impression that, to Capulet, Juliet should be honoured to marry Paris as he is superior in status. The pronoun 'we' to describe how the marriage was 'wrought', reflects the status of Lord Capulet as a powerful man who can arrange a prestigious marriage • following Juliet's repeated refusal to go through with 'what I hate', Lord Capulet's language becomes more dramatic and he is quick to lose his temper. His questioning becomes more assertive: 'What is this?' 'Not proud?'. His sentences are shorter and more confrontational: 'How, now! How, now', and his choice of words starts becoming more insulting. He addresses Juliet with the alliterative 'mistress minion', to suggest that she is a spoilt child who does not appreciate anything he has done for her • as the extract continues, his language becomes more confrontational and vicious and his violent threats more dramatic. The inclusion of the modal 'will', demonstrates his expectations of Juliet and how he 'will drag thee on a hurdle', to ensure she gets to the church • the repeated reference to Saint Peter's Church highlights how the marriage and its religious significance are important to Lord Capulet. He sees Juliet's refusal as a betrayal of the family, and he even threatens to disown her with the declarative, 'never after look me in the face', if she fails to attend the service. His triple imperatives, 'Speak not, reply not, do not answer me!' similarly show how he has lost patience with her • despite Juliet and Lady Capulet pleading with Lord Capulet, his anger and frustration escalate, and he resorts to using degrading language with the repetition of the noun 'baggage' and the inclusion of 'wretch', to reflect his disgust at her disobedience. He metaphorically states that his 'fingers itch' to hit her, emphasising the full scale of his anger and how he is prepared to resort to violence to make her do what he wants. Even though she is his daughter, his whole speech is hateful, with Lord Capulet expressing his regret at having her as a daughter. 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 anger elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • anger is an important theme in the play and one of the reasons for the disharmony between the Montagues and Capulets and results in the numerous deaths that occur. Mention is made in the Prologue of the 'ancient grudge' and how it causes the 'parents' rage' • the anger between the servants in the opening scene is important as it shows how disharmony affects every level within each household. The 'pernicious rage' spills out onto the streets of Verona, and it is only the intervention by the Prince that stops bloodshed from occurring. The Prince declares that any further disagreements or fights are to take place 'on pain of death' • the reason for Tybalt's anger at the Capulet ball highlights the importance of family honour. His desire to confront Romeo, 'our foe! – A villain', for gatecrashing the Capulet feast is thwarted by Lord Capulet, who angrily declares that Romeo should be 'Endured'. His refusal to let Tybalt confront Romeo leads to Tybalt's planning his revenge and Tybalt's eventual death • the reluctance of Romeo to fight Tybalt, whom he considers family, and whose name he holds 'tender as dearly as mine own', incites the anger of Mercutio at what he considers dishonourable behaviour by Romeo. This is the reason that Mercutio takes up the challenge and is killed by Tybalt. Lady Capulet demonstrates her anger at the death of Tybalt and demands, 'Romeo must not live' • when Romeo hears that Mercutio has been killed, 'Brave Mercutio is dead!', Romeo's 'fire-eyed fury' leads to him taking revenge: `*they fight*. ROMEO *kills* TYBALT'. Romeo's anger acts as a pivotal point in the play • following Juliet's objection to marrying Paris, Lord Capulet's anger increases to a point where he would rather she 'hang, beg, starve, die in the streets!' than bring the family's name into disrepute. Similarly, Lady Capulet shows her anger by refusing to speak to Juliet: 'I have done with thee' • the reason for Juliet's anger and desperation at having to marry Paris emphasises the difficult position she is in. She vents her frustration to Friar Lawrence and threatens to kill herself immediately if he cannot find a way to resolve her problem: 'with this knife I'll help it presently' • Paris' anger at the Capulet tomb results in his death at the hands of Romeo. When Paris discovers Romeo breaking into the Capulet tomb, he is convinced that Romeo is there to dishonour the bodies by doing 'some villainous shame'. Paris challenges Romeo, the 'vile Montague!' but is mortally wounded • following the deaths of Romeo and Juliet, the anger and hatred between the two families are resolved with a 'glooming peace'. **Relationship between text and context (AO3):** • the impact of warring families and the many angry scenes of civil disobedience were a threat to the stability of society during the late Elizabethan era • in Shakespeare's tragedy, the audience would have associated Italy with violence and death, a place where family honour often led to acts of anger and revenge • arranged marriages were commonplace during Shakespeare's era; marriage was considered the backbone of society and ordained by God. 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 Benedick. Responses may include: • initially, Benedick appears shocked by what he has overheard and his short sentences convey his confusion: 'This can be no trick'. His instant reaction creates an element of humour by making him appear rather gullible and adding a light-hearted moment to the scene. His immediate belief that Beatrice loves him, as it was reportedly the truth 'from Hero', makes him appear extremely trusting and a little naive • his use of the question 'Love me?' conveys how Benedick has never really considered the way Beatrice feels about him. His spontaneous exclamatory response, 'Why, it must be requited', suggests that he also has feelings for her. Despite mentioning Beatrice and how she is considered by others, the majority of Benedick's speech focuses on his own feelings, and the repetitive use of the pronoun 'I' suggests that he may be a little self-centred and concerned about his own emotions rather than those of Beatrice • Benedick appears to be open to advice from others and prepared to change his ways to win Beatrice's affections. He recognises the way others perceive him as too proud. However, he is positive about changing himself by acknowledging how his faults can be put 'to mending'. He is honest about his own negative traits and what he describes as 'odd quirks'. The unusual comparison with the way a man changes from his love of 'meat in his youth' reflects the somewhat quirky and humorous nature of Benedick • the tricolon used to explore how others consider Beatrice as 'fair … virtuous … and wise' and Benedick's agreement that it 'tis a truth … 'tis so', reinforces his appreciation of Beatrice's numerous qualities. His use of the contrasting adverb 'horribly', to describe the way he will be 'in love', adds a humorous element. He considers loving Beatrice a punishment • Benedick uses a metaphor to compare the sarcastic remarks, 'quips and comments', that are likely to be made about him, because he has 'railed so long against marriage', to the 'paper bullets of the brain'. However, he considers them a challenge to overcome. He also appears a little arrogant in his declarative 'No: the world must be peopled' • the structure of the extract appears like a debate or argument. Benedick establishes a scenario or problem: 'I did never think to marry', going on to develop his ideas with additional arguments or by posing a question: 'But doth the appetite not alter?' He does not fully resolve his dilemma by the end of the extract as Beatrice interrupts his thinking, 'Here comes Beatrice', but he does attempt to show that he has changed by greeting her courteously, 'Fair Beatrice. I thank you for your pains', and even tests out her feelings a little: 'You take pleasure then in the message?' 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 change elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • as a comedy, the chaotic nature of the plot and the changing emotions and reactions of the characters are central to the outcome of the play. At the start, the effect of Beatrice's initial hostility and apparent loathing of Benedick, whom she considers 'a stuffed man', acts as a cover for her true feelings. When Hero, Margaret, and Ursula trick Beatrice into believing Benedick loves her, Beatrice changes her opinion of him and resolves to return his love and 'bind our [their] loves up in a holy band' • Benedick also displays a dramatic change in his feelings for Beatrice. At first, he too belittles the idea of love and expresses his apparent dislike of Beatrice by trading insults with her and addressing her as a 'rare parrot-teacher' who 'nobody marks'. He initially declares that he would rather 'live a bachelor' than marry her or any woman. However, the effect of the intervention of Claudio, Leonato and Don Pedro causes Benedick's feelings for Beatrice to change and he finally admits that he can 'love nothing in the world so well' as Beatrice • at the masked ball, the use of disguise and the change of appearance are important in creating a light-hearted atmosphere. Some of the men playfully pretend they are not who they are and change roles. Antonio denies it is he, 'I counterfeit him', when Ursula says she recognises 'the waggling of your [his] head'. Beatrice pretends that she does not recognise Benedick and mocks him by calling him 'the Prince's jester' • the effect of Don John's scheming and manipulation of the truth drastically changes the narrative of the play. His hatred for his half-brother, Don Pedro, is important as it leads to Don John's attempting to destroy Claudio and to 'build mischief'. At the ball, Don John cruelly tells Claudio that Don Pedro has won Hero's affections, 'the Prince woos for himself', in an attempt to change Claudio's mind about Hero. When Don John's initial plan fails, he and Borachio organise a plan to convince Claudio to believe Hero has been unfaithful and is nothing more than 'a contaminated stale' • Claudio's change of opinion and feelings for Hero are important as they illustrate how easily manipulated people can be and highlight how love is about more than just appearances. When he suspects her of infidelity, his attitude changes, and he is quick to 'shame her' in front of family and friends and claim that she is 'no maiden' • the proving of Hero's innocence and restoring her honour result in Claudio changing his feelings and his showing remorse for his actions. He asks Leonato to punish him, 'Choose your revenge yourself', and agrees to do what Leonato commands, 'I do embrace your offer', and to marry whomever he chooses • as Hero's loving father, Leonato is proud of his daughter and encourages her marriage to Claudio as he wants the best for her. However, his feelings for her change when Claudio accuses Hero of being unfaithful. Leonato's behaviour is important as it shows how he is more concerned about his reputation than believing the truth. He would prefer to 'let her die!' and would even use his hands to 'tear her' for bringing disgrace on his family. When it is established that Hero has been wronged, his attitude changes again, and he becomes a loving and supportive father and is prepared to challenge Claudio to a 'trial of a man' for slandering her.

	Relationship between text and context (AO3): • the status of an unmarried woman was based upon her chaste behaviour. The plan to change opinions of Hero by suggesting she is having sexual relations before marriage would have caused disgrace to her family • an honest and supportive relationship, which ensured stability and prosperity, was seen as a reflection of the relationship between a monarch and the people • the arrangement of a good marriage was sometimes seen as more important than the love of the couple. Leonato appears to care more about arranging a beneficial marriage for his family than Hero's marrying for love. 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 Duke Orsino. Responses may include: • at the start of the extract, Duke Orsino appears abrupt and short-tempered. He uses the imperative, 'Give me some music', to address Curio and to reinforce Orsino's position as head of the house. His abrupt command is immediately followed by a more courteous greeting when speaking to his friends: 'good morrow' • Orsino's desire for music to alleviate his 'passion much' is reflected in his choice of language. He uses the verb 'relieve' to show how he considers music a cure and the only thing that can help to ease his sadness. Only the 'old and antique' songs will be effective, whilst the adjectives 'brisk' and 'giddy-pacéd' describe how the more modern music will not assist his melancholy • Orsino appears comfortable sharing his feelings with Viola (as Cesario) and is open about what type of lover he considers himself. The adjectives 'Unstaid and skittish', suggest he is restless when he is not in the presence of his loved one. Orsino uses an oxymoron to describe being in love as 'sweet pangs', to show how painful it can be • when Viola (as Cesario) gives her opinion that music echoes love, Orsino is complimentary and declares through the adverb 'masterfully' that Viola is an expert on the subject. Orsino's use of interrogatives to establish who and what 'favour' it is that has caught Viola's eye, 'What kind of woman is 't?', presents him as an interested and concerned friend or a father discussing relationships with his son • Orsino appears critical of the type of women Viola claims to prefer and is quick to condemn her with the declaratives: 'She is not worth thee' and 'Too old, by heaven'. Orsino appears completely ignorant of the fact that Viola mentions particular attributes that mirror Orsino's own: 'your complexion', 'your years' • despite being single, Orsino appears confident in his knowledge of women and the way they adapt to suit their husbands, using the metaphor: 'wears she to him'. His second metaphor gives the impression that Orsino considers a younger woman as beneficial to a man as she is then equal to him: 'level in her husband's heart'. His final list of adjectives describing men suggests that Orsino sees them as unreliable, 'unfirm' and 'wavering' in their emotions. 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 sadness elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • much of the sadness stems from unrequited or narcissistic love and is important in creating confusion throughout the play. Duke Orsino is lovelorn and sad because Olivia does not return his affection. He feels as though he will 'sicken, and so die' without her. The effect of his sadness leaves him lethargic and inactive. He views love as a kind of curse, an 'appetite' that he wants to satisfy but cannot, calling his desires 'cruel hounds' • the shipwreck and subsequent separation of Sebastian and Viola are important in presenting how both characters experience and deal with the sadness of losing each other. Their separation leads to each thinking the other dead. Sebastian tells Antonio how he will 'drown her remembrance' with tears • Antonio's sadness results from his unreciprocated love for Sebastian, 'I do adore thee so', and is important in showing how far he is prepared to go to be with him. Antonio would even risk his life by becoming Sebastian's servant and travelling with him to Orsino's court, where Antonio has many enemies • the effect of sadness brought about by unrequited love is also presented by Viola disguised as Cesario. Orsino uses her to take love letters to Olivia, and her masquerade as Cesario prevents Viola from openly declaring her love for Orsino. Viola describes herself as dying of sadness and filled with a 'green and yellow melancholy'. Orsino's obsession with Olivia leaves Viola desperate for her master's love • Olivia's sadness is important as she becomes consumed by her grief at the death of her father and brother. The effect of her sadness is that she shuns contact with other people and 'hath abjured the company' of men. Her views on love are initially negative, and she describes it as a 'plague' from which she suffers terribly • Malvolio's sadness at being rejected by Olivia is important as it provides a comedic element. His narcissistic nature and love of Olivia result in his mistreatment by Maria, Sir Andrew, Feste, and Sir Toby, who conspire to make him look a fool by their 'sportful malice'. The effect is that he ends the play threatening to be 'revenged on the whole pack of you', for the sadness they have caused • Sir Andrew is presented as a sad man, who has been invited by Sir Toby to woo Olivia. His foolish ways are mocked by Maria, leaving him morose and dejected: 'I have no more wit than a Christian'. **Relationship between text and context (AO3):** • sadness and grief were believed to be an illness like modern-day depression, resulting from an imbalance in the body. Sadness was thought to arise from love, primarily narcissistic self-love, or unrequited romantic love • the comedy challenges the social and religious attitudes to marriage, relationships, and gender roles of the time • the title of the play, *Twelfth Night,* represented the period for 'Yuletide revels', a time when usual societal expectations were broken. It was traditional to change appearance through the use of a disguise. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

Level	Mark	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 relationship between Jessica and Lorenzo. Responses may include: • at first Jessica is cautious and quick to challenge the identity of Lorenzo. The urgency in her question, 'Who are you?', is reinforced in her follow up-demand: 'Tell me'. She appears anxious to know who she is talking to but is also confident that she recognises his 'tongue' • although Lorenzo's reply to Jessica is brief, his language highlights his true feelings for her. His use of the possessive pronoun 'thy', shows how confident he is that Jessica returns his love. Their emotional connection is immediately reinforced by Jessica, who responds by repeating his name and agreeing that he is her 'love indeed'. Her interrogatives also convey how their feelings are mutual: 'For who love I so much?' • the lexical field of romance and love continues throughout their exchange with the reference to 'Cupid', 'lovers' and the repetition of 'love'. The inclusion of the adjective 'certain' and the adverb 'indeed' adds emphasis and conviction to Jessica's romantic claims. Lorenzo appears the more romantic of the two, declaring how Heaven will metaphorically bear witness to the fact that they love each other • Jessica's abrupt change of focus onto more practical things and her imperative, 'Here – catch this casket', when throwing down the box, emphasises how desperate she is to elope with Lorenzo. Despite her confident actions, her broken speech and relief that ' 'tis night' show how she is 'much ashamed' of her disguise as a boy because she thinks Lorenzo will not be able to 'look on' her. Jessica tries to make light of her situation by personifying the way 'love is blind' and suggesting that Lorenzo will not notice as it is just a little foolishness: 'pretty follies' • her light-hearted attitude concerning her appearance continues with a metaphorical play on words. She suggests that holding the candle would not only light the way but could also illuminate too much of her body and provide an 'office of discovery'. She continues to be practical, 'I will make fast the doors, and gild myself / With some more ducats' • at the end of the extract, Lorenzo describes the various qualities that he loves about Jessica. The use of anadiplosis, 'mine eyes be true – And true she is …', enables him to build on each quality, with the final triplet summarising her three main attributes: 'wise, fair and true'. 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 challenges elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the play deals with physical, emotional and financial challenges and how characters cope with these trials. Because he is a young man who enjoys an extravagant lifestyle and lives beyond his means, often resulting in 'great debts', Bassanio constantly faces financial challenges. Finding ways to rectify his situation is important as it will enable Bassanio to repay everything he owes to his debtors • to secure his financial future, Bassanio takes on the challenge of winning Portia's hand in marriage, 'a lady richly left', and to avail himself of her fortune. To be considered a suitor, Bassanio is tasked with the challenge of securing the necessary funds needed and he turns to Antonio to 'raise a present sum' • if he fails the challenge of repaying the money, Antonio must forfeit a 'pound of flesh', thus putting his life at risk. This is the reason he must fulfil the agreement. As he is an honourable man, Antonio is prepared to 'suffer, with a quietness of spirit' • the restriction of her father's will is the reason why Portia faces the challenge of acquiring a husband through the lottery of 'three chests, of gold, silver, and lead'. This could be seen as her father's way of protecting his daughter after his death as he had the best intentions in mind. To win Portia's hand in marriage, all of her suitors face the challenge of choosing the right casket • as a Jew, Shylock faces the challenge of living within a bigoted and abusive society. The challenges Shylock faces are important as they illustrate the persecution he is exposed to, particularly from Antonio, who verbally and physically assaults him: 'spit upon my Jewish gaberdine'. Shylock also faces the challenge of becoming a Christian, which would be violating his Jewish faith • Jessica faces a similar challenge to Portia. Because both women are controlled by their fathers, they are unable to choose freely whom they want to marry. In contrast to Portia, who honours her father's wishes and takes a gamble that Bassanio will make the right choice, Jessica is more proactive and takes control of her own destiny: 'she hath directed / How I shall take her from her father's house' • because she is a woman in a male-dominated society, Portia faces the challenge of representing Antonio in court. To enable her to fulfil her role as a young lawyer, she dresses like a man: **PORTIA (*in disguise as 'Balthazar'*)**. **Relationship between text and context (AO3):** • Venice was a patriarchal society where the arrangement of a good marriage was more important than the love of the son or daughter. Despite her father's death, Portia's marriage is still determined by him through his will • Shakespeare makes Shylock seem more human by showing that the conditions for his loan are born of the mistreatment he has suffered in a Christian society • a Shakespearean audience would have understood the references to the Bible in this comedy (sometimes called a tragi-comedy). When Portia warns Shylock against pursuing the law without regard for mercy, she is promoting what Elizabethan Christians would have seen as a pro-Christian, anti-Jewish agenda. 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 explore the ways Eva Smith/Daisy Renton is significant in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • although she is never seen, Eva Smith/Daisy Renton is a significant character, and her death is the catalyst for the Inspector's inquiry: 'I'd like some information'. Eva/Daisy is exploited emotionally, financially and sexually by the other characters. Through the information the Inspector elicits from the family, the audience is able to build up a picture of a young woman who is 'a good worker' with a 'promising life'. The Inspector's inquiry is significant in building up a picture of a wealthy family's attitudes • Eva's/Daisy's strong-willed nature is significant as it enables her to stand up for herself and the other factory workers. Even Mr Birling admits that she works well and suggests that they considered promoting her to 'a leading operator'. She organises a strike to ask for more money. Ironically, her strong will eventually leads to her getting sacked and, as Mr Birling claims, 'she had a lot to say – far too much' • her position as a working-class young woman clearly shows how vulnerable Eva/Daisy is in a class-driven society. Sheila, who is initially presented as a spoilt young woman, abuses her position as 'a daughter of a good customer', and insists that Eva/Daisy is sacked when she thinks Eva/Daisy is 'being impertinent' and laughing at her • the sensitive nature of Eva/Daisy acts as a contrast to the more self-centred attitude of Gerald. It is clear that Gerald views their relationship as temporary, as he only has access to Charlie Brunswick's 'nice set of rooms' for six months. When their brief relationship ends, he gets on with his life and engagement to Sheila, 'I broke it off definitely', whilst Eva/Daisy feels the emotions deeply and goes away to be quiet and 'to make it last longer' • Eva's/Daisy's moral integrity is significant as it highlights the disparity between her and Eric. Despite having been taken advantage of by Eric and falling pregnant with his child, Eva/Daisy refuses to accept money from him, as it was 'money he stole from the office'. She also refuses to marry him as he 'wasn't in love with her' • her vulnerability also highlights the ruthless and unfeeling character of Mrs Birling, who is quick to deny Eva/Daisy any support from her women's charity. Mrs Birling feels that Eva/Daisy 'was giving herself ridiculous airs', and her claims were 'simply absurd in a girl in her position' • the Inspector's final speech about Eva/Daisy and the 'millions and millions and millions of Eva Smiths and John Smiths' is important as it highlights the fact that there are many people being exploited. Eva/Daisy is significant in revealing the inequalities in society and reinforcing the Inspector's view that 'We are responsible for each other' • Eva's/Daisy's use of different names is significant as it illustrates how impactful the behaviour of the Birlings and Gerald is: 'each of you helped kill her'. It is never clear whether Eva/Daisy is the same person, as the Inspector could have created her as an amalgam of several working-class women. However, being presented as different people makes her no less substantial and reinforces how the Birlings and Gerald all ruin lives.

	Relationship between text and context (AO3): • Eva/Daisy is presented as a victim of discrimination. As a working-class young woman, she has very little control over her life as she lacks the income and social power afforded to the upper and middle classes. Her position can be contrasted with that of Sheila, a young woman who has the protection of a wealthy family • during the years leading up to the First World War there was significant industrial unrest with workers demanding higher wages and better working conditions. As a woman, in a time of increased Suffragette militancy, Eva/Daisy would have been seen as a trouble maker • her name is symbolically significant. Eva refers to the first woman in the Bible, Eve, and Smith is a common name that could represent any woman. 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 the ways selfishness is important in the play. Responses may include: **Interpretation of text (AO1):** • the selfishness shown by the Birlings and Gerald is important as it highlights the egotism of the middle and upper classes and their intolerant attitude to those they consider inferior to themselves. Sheila's selfish treatment of Eva/Daisy is important as it illustrates how Sheila is able to use her social position as a form of retaliation • when Sheila is trying on a dress in Milwards, she believes Eva/Daisy is being impertinent and laughing at her, which puts Sheila in 'a bad temper'. As a result, Sheila threatens to close her account and 'never go near the place again' unless the manager sacks Eva/Daisy • as 'a hard-headed, practical man of business', Mr Birling demonstrates his selfish attitude by having the ring-leaders fired when his workers go on strike. He feels it is his duty 'to keep labour costs down'. He does not show any remorse for his actions, which contribute to the death of Eva/Daisy • Mr Birling's selfish and self-centred attitude to the engagement of Sheila and Gerald is important as it demonstrates how he considers their marriage little more than a business venture and something that would benefit him. He views their marriage as a way for Crofts and Birlings to work together 'for lower costs and higher prices' • Gerald's self-indulgent treatment of Eva/Daisy as his mistress is important as it reflects the way some 'well-bred' young men regard women. When he is tired of her, he simply ends the relationship. His outward appearance is of a confident, charming and 'attractive chap' but, once his affair with Eva/Daisy is revealed by the Inspector, he is evasive and tries to divert attention away from himself: 'All right, I knew her. Let's leave it at that' • Mrs Birling, like her husband, conveys an intolerant and selfish attitude towards Eva/Daisy. Despite being a leading member of a local charity, Mrs Birling is unsympathetic towards Eva's/Daisy's position, stating that she 'was claiming elaborate fine feelings and scruples'. She assumes that as Eva/Daisy is unmarried she is unworthy to receive any charity and that it is down to the 'young man who is the father of the child' to take responsibility • Eric's selfish and immoral behaviour is important as it shows how heavy drinking and the casual treatment of women have consequences. His unpleasant behaviour results in his sexual exploitation of Eva/Daisy: 'I was in that state when a chap easily turns nasty'. At the end of the play, he acknowledges how selfish he has been and accepts responsibility for his part in Eva's/Daisy's death • by the end of the play, the Inspector has highlighted the harmful impact their selfish behaviour has had and how 'each of you [them] helped to kill' Eva/Daisy. However, it is only Eric and Sheila who are prepared to change the way they treat others, whilst Mr and Mrs Birling pretend 'everything's just as it was before'. Even Gerald hopes his engagement to Sheila can continue. **Relationship between text and context (AO3):** • the Birlings represent a middle-class, wealthy family, who are concerned with their appearance and status within Edwardian society • Mr Birling embodies the antithesis of Priestley's philosophy and is therefore designed as a caricature of everything that Priestley disliked about a selfish, capitalist society • set in a patriarchal time, many middle and upper-class women married to enhance or maintain the family's social standing and power; Sheila's marriage to Gerald would benefit the Birling family. 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 conflict is important in the play. Responses may include: **Interpretation of text (AO1):** • conflict between the characters is an important element in the play as it reflects the gradually changing roles within the Salford community. The conflict over who will look after Hobson is important as it illustrates the selfish attitude of Vickey and Alice. When Hobson's health deteriorates and he needs to be cared for, both daughters refuse to have him live with them. He then demands Maggie come back to live with him: 'You're coming here' • Maggie's determination to marry Willie leads to her conflict with Ada Figgins, who intends to marry Willie herself: 'Will and me's tokened'. As an assertive woman, Maggie is prepared to fight for Willie, 'I've told you you'll wed me', whilst Ada also responds confrontationally: 'I'll set my mother on to you' • the constant conflict between Hobson and Maggie is important as it demonstrates how they do not have a typical father and daughter relationship. Although Hobson is the head of the family, 'what I say will be listened to and heeded', there is often conflict between them. Maggie regularly challenges his position in the family and business: 'If dinner's ruined, it'll be your own fault' • although Vickey and Alice are more traditional daughters, there are still moments of conflict between them and their father. When he expresses his displeasure over their clothes and the way they look 'like French Madams', they are quick to challenge him, demanding he 'open your [his] eyes to what other ladies wear' • the conflict between Hobson and his daughters continues when they discuss the subject of marriage. When Hobson is informed that he will have to pay 'settlements', he proclaims that 'There'll be no weddings'. When Maggie announces she is going to marry Willie, Hobson is steadfastly against the marriage as he considers Willie a 'come-by-chance' who will ruin Hobson's reputation • the marriage of Willie and Maggie causes conflict between Maggie and her sisters and is important in highlighting the narrow-minded attitudes towards the working class. When Maggie instructs Willie to call her sister Vickey and demands they kiss, Vickey is 'much annoyed'; she considers him inferior, as he was their 'boot hand' • Hobson's accident at the Moonraker's leads to conflict between Hobson and Albert Prosser. When Maggie informs Hobson that he has been threatened with legal action for trespass and needs to pay compensation, he is furious that it will cost him five hundred pounds: 'you blood-sucking –'. **Relationship between text and context (AO3):** • the gradual change in gender roles, as seen through Maggie and her relationship with Hobson, is reflective of changes starting to occur in late Victorian British society. Her decision to marry Willie, despite Hobson's objections, illustrates how some women were moving away from the controlling patriarchal system • in late Victorian society, men were widely assumed to be masters of the house and any women were expected to maintain the house and look after the wellbeing of the family. Hobson would expect Maggie, as his eldest daughter, to look after him when he is ill • the play bears many resemblances to the story of *King Lear*, which includes a deceased mother and three daughters, two of whom are pretty and frivolous and the third who is clever and hardworking. 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 the ways that Willie Mossop is significant in *Hobson's Choice*. Responses may include: **Interpretation of text (AO1):** • William/Willie Mossop is a significant character in the play as he represents a typical working-class man who lacks education and status in the workplace. Willie suffers as a result of his 'brutalized childhood'. He appears timid and his lack of confidence results in his being submissive when spoken to: 'yes, sir'. As a bootmaker, Willie is made to work in the cellar, only coming up when called: '*He dives down trap*' • Willie's lack of education, drive and ambition is important as it restricts his chances in life. Although he is a skilled worker, 'these are the best-made pair of boots I've ever had', it is only through Maggie's intervention and support that Willie is able to make something of himself. She thinks that he is 'a business idea in the shape of a man' • his lack of confidence and deference to the Hobson family allow Willie to be manipulated by Maggie. Even though he claims to be promised to Ada Figgins and is afraid of her mother, 'She's a terrible rough side', Maggie insists 'You're going to wed me, Will', and he reluctantly goes along with her plans • Willie's engagement and subsequent marriage to Maggie are significant as they create disharmony within the Hobson family and highlight their intolerance. Hobson becomes angry as he considers the marriage will make him 'a laughing-stock of the place'. Vickey declares that she will not 'own Willie Mossop for my [her] brother-in-law', as he will affect her future marriage prospects, and Alice is shocked as Willie is their former 'boot hand' • Willie's progression from a workman to the owner of 'William Mossop, Practical Boot and Shoe Maker', illustrates how, given the opportunity, he is able to improve his life. With the support of Maggie, and the loan from Mrs Hepworth, Willie is able to establish a successful business. As his business grows, so too does his confidence and he becomes more assertive: 'Times have changed … since you used to order me about' • by the end of the play, Willie has totally transformed into a more self-assured and successful man, in contrast to the quiet, uneducated boot hand he is at the start. When Maggie and Willie agree to move in to Hobson's to take care of him and the two shops are amalgamated, Willie insists that the shop be re-named 'Mossop and Hobson' as he is the significant one in the partnership. **Relationship between text and context (AO3):** • Willie's and Maggie's relationship goes against the social conventions of the Victorian era. Men were widely assumed to be master of the house and business, whilst women were housewives and mothers. However, the concept of equality between the sexes was slowly gaining ground • it was usual during the Victorian period for many people, particularly in the working class, to be unable to read or write, as many adults would have experienced a lack of schooling. Willie's lack of education means that his chances in life are restricted • the play's setting in a Lancashire industrial town, Salford, reflects the typical divisions between the working and lower-middle classes. 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 explain how the relationship between Mrs Lyons and Edward/Eddie is significant in the play. Responses may include: **Interpretation of text (AO1):** • despite their having a comfortable life and being financially secure, the relationship between Mrs Lyons and Edward/Eddie changes as the play progresses. As Edward/Eddie gets older and Mrs Lyons' paranoia and mental health begin to deteriorate, the interactions between them become more fractured: 'I like him more than you' • at the start of the play, Mrs Lyons' inability to have children and the way she persuades Mrs Johnstone to give up one of her twins are significant as they highlight the lengths some women will go to for a baby: 'We've been trying for such a long time now'. Although she appears to be the epitome of a loving and caring mother who would 'always be there' for her baby, Mrs Lyons sees Edward/Eddie as a business transaction to satisfy her desire to be a mother • Mrs Lyons' early relationship with Edward/Eddie affects how they interact later on. When Edward/Eddie is a baby, Mrs Lyons appears to have a lot of affection for him and regularly buys him everything he needs: 'I've got the nursery to sort out'. Although she provides the material things he needs, there is very little physical contact between the two of them: '*looking at the child in its cot*' • Edward's/Eddie's upbringing is significant as it suggests that Mrs Lyons wants what is best for him. The family live in a big house in a good part of town and they are in a position to offer Edward/Eddie a comfortable home and 'a bed of his own'. Despite his having everything he wants, Mrs Lyons appears to be a controlling mother who restricts what Edward/Eddie can do: 'my mummy doesn't allow me to play down here' • Mrs Lyons' middle-class snobbery and paranoia that someone will discover Edward's/Eddie's true parentage are significant as they prevent Edward/Eddie from associating with other children, particularly Mickey, as she thinks Edward/Eddie will 'learn filth from them'. Following his initial meeting with Mickey, Mrs Lyons loses her temper and '*hits* **Edward** *hard*', creating distrust between them • even though their relationship is sometimes strained, it appears to improve when Edward/Eddie attends boarding school and Mrs Lyons is able to keep him away from Mickey. Despite Mrs Lyons' continuing to be over-protective, 'Oh mummy … stop fussing', Edward/Eddie seems to enjoy coming home during the holidays, and Mrs Lyons shows more physical and emotional affection for him: '*She kisses him*' and calls him 'my love' • Mrs Lyons' increasing paranoia over losing Edward/Eddie and his continued relationship with Mickey is significant as it leads to Edward's/Eddie's death. Her desire to keep Edward/Eddie away from Mickey causes her to tell Mickey about Edward's/Eddie's affair with Linda: '*she turns* **Mickey** *round and points out* **Edward** *and* **Linda**'. Her malicious interference contributes to Mickey's killing Edward/Eddie: '*the gun explodes and blows* **Edward** *apart*'. **Relationship between text and context (AO3):** • the obsessive reactions of Mrs Lyons and her desire to have a baby reflect the psychological difficulties some women suffer when they are unable to have a child of their own • the importance of a good education is bound up with the issues of class. Coming from a middle-class background with all its associated benefits, Edward/Eddie is able to attend a boarding school • Edward's/Eddie's childhood relationship with Mickey embodies a time of innocence and reflects the way many children have no concept of class and its prejudices.

	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 ways problems are important in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • the various forms of problems and how people cope with them are important as they highlight the disparity between the social classes in the industrial north of England during the 1960s, 70s and 80s. The opening of the play introduces the character of Mrs Johnstone, who describes how she has suffered as a young single mother. At twenty-five she has 'seven hungry mouths to feed' and a husband who has left her • without a husband to support her financially and with a large family to provide for, Mrs Johnstone struggles to pay her bills, 'next week I'll pay y' ', and is often forced to buy things on the 'never never'. Despite the problems she faces, she tries to stay optimistic, especially when she gets a cleaning job with Mrs Lyons: 'When I bring home the dough, / We'll live like kings' • Mrs Johnstone's problems increase further when she discovers that she is pregnant again and she is forced to decide on the fate of her family. Because the 'welfare' considers her incapable of looking after her children, she has to decide whether to give one of her twins to Mrs Lyons or to 'put some of them into care'. Her problems are made worse as she 'loves the bones of every one of them' • unlike Mrs Johnstone, Mrs Lyons suffers from not being able to have a child of her own. Her inability to start a family is important as it demonstrates the emotional trauma many women have to go through. When she discovers that Mrs Johnstone is expecting twins, she sees a way to alleviate both their suffering: 'Give one of them to me' • the separation of Mickey and Edward/Eddie as babies is important as it leads to different problems for each of them. Growing up in a working-class family and receiving an inadequate education, 'You're … suspended', forces Mickey into suffering a life without opportunities and doing a poorly-paid job, 'just makin' up boxes'. In contrast, Edward/Eddie lives a privileged middle-class life with every opportunity available to him: 'Talk of Oxbridge'. However, he suffers from a restricted childhood because of his mother's paranoia: 'I don't want you mixing with boys like that!' • the way Edward/Eddie and Mickey suffer different forms of punishment is also important in reflecting their different social class. When they get caught throwing stones at windows by a police officer, Mrs Johnstone is warned that Mickey 'was about to commit a serious crime', whilst Mr and Mrs Lyons are told that it was 'more of a prank' • later in the play Mickey suffers from the 'world situation / The shrinking pound, the global slump', and is made redundant. Unable to find another job, he agrees to assist Sammy in robbing a petrol station: 'someone to keep the eye for us'. When the cashier is killed, Mickey is found guilty of being involved and sent 'down for seven years' • in the closing scene, Mickey's discovery that Linda is having an affair with Edward/Eddie and that he and Edward/Eddie are brothers, separated at birth, is important as it leads to both their deaths: 'Why didn't you give me away?' **Relationship between text and context (AO3):** • the play is set during a period when there was high unemployment, particularly in industrial working-class areas in northern England, such as Liverpool • Mrs Johnstone and her family represent the working classes, who were badly affected by the economic downturn of the 1980s. They are trapped by poverty • the disparity between the education available to working-class and middle-class children had a detrimental impact on what opportunities were available in later life. 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 explore how Mason is significant in the play. Responses may include: **Interpretation of text (AO1):** • as a soldier servant or batman, Mason is a significant character in the play as he demonstrates the contrast between the officer rank and the general soldiers. He is presented as less well educated than the officers and his social background is emphasised by his working-class accent: ' 'E said next time we 'ad them 'e'd wring my neck' • Mason's dry humour helps to lighten the intensity of the war setting: 'No, sir; that's a bit o' rust off the pan'. He is clearly an inexperienced cook who tries to make the best of the provisions supplied and is always on hand to provide whatever the officers need: 'Hi! Mason! Coffee!' • his light-hearted attempt to be innovative with the rations is significant as it reinforces the desperate, yet monotonous, conditions the men are forced to live in. Although he tries to be creative, the limited variety of food and poor equipment restricts his ability to cook: 'it's a bit oniony, but that's only because of the saucepan'. He is not known for his cleanliness, and the officers joke about his standards of hygiene: 'd'you realize he's washed his dish-cloth?' • Mason is very obedient, constantly trying to accommodate the requests of people like Trotter: 'take the lumps out o' mine' • even though he is the officers' servant, Mason has a good relationship with them and is able to make light-hearted comments when speaking to them: 'you can see the bit o'lean quite clear'. His relationship with the officers is significant as it demonstrates how men from all ranks have to live, work and fight together. However, his efforts occasionally go unnoticed, and the officers talk behind his back: 'that man's getting familiar' • despite this, Mason is still aware of the hierarchy in the dugout, which is emphasised through his regular use of 'sir' when addressing them. Mason is also significant in highlighting the character of Stanhope and how Stanhope can be unpredictable and ill-tempered. When Mason discovers that he has apricots instead of a 'tin o' pineapple chunks', he becomes fearful that Stanhope will berate him for obtaining the wrong kind of canned fruit and asks Osborne to warn Stanhope in advance • at the end of the play, Mason proves to be brave and dutiful when he willingly asks to go up to the frontline: 'I'd like to come along of you if you don't mind, sir'. Sherriff juxtaposes his character with the reluctant Hibbert, who is 'just wasting as much time as [he] can' before going up, in order to emphasise Mason's courage. **Relationship between text and context (AO3):** • a batman or soldier servant was a private assigned to a commissioned officer as a personal servant and often chosen from among the men in his troop. They would often act as a runner to convey orders from the officer to subordinates or to maintain the officer's uniform and personal equipment • the play explores how men of all social classes and ranks had to live together, despite the different ranks within the trenches • the use of Mason's light-hearted comments adds a humorous element to the play and highlights one of the ways the soldiers coped with the pressures of living in basic conditions and dealing with the horrors of war. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	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 explore the ways of coping with life in the trenches in *Journey's End*. Responses may include: **Interpretation of text (AO1):** • there are many different ways of coping with life in the trenches and the monotony of 'just waiting for something' to happen. At the start of the play, Hardy describes how they pass the evenings having 'earwig races', which not only highlights the squalid conditions of the trenches but also the importance of alleviating the boredom • providing emotional support for each other is an important coping strategy. The claustrophobic conditions, which force the men together, mean that they rely on each other for support. Sharing stories and details of their lives back home, 'We danced a bit at Skindles, and drank a lot of port', helps them to escape back to happier times • as the oldest officer in the dugout, Osborne, 'Uncle', is important as he helps the other officers cope with the different pressures they face. He offers support and guidance to Raleigh when he first arrives in the dugout, 'We never undress when we're in the line'; before the mission he recites *Alice in Wonderland* and talks about his home in 'A little place called Allum Green', to help Raleigh overcome his anxiety. Osborne also has a comforting, father-like effect on Stanhope, who considers Osborne as 'the one man I could trust – my best friend'. Osborne helps Stanhope cope with the demands of being in command • in order to cope with the pressures and responsibilities he is exposed to, as commanding officer in the trenches, Stanhope uses alcohol to forget because he knows that there are 'limit[s] to what a man can bear' • Trotter uses a range of methods to help him cope and to keep his nerves intact. His obsession with food means that, unlike the other officers, he '*has put on weight during his war service*'. He also spends time talking about his ' 'olly'ocks' and creating a chart of 'A hundred and forty-four circles', to count down the time until they leave the frontline. Despite his cheerful nature and seemingly positive outlook, he has feelings that he keeps hidden, 'Always the same, am I? Little you know', which shows that even he struggles to cope • the use of humour is another way of coping in the trenches. Mason's creative descriptions of the food and the 'Ordinary ration meat, but a noo shape' emphasise how poor the supplies are, whilst the bawdy songs and poems recited by the officers help them keep up morale: 'One and Two, it's with Maud and Lou' • Hibbert's way of coping is by telling risqué stories about his female conquests: 'Did I ever tell you about the girl I met in Soho?' However, Trotter realises that the exaggerated stories are just a way for Hibbert 'to keep cheerful' and take his mind off the horrors of war. **Relationship between text and context (AO3):** • many soldiers used coping strategies like drinking alcohol to eliminate the horrors of war and to give them courage before going over the top and the probability of death • the play discusses life in the trenches in France and Belgium during the First World War (1914–18) • Sherriff includes songs, literature and poetry that were popular during the war. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	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 Hari Sharma is significant in the play. Responses may include: **Interpretation of text (AO1):** • as an Indian lascar serving on a British Empire trading ship in 1887, Hari Sharma is significant as he highlights the way many Asian sailors were poorly treated because of their race: '*All of them are barefooted and look undernourished and dirty*'. He is considered one of the lowest on board, and frequently threatened with being sent 'down to hell to work in the boiler room'. Hari's position as a lascar means that he will have no chance to be able to support a wife • Hari is verbally and physically mistreated by the Serang, who resorts to punishing him if he fails to complete his work satisfactorily: '*The SERANG gives HARI another good kick*'. His life as a lascar is demanding and he is forced to go back to sea almost as soon as he has landed at Tilbury Docks, otherwise 'no other captain … will give [him] employment ever again' • Hari's relationship with Rani is significant as it allows him to escape from his oppressive life as a lascar and to form a close bond with another person. Throughout the journey from India, Hari declares his feelings for Rani and describes how he wants to marry her so 'she wouldn't need to work as a servant'. Rani returns his friendship by helping him to read and recite poetry • despite the brutal conditions on the ship, Hari is not afraid to stand up for himself and challenge others when he feels their behaviour or attitude is unjust. When Abdul Karim tells Rani to choose her friends carefully, Hari reacts angrily as he feels that Abdul is 'still a lackee to the white man' and no better than him • Hari's support for Rani is significant as it demonstrates his compassionate side. When they arrive in England and Rani is abandoned by the Matthews family, who 'have no further use' for her, instead of leaving Rani to fend for herself, Hari agrees to find her a place to stay and arranges a room at Lascar Sally's boarding house: 'Sally, please look after Rani for me'. Despite his concern for Rani, he still tries to take advantage of her when he is drunk • Hari's compassion for others leads to his own suffering. When he tries to demand better conditions for the lascars and for them to be 'respected as members of the human race', he is considered a 'poisonous influence' by the captain and is roughly removed from the ship all 'beaten and bloodied'. He is left at the Cape without money or a job • despite his earlier mistreatment of Rani, Hari's shame and love for her make him determined to return to England to find her. Because of Rani's belief in him and her help with his education, he is inspired to set up his own business making furniture in Whitechapel and to create a better life for Rani and Asha. **Relationship between text and context (AO3):** • lascars were sailors used by the British Empire on trading ships between Britain and India. They were considered powerless and were badly paid and poorly treated • when arriving in British ports, lascars sometimes lived in Christian charity homes, boarding houses or barracks • wealthy British upper-class and middle-class families who worked for the East India Company employed Indian nannies, ayahs, to look after their children, including on their voyage home. On their arrival in Britain, many ayahs were abandoned in favour of traditional English governesses. 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 the ways ambition is important in *The Empress*. Responses may include: **Interpretation of text (AO1):** • the theme of ambition to create better lives for family or country is very important. Gandhi's ambition is to become a fully qualified lawyer, to improve his English and, eventually, to reform the political system. To achieve this goal, he travels to England with Dadabhai, who acts as his mentor and friend • at the end of the play, Gandhi's ambition to help the disadvantaged prompts him to leave England to help the Boer farmers who are suffering 'massacre on a grand scale'. He sets up an ambulance corps to assist the injured and dying • Rani's ambition to travel to England with the Matthews family is important as it will enable her to support her family back in India and help with her little brother's schooling. Although her initial dream is destroyed, her ambition to be successful continues: she attends evening classes, and eventually secures a job with Dadabhai as his assistant. By the end of the play, she is a qualified teacher and is 'hoping to set up a school' • before meeting Rani, Hari's main motivation is to obtain regular work as a lascar on a merchant ship: 'you must report for work now'. However, with Rani's help and encouragement his ambitions change, and he becomes determined to marry Rani as he could make her very happy. He also dreams of establishing his own business: 'I make furniture' • becoming the first Indian Member of Parliament is an important ambition for Dadabhai as it allows him the opportunity to try to change the lives of Indians both in the UK and in India, and to prevent them from being 'treated as beneath the white man's concern'. Despite his success and his 'belief in British fairness', his constant battle with the British political system forces him to return to India to campaign for self-government • although Abdul Karim is sent to England as a gift to celebrate Queen Victoria's 50th anniversary on the British throne, his ultimate ambition is to improve his position within the royal household and to teach the Queen about India and the plight of her colonial subjects, who suffer 'the daily humiliation of abuse' • even though she is an educated woman who is aware of the political situation around the Empire, Queen Victoria still has the desire and ambition to be enlightened 'on the habits and customs of our [her] subjects so far away'. She promotes Abdul to the role of Munshi to educate her: 'I want him to talk to me' • the need to help abandoned ayahs and to provide a safe refuge for them is important for Mary and Charlotte. Their ambition to set up a home for the 'welfare of Indian womanhood' is achieved through their determined lobbying, and support by other 'concerned British women'. **Relationship between text and context (AO3):** • Mohandas Karamchand Gandhi, known as Mahatma Gandhi, was an Indian lawyer, anti-colonial nationalist and political ethicist who employed non-violent resistance to lead the successful campaign for India's independence from British rule • Rani's access to education was unusual for an Indian girl in the early 20th century, as they were expected to remain at home to help with household chores and to be married, sometimes as young as 11 • the close friendship of Abdul Karim and Queen Victoria led to friction in Victoria's court and Abdul was sent back to India when Victoria died. All of their correspondence was destroyed. 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 aggression is significant in *Refugee Boy*. Responses may include: **Interpretation of text (AO1):** • the theme of aggression is significant as it forms the backdrop to the play. Set during the war between Ethiopia and Eritrea, the scenes switch between three locations and demonstrate how the war and its resulting violence impact the lives of the Kelo family: 'The door splits the soldier bursts in'. At the start of the play the family are 'in Ethiopia in Alem's home'; however, as Mrs Kelo is from Eritrea, she is considered 'the enemy' and is subjected to a horrific attack: 'Blood sprays from her mouth' • the verbal and physical aggression endured by the Kelos in Ethiopia is significant as it results in their escaping to Eritrea. Unfortunately, because Mr Kelo is from Ethiopia, the family are again considered 'Dirty dog traitors' and unwelcome in Eritrea. Mr Kelo is violently hit across the face by the soldier and threatened with a gun: 'Don't shoot. Don't shoot. Don't shoot'. The soldier accuses Mr Kelo of associating with Mengistu, a brutal Ethiopian leader who has been accused of genocide • the escalation of aggression and violence in Ethiopia/Eritrea is significant as it results in the death of Mrs Kelo, who is 'found hacked to death'. Her killing is used by the lawyer (Ruth) to justify why Mr Kelo and Alem should be granted asylum in the UK. Despite the harrowing information and the continued threat to Mr Kelo's and Alem's lives, the court turns down their application • the aggression in the play is reflected through the inclusion of sound effects. The 'Bang! Bang! Bang!' is used to convey the gunfire in Ethiopia/Eritrea and to represent the knocking on the front door at the Fitzgeralds' house. Noises are also used to highlight how Alem lives in fear of violence both in the UK and back home and how every sound makes him anxious: 'There's someone at the door' • despite the relative safety of the UK, Alem is still exposed to verbal and physical aggression when he is sent to live in a children's home and encounters Sweeney: 'you're all poison'. Alem's experience is significant as it shows how difficult it is for young asylum seekers to settle in another country and how they are often met with hostility. Sweeney loses his temper when he thinks Alem is 'talkin' bad' about his family, and his anger erupts into the threat of physical violence: 'I'll kill you!' • the way Sweeney resorts to verbal and physical aggression acts as a means for him to cover up his own insecurities and anger at being abused by his own father who 'Used to try and rearrange' his face. His violent childhood is the reason Sweeney is living in a children's home • when confronted by a mugger, who tries to steal his bike, Alem resorts to verbal threats and the use of a cheese knife to defend himself. His reactions are significant as they reflect the anger he feels at being abandoned by his father and the difficulties he is experiencing trying to adjust to life in England: 'You want to fight?' • Mr Kelo's death at the end of the play demonstrates how aggression and violence can exist anywhere in the world, not just in war zones: 'the killing may have been politically motivated'. **Relationship between text and context (AO3):** • the play looks at how the UK treats those in need of help and how many of the systems fail them. There is also a focus on knife crime, and politically and/or racially motivated aggression • the Ethiopian and Eritrean war resulted in thousands of deaths and created many refugees, who were forced to flee both countries. The experiences of the Kelos reflect the carnage faced by families whose lives are torn apart by war • Mengistu Haile Mariam was the former President of the People's Democratic Republic of Ethiopia until he fled to Zimbabwe in 1991. His government is accused of being responsible for the deaths of up to two million of both Ethiopians and Eritreans. 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 explore how Mustapha is important in the play. Responses may include: **Interpretation of text (AO1):** • Mustapha is an important character in the play as he is the first person Alem meets in the children's home, and through him we get an insight into life within the care system. At first, he appears confrontational when speaking to Alem: 'do you know who I am?' But when he is challenged by a member of staff, 'Yeah, miss. No, miss. I was asking, miss', it is clear that his behaviour is mainly bravado and a way to maintain a tough image • the problems Mustapha has experienced in his childhood are important factors that affect the way he behaves and interacts with others. When Alem asks about his family, 'What's your secret?' Mustapha constantly avoids giving an answer about his father. It is only when Mustapha feels confident talking to Alem that he briefly mentions how his father 'was driven away' and never came back • Mustapha's obsession with identifying every make and model of car is important as it demonstrates his desire to be reunited with his father: 'That was a Cortina Mark 3'. Mustapha hopes that, by noting every car he sees, one day it will be his father 'driving his way back' to be with him • despite living in the children's home, Mustapha still manages to maintain a sarcastic sense of humour, especially when discussing food. His obsession with the number of chips that are served is important as it highlights the regimented conditions within the home and the frustration he feels living there: 'Six chips. Right. Six chips' • although Mustapha appears to distance himself emotionally from others, he forms a close friendship with Alem and warns him to 'Be careful in here, alright?' His protection of Alem at the start is important as it shows how much Mustapha has struggled: 'I know about fear'. However, his involvement in an incident at the home, which results in Alem's leaving, suggests that Mustapha is easily influenced by others and can also resort to bullying: 'I'm sorry, man. I didn't mean for that to happen' • Mustapha's complex relationship with Sweeney is important as it demonstrates how difficult friendships can be for young people. Sweeney bullies Mustapha: 'Gimme your chips, Musty'. However, it also appears that Sweeney looks to Mustapha for affirmation: 'I'll teach him, won't I, Musty?', which suggests that Sweeney has more respect for Mustapha than he will admit • as his friendship with Alem continues, Mustapha, together with Ruth, plans the campaign to help Alem and Mr Kelo avoid deportation: 'I'm the Co-project Leader of the Free the Kelos'. **Relationship between text and context (AO3):** • Mustapha and Sweeney reflect the issues faced by some young people who suffer the anxiety of living in a children's home • the play illustrates the emotional pressures that can affect people of all ages following a breakdown in family relationships. Mustapha's abandonment by his father affects his relationship with others • of the children living in England, just under 3 percent are known to the social-care system at any one time, and many of these are children in care. 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 pigs' control of the farm is significant in the novel. Responses may include: **Interpretation of text (AO1):** • the pigs' control of Animal Farm is significant as it gradually increases over time and becomes more tyrannical and oppressive. After the overthrow of Mr Jones, Napoleon and Snowball, with the rhetoric of Squealer, assume the management of the farm as they are considered 'the cleverest of the animals'. At first, their control is subtle and presented as beneficial to the farm's success. The pigs justify their position and the consumption of all the milk and apples by claiming they are 'brain-workers' and are not doing it 'in a spirit of selfishness' • old Major's control is significant as it has been acquired through wisdom and because he is 'highly regarded on the farm'. He is considered a role model and can control the animals with his persuasive speech. His rhetoric inspires the other animals and provokes rebellion on the farm in order to prevent their having 'miserable, laborious, and short' lives under the control of Mr Jones • the pigs' creation of the Seven Commandments, an 'unalterable law', acts as a form of control and is significant in regulating what the other animals can and cannot do. Initially, the Commandments are beneficial to everyone as they ensure that 'all animals are equal'. However, as the pigs assume more dominance on the farm, the Commandments are altered until they are unrecognisable and enable the pigs to obtain full control: 'BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS' • Napoleon's control of the 'nine sturdy puppies' is significant as it affords him totalitarian dominance over the other animals. The dogs are used to physically intimidate and prevent the other animals from challenging Napoleon's authority: 'they were huge dogs, and as fierce-looking as wolves'. Anyone found criticising Napoleon is slaughtered: 'the dogs promptly tore their throats out' • the pigs' acquisition of skills and the way they taught themselves 'blacksmithing, carpentering, and other necessary arts from books' are significant as this knowledge acts as a form of control. By allowing themselves access to education and suppressing it for the other animals, the pigs are able to control the information disclosed. At the start of the novel, Snowball encourages literacy and organises 'reading and writing classes', but, once he is driven off the farm, Napoleon abolishes the acquisition of education to keep the animals ignorant • the most powerful form of control that the pigs use is propaganda as it allows them to manipulate the other animals and to change historical events: 'Snowball was Jones' agent from the very beginning'. Through Squealer, who 'spoke so persuasively', Napoleon is able to manipulate the facts and to re-write what happened on the farm • by the end of the novel, the pigs have gained absolute control of the farm. They determine the length of the working day, how much work the animals must complete, 'eggs … increased to six hundred a week', and the quantity of rations for each animal: 'reduced in December … reduced again in February'. From previously declaring 'All men are enemies', the pigs' ultimate control, cruelty and exploitation surpass any that the animals were subjected to by man and they are forced to work 'like slaves'. **Relationship between text and context (AO3):** • totalitarianism is a form of political system that excludes all opposition parties and imposes a high, if not complete, control over public and private life. It is the most extreme and complete form of authoritarianism and usually favoured by dictators • Orwell shows through Squealer how politicians use language to control and manipulate people • the pigs' alteration of the Commandments and Napoleon's reinventing of Snowball's part on the farm mirror the way the Soviet government kept changing history to control their people's beliefs. 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 show how determination is important in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • the novella explores the animals' determination on Manor Farm to 'work night and day, body and soul for the overthrow of the human race!' As a result of old Major's determination to teach the animals about their miserable lives and to explain how 'No animal in England is free', the animals stage a rebellion and chase 'Jones and his men out on the road' • Boxer's determination, 'I will work harder', is important as it reflects the way most of the animals are desperate to achieve the dream of Animalism. When the humans are forced off the farm, Boxer becomes the most dedicated worker. His determination to complete the windmill, despite the challenges, results in his physical deterioration: 'His eyes were glazed, his sides matted with sweat'. Eventually he is sold to the horse slaughterer so the pigs can buy more whisky • Mollie is only determined to maintain her comfortable life; her sole concerns are sugar and to 'be allowed to wear ribbons' • the determination of the pigs to establish a set of rules is important as it leads to the creation of the Seven Commandments, which form the guidelines by which the animals 'must live for ever after'. Unfortunately, the pigs' determination to achieve power leads to their amending or removing any commandment that does not suit their lifestyle. When the pigs start drinking alcohol, they alter the Commandment by adding the words 'to excess': 'No animal shall drink alcohol to excess' • Snowball's determination to develop the animals' intellectual and physical lives through his 'Animal Committees' is important as it provides the animals with the opportunity to improve themselves and to gain some degree of education and literacy: 'Clover learnt the whole alphabet' • at the start, the determination of 'every animal down to the humblest' to work together is important as they believe it creates a fairer society and better life for everyone: 'The animals were happy'. The food they produce is their own, there was more for everyone to eat, and they had more leisure time. However, as a result of the pigs' totalitarian regime, the lives of the animals gradually deteriorate, and eventually they are no better than slaves, being kept 'generally hungry' • Napoleon's determination to become leader of the farm is important as it shows how ruthlessly corrupt he is. He never makes a single contribution to the establishment of the new society and just 'directed and supervised'. He resorts to violence and intimidation to maintain his position. Through Squealer's propaganda, Napoleon is determined to change the history of the farm and even awards himself the 'Animal Hero, First Class' medal and claims responsibility for the Rebellion's success • by the end of the novella, the pigs' determination to reverse all the tenets of Animalism and trade with humans, 'on terms of equality', is finally fulfilled and the farm reverts to Manor Farm, and the same oppressive system that was imposed under Mr Jones. **Relationships between text and context (AO3):** • the novella demonstrates how classes that are initially unified in the face of a common enemy may become divided when that enemy is eliminated. The expulsion of Mr. Jones creates a power vacuum, which is quickly filled by the pigs • Boxer symbolizes the Russian working class. With his strength and determination, he does most of the work on the farm and is like the working-class people of the Soviet Revolution, who were exploited and never earned enough to pay for food or accommodation • Animal Farm is an allegory for the gradual failures of the Russian Revolution. The animals' determination to improve their lives represents the working-class struggle, which led to the Revolution and a brief period of equality. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	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 Piggy is different from the rest of the boys in the novel. Responses may include: **Interpretation of text (AO1):** • Piggy is an important character in the novel as he acts as a moral, social and intellectual contrast to the other characters. He is of a lower social class than many of the other boys, as revealed by the way he speaks: 'Nobody don't know we're here'. He lives with his auntie who owns 'a sweetie shop', and does not attend a public or boarding school like Ralph or Jack • his appearance, with his 'fat, and ass-mar, and specs', marks him out as different from the other boys. His being overweight, and with poor eyesight, makes him physically inferior to the others and as a result more vulnerable to scorn and ostracism: ' "Oh, Piggy!" A storm of laughter arose and even the tiniest child joined in'. He is not good at picking up on the other boys' body language, 'Piggy saw the smile and misinterpreted it as friendliness', which prevents him from integrating fully within the group. His real name is never revealed. Towards the end, he is treated as though he was one of the pigs on the island, and his dying movements are 'like a pig's after it has been killed' • the other boys establish some sort of order at the start of the novel and appoint 'a chief to decide things'. The order breaks down, and it is only Piggy who continues to worry about the rules of English civilisation and maintaining order within the group, 'Which is better – to have rules and agree, or to hunt and kill?' • Piggy's independence and thoughtfulness separate him from the other boys as they prevent him from being fully absorbed into the group. He is not as susceptible to the mob mentality that overtakes many of the other boys: 'At once the crowd surged'. Even during the killing of Simon, Piggy remains outside the circle and didn't see what they did, once again showing that he is different. However, like Ralph, Piggy cannot avoid the temptations of savagery on the island, and his participation in the killing of Simon reflects his desire to be accepted. Unlike the rest of the boys, Piggy tries to maintain his sense of humanity by lying to himself about his culpability: 'We never done nothing, we never seen nothing' • he is more rational than the rest of the boys and is the brains behind many of Ralph's successful ideas and innovations, such as using the conch to 'call the others. Have a meeting', and to build shelters. Piggy represents the scientific side of humanity, supporting Ralph's signal fires and helping to problem solve on the island • Piggy is able to predict how the boys are going to descend into savagery and acts as the voice of logic and intellect. His views are ridiculed and ignored, and when he asks legitimate questions, 'What are we? Humans? Or animals? Or savages?', Jack immediately stands and calls him names, thus proving Piggy's concerns about savagery. His desire for rules also divides him from the rest of the group, especially when he condemns the boys for playing, not taking anything seriously and 'acting like a crowd of kids' when they rush to build the fire atop the mountain. While the boys view Piggy as a nuisance, he correctly assumes that, in their excitement, they have contributed to the death of the littleun with a mark on his face • because of his differences, Piggy is targeted and finally killed as the island descends into brutal chaos. Piggy's death, 'His head opened and stuff came out and turned red', suggests that intellectualism is vulnerable to brutality. Piggy's murder is the most intentional and inevitable on the island, and the moment when the group's last tie to civilisation and humanity is severed, leading to 'the end of innocence, the darkness of man's heart'. **Relationship between text and context (AO3):** • Piggy represents the rational world and acts as a contrast to the chaotic and barbaric nature of the other boys. By frequently quoting his aunt, he also provides the only female voice in the novel • Golding considered his novel a fable because it allows room for speculation and to teach moral lessons. Unlike a traditional fable, which uses animals, Golding's lessons use fully developed human characters to represent the dominant motifs

	• the rise of dictatorships in Europe, leading to the Holocaust, the effects of the atomic bomb and the rise of Communism all act as a backdrop to the island experience. 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 explore the way death is significant in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • the presentation of death in *Lord of the Flies* is significant as it illustrates how quickly a group of civilised people can descend into violence. This violence in turn leads to the killing of Simon and Piggy: 'Two? Killed?' The descent into murder acts as a stark contrast to the image of guileless children swimming in the lagoon at the start of the novel • the location and time are significant as they take place during a war. As a result of the conflict, the plane carrying the children to safety is hit and crashes onto the island: 'Didn't you hear what the pilot said? About the atom bomb?' The crash results in the death of an unnamed pilot and possibly some of the children: 'There must have been some kids still in it'. The boys are left stranded and alone: 'We may stay here till we die' • the first time the possibility of killing directly involves the boys is significant as it shows how conditioned they are by civilisation and their upbringing. When Jack tries and fails to kill the pig, it demonstrates how he is reluctant to kill either creatures or humans. He has been taught that it is wrong and he can see what 'an enormity the downward stroke would mean' • the naivety and ignorance of the boys lead to the death of the boy with the birthmark: 'where is – he now? I tell you I don't see him'. In their haste to build a fire on the mountain, the boys almost 'set the whole island on fire' • the death of the parachutist during an unseen aerial battle is significant as it brings violence from the outside world to the paradise of the island and shows how death from beyond the island is corrupting the lives of the boys. An adult has finally arrived, but he is dead: 'the figure fell crumpled' • the increase in violence and the presentation of death become more dramatic as the novel continues. Whilst the killing of the pig by the Hunters is frantic and frenzied, 'stabbing downward with his knife', Simon's death changes the presentation of dying. His murder involves all of the boys in the violence and is more of a violent death: 'no words, and no movements but the tearing of teeth and claws' • the final death that is significant and shows how conditioned the boys have become to killing is the death of Piggy, who is killed in cold blood by Roger's pushing a boulder on him. This violent act results in his falling forty feet onto a rock. Roger's continued obsession with violence represents brutality and bloodlust at their most extreme • throughout the novel the use of symbolism to represent death is significant. When the conch 'exploded into a thousand pieces', it signifies the demise of the civilised instinct among almost all the boys. The fire's going out represents the death of civilised behaviour and rules: 'you go off hunting and let out the fire'. Ironically, at the end of the novel, a fire finally summons a ship to the island, but not the signal fire. Instead, it is a forest fire that Jack's Hunters start when they are trying to hunt and kill Ralph: 'the whole island was shuddering with flame'. The boys are rescued by a naval ship, a symbol of the war and violence in the rest of the world. **Relationship between text and context (AO3):** • in an essay called *Fable*, William Golding wrote: 'Man produces evil as a bee produces honey'. His novel *Lord of the Flies* sets out to show how evil, cruelty and the ability to kill lurk within the heart of every individual • the author lived through the Second World War, experiencing the death and devastation that were caused by conflict • the brutality of the boys represents the way some authoritarian governments instil fear into their people by suggesting that society will break down without control. 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 explore the presentation of the male characters in the novel. Responses may include: **Interpretation of the text (AO1):** • the presentation of male characters in the novel wearing 'vests and braces, with rumpled hair' reflects the social classes and changing nature of the working environment in the West Midlands during the 1960s and 70s. Many of the men are working class and have been impacted by the closure of the mines, which 'once employed the whole village'. Where once men were the main wage earners, it is now the women who 'work so their husbands can eat' • Meena's father is important as he acts as a contrast to many of the men in Tollington and highlights the differences between two cultures. Mr Kumar is originally from India and has a stable middle-class job, 'doing something clerical for the government'. He represents a devoted husband and father: 'My tender papa, my flying papa, the papa with hope and infinite variety'. He is concerned about Meena's being exposed to unsuitable influences, particularly Anita, and has high moral standards: 'did you take that shilling from mummy's bag?' • Sam Lowbridge is important as he reflects the frustration of many young men growing up in working-class areas in the 1960s and 70s. His anti-social behaviour and reputation as 'the wild boy of the yard' replicates the growing racist attitudes that were emerging in Britain. His prejudices result in the brutal attack on the Bank Manager, who suffers 'head injuries and broken ribs'. His racist acts seem moved by ignorance and frustration more than a clear ideology, as Sam does not realise the consequences of his words, particularly when it comes to Meena: 'I am the others, Sam. You did mean me' • Robert Oakes is an important character as he helps Meena realise what a true friend is. He is kind and funny, and he and Meena immediately become close. They share written notes across the hospital window and invent a secret language so that people cannot understand them: 'Haobw Acrde Yeofu?' Losing him is upsetting for Meena, but her friendship with him helps her to grow up and to break away from Anita: 'My days as a yard member were over' • unlike Mr Kumar, Anita's father, Roberto Rutter, highlights the dysfunctional nature of some families in Tollington. He does not have a good relationship with his wife and daughters, and the 'row of bruises' on Tracey's thighs, suggests he might be physically abusing his daughter • Uncle Alan is the youth leader at the local Methodist church and organises charity events for good causes. He is the most progressive and outspoken member of the community: 'Find out who the real enemies are, the rich, the privileged'. Unlike Mr Ormerod, who is close-minded about religion, believing foreigners should be taught 'culture as well, civilisation … like we have', Uncle Alan argues that people 'should jolly well follow whatever religion they choose'. **Relationship between text and context (AO3):** • the closure of the coal mines had a devastating effect on the lives of miners and their families in the Midlands. Many colliers were left unemployed and struggled financially. Some had to rely on their wives to earn a living • the dysfunctional nature of the Rutter family and the impact it has on Anita and Tracey mirror the change in family structure away from the stereotypical nuclear family • Sam's volatile behaviour represents the growing resentment of the unemployed in 1960s and 70s Britain at what they perceived as the immigrant population taking their jobs and homes. 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 childhood is significant in *Anita and Me*. Responses may include: **Interpretation of text (AO1):** • at the start of the novel, the image of childhood in Tollington is significant as it presents the village as an idyllic, child-friendly place with a 'red bricked school', a Sunday school and a playground with swings, a slide and a 'witch's hat of an ancient metal roundabout'. The children are free to play in the streets and fields, returning home 'sunburnt, scabbed and sated with stolen blackberries' • the description of Meena's childhood is significant as it illustrates what it was like growing up in an Indian family in the 1960s and 70s, surrounded by aunties and uncles who 'interfered with my [her] upbringing'. The close-knit nature of her extended family and the 'formidable mafia' is important as it makes her 'feel safe and wanted' and provides Meena with details of her Indian heritage and their shared histories • Anita's influence on Meena's childhood is significant as it results in a change in Meena from an innocent, happy girl into a 'rude sulky monster'. At first Meena idolises Anita and longs to be like her; however, Meena soon realises how domineering Anita is: she 'talked and I listened with the appropriate appreciative noises'. As she grows up, Meena begins to see life differently: 'I believed utterly now in the possibilities of change' • having a good education is significant to Meena's childhood as it enables her to make her parents' sacrifices of moving to England and living with 'damp in the pantry' and an 'outside toilet' worthwhile. When Meena passes her 'eleven plus in my [her] headmaster's office', it enables her to attend the grammar school and escape from the asphyxiating environment of Tollington • Anita's dysfunctional childhood is significant as it is the main cause for her becoming a disaffected adolescent. She is often left to fend for herself as her mother shows a lack of interest in taking care of her children. Deirdre finally abandons her daughters to go and live with her lover, a butcher from Cannock: 'Deirdre walked out a few days before the start of the big holidays' • like her sister, Anita, Tracey's childhood is fraught with problems. Not only is she bullied by her sister: 'Anita poked Tracey with her switch' and neglected by her mother: 'she was a thin sickly child', but she may have been physically abused by her father • Pinky's and Baby's childhoods are significant as they are in complete contrast to Anita's and Tracey's. Pinky and Baby have a restrictive upbringing, with a domineering mother who is not afraid to discipline her daughters physically. They are often 'cuffed … soundly on the back of their head'. Pinky and Baby are expected to be obedient daughters. **Relationship between text and context (AO3):** • the novel explores the typical trials and tribulations experienced by many young people whilst growing up and the ways friends have an influence in their formative years • the provision of free education in Britain was one of the factors that influenced the Kumars to come to England. They wanted Meena to have every opportunity that a grammar school provides • the two years of Meena's childhood in the novel take place during a period of social and economic change throughout the Midlands. 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 3
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
25 The Woman in Black	The indicative content is not prescriptive. Reward responses that explore the ways people are affected by Jennet Humfrye's revenge in the novel. Responses may include: **Interpretation of text (AO1):** • all those who come into contact with Jennet Humfrye, the residents of Crythin Gifford and Kipps, are affected by her 'desire for revenge'. Her obsession with her son's death, for which 'she blamed her sister' and the residents of Crythin Gifford, results in everyone suffering a similar fate: 'In some violent or dreadful circumstance, a child has died' • Jennet's 'evil and hatred' and her desire for revenge always result in someone else's misfortune. Her impact on the residents of Crythin Gifford and their fear of further repercussions have created an environment where nobody wants to talk. When Kipps asks about Eel Marsh House, he is met with 'half-hints and dark mutterings', and nobody is willing to go to the house to help him sort out Alice Drablow's papers: 'You will find no one suitable' • Jennet Humfrye's revenge has a life-changing effect on Kipps. At the start of the novel, he is a self-assured young man from London who considers himself superior to countrymen, who he thinks are 'more gullible' about the idea of ghosts and the supernatural. However, by the end of his time in Crythin Gifford, Jennet Humfrye's 'hatred … malevolence' and desire for revenge leave him 'paralysed' with fear • Kipps has been mentally affected by Jennet Humfrye's revenge 'for some fourteen years'. His encounter with her at the graveyard in Crythin Gifford and then Eel Marsh House leads to the death of his wife and son, who are 'thrown clear, clear against another tree' from the pony and trap. Her desire for revenge leaves him with an experience that is 'woven into my [his] very fibres', and he is permanently haunted by his memories • as a resident of Crythin Gifford, Mr Jerome suffers from Jennet Humphrey's revenge when his own child dies. His reluctance to discuss Jennet Humfrye and Eel Marsh House is reflected in his dramatic reaction at the funeral when he appeared about to 'faint, or collapse with some kind of seizure'. The loss of his child leaves him a broken man who is courteous 'but not intimate' with others • Alice Drablow suffers the revenge of her sister, who blames her for taking Nathaniel away and for causing his death. She becomes 'something of a recluse' in Eel Marsh House and suffers the constant hauntings until the day she dies: 'She saw no one else' • although Keckwick does not suffer the death of a child, he does have to live with the death of his father, who was driving the pony and trap that was 'sucked into the quicksands'. Jennet's revenge on the Crythin Gifford community has left him a changed man: 'Those who have suffered worst say least – Jerome, Keckwick'. **Relationship between text and context (AO3):** • the novel is in the style of the classic Gothic ghost story genre, Jennet Humfrye and her desire for revenge provide the ghostly component • the late Victorian period was a time of rationalism; however, superstitions and the belief in ghosts still existed in isolated communities like Crythin Gifford • becoming pregnant without being married was considered shameful and brought disgrace on a family. Jennet is forced by her family to give up her son, which leads to her desire for revenge. 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 explore how the use of tension is significant in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • *The Woman in Black* incorporates a range of elements from the Gothic genre to create tension. By increasing the dramatic atmosphere of the isolated settings, the changing weather, the description and sudden appearance of Jennet Humfrye and the sounds of the pony and trap as it is 'being dragged under by the quicksand', Hill builds suspense for the reader. The delay in the explanation of the reasons behind Jennet Humfrye's appearance and wish for revenge increases the tension • at the start of the novel, the tension created when Kipps' stepchildren are telling ghost stories reminds Kipps of the horrors of his past, leaving him with 'fear in my [his] breast' and the desire to escape the house. The dramatic increase in tension acts as a contrast to the beautiful description of Monk's Piece at Christmas, where the room is festooned with decorations and a 'tree … bedecked' is surrounded by presents • the description of London and the 'fog that choked and blinded, smeared and stained' suggests that London is a perilous place to be. The men and women are described as 'Groping their way blindly', giving the illusion that they cannot foresee the dangers that lurk in front of them • the way Mr Bentley is reluctant to go to Crythin Gifford and falls 'silent for a few moments', when Kipps asks about Mrs Drablow, increases the tension and intensity of the task Kipps has to undertake. Similarly, the lack of information given to Kipps by Mr Jerome and the local residents' 'half hints' when asked about Mrs Drablow increase the tension, and suggest that Kipps is exposing himself to danger by attending the funeral and visiting Eel Marsh House • the use of setting, particularly the bleak landscape around Crythin Gifford, is a significant element for creating tension. Eel Marsh House is isolated and cut off 'when the tide comes in'. Also, the surrounding marshes are 'eerie' with 'moaning winds', presenting an atmosphere of menace • the ancient chapel and graveyard at Eel Marsh House, 'all broken-down and crumbling' raise the tension, and link to the Gothic feel of the place. The location appears menacing to Kipps, and even the description of the 'ugly satanic-looking' bird and how it resembles a vulture conveys danger and the possibility of death • the way Jennet Humfrye is described as looking like 'a victim of starvation' and 'gaunt with disease' is used to create tension and maintain typical elements of the supernatural. Her sudden appearance and disappearance at the funeral and Eel Marsh House, and the way these terrify Kipps, emphasise the threat she poses to him: 'she was nowhere to be seen' • most of the tension in the novel occurs at night or in poor visibility. The mystery of the locked and then unlocked nursery door and the ghostly moving rocking chair all occur at night. **Relationship of text and context (AO3):** • written in the 20th century, the novel recreates the conventions of the Gothic genre through the use of isolated locations, the supernatural and the gradual revelation of key elements in the story • the remoteness of Crythin Gifford and Eel Marsh House reflects the widening disparity between the industrial towns of Edwardian Britain and the poorer countryside communities. In London people travelled in cars, whilst in Crythin Gifford the main form of transport is a pony and trap • superstitions and the fear of ghosts still exerted a powerful influence in an isolated community. The villagers are terrified of Jennet Humfrye and mourn the deaths of their children as a result of her revenge. 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 Alexander is important in the novel. Responses may include: **Interpretation of text (AO1):** • as the son of Sir William Ashbrook, Alexander is important in demonstrating the roles and expectations within an upper-class family in the 18th century. Against his father's wishes and expectations, Alexander is determined to become a musical success, even though it is likely to be short-lived, until 'your [his] voice has broken' • as the eldest son and heir to the Ashbrook title, Alexander is expected by Sir William to become 'familiar with the affairs of the estate', and Sir William is unhappy when Alexander announces that he wants to attend a cathedral school. Sir William wants him to go to 'his old school, Eton' or be educated by a tutor • Alexander's success in winning a place at a cathedral school, 'only the best voices were offered scholarships', shows how talented he is as a singer and musician. When he performs to his family, his mother is 'transfixed' and Canon Maybury describes how Alexander is called Gloucester Cathedral's 'own little prodigy'. His musical achievements lead to his success as a composer in London and in collaborating with Mr Handel • his friendship with Thomas is important as they are both able to provide each other with moral and emotional support. Despite Alexander's being 'introverted and gloomy' and Thomas' being popular and sociable, they become close friends, and Alexander confides in Thomas about his fears when his voice breaks and how it 'will be the end of my [his] musical life'. Alexander is able to support Thomas when he is being bullied by the other boys • Alexander illustrates the pressures placed upon the eldest son in an upper-class family. Sir William's disappointment with Alexander, who 'wasn't interested in hunting and shooting, nor soldiering', and his removal of Alexander from the cathedral school forces Alexander to take drastic action. He decides to 'leave Ashbrook and leave [his] inheritance' and travel to London to achieve his dream of becoming a musician and composer: '*Without music I cannot be a man*' • his relationship with Melissa is important as it results in the birth of their son, Aaron. Although Alexander loves Melissa and wants to marry her, he will only return to her when he is successful. Even when they are separated for many years, he still thinks of her and their 'dream of being together'. At the end of the novel, Melissa and Alexander are reunited and she finally tells him about Aaron: 'Melissa had had a baby, Alexander's baby' • with the help of Thomas, Alexander shows that reconciliation is possible. Thomas helps Alexander to be reunited with his father. His letters to Sir William and his important intervention enable father and son to be reconciled: 'Alexander was back' • the strength of Alexander's friendship with Thomas results in Thomas' sacrificing his own life to save Alexander's and to take the 'brunt of the murderous thrust', when Mr Gaddarn lunges at Alexander with a sword. **Relationship between text and context (AO3):** • in aristocratic families, the eldest son inherited the father's title and generally continued to run the family estate when the father became infirm or died • cathedral schools were mainly focused on the academic welfare of upper-class children, with the intention of training them for careers in the church. Pupils had to demonstrate substantial intelligence and be able to handle a demanding academic syllabus, which included Latin, Greek and astronomy • George Frederic Handel was a famous composer and patron of the Coram Hospital in London. 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 explore how anger is significant in *Coram Boy*. Responses may include: **Interpretation of text (AO1):** • the inclusion of anger in *Coram Boy* is significant as it increases the tension between characters, which in turn often leads to dramatic outcomes. When Mr Gaddarn discovers Meshak/Mish is still alive, 'a dizzy surge of fear and fury' comes over him as Meshak/Mish is a threat to his whole livelihood and 'position in society'. When Meshak/Mish and Aaron go to Mr Gaddarn for help, Mr Gaddarn reacts angrily and threatens them with violence: ' "don't move a muscle or my man will kill you" ' • Otis Gardiner (also known as Mr Gaddarn and the Coram Man) is considered a 'charming, so sweetly spoken' man, but his angry persona is one that many people do not see. This darker side to his personality is significant as it shows how dishonest and deceptive he is. He often loses his temper with Meshak/Mish, who he considers a 'lazy dolt' and a 'fool of a boy'. Despite Meshak/Mish being his son, he has no love for him and regularly abuses him: 'he flicked his whip across his back' • Meshak's/Mish's anger after his father orders him to get rid of Melissa's baby 'and bury it' is significant as he risks suffering his father's anger by abducting 'his angel's baby', heading to London and the safety of the Coram Hospital • even when Otis Gardiner has re-invented himself as Mr Gaddarn, the angry side of his personality is still significant. Although he is perceived as a 'good and generous' man, who supports the Coram Hospital, he treats his staff with contempt and violence. Toby exclaims that Mr Gaddarn has horse-whipped Joseph, and he regularly kicks Toby as if he 'were a stray dog' • Sir William demonstrates his anger when he demands that Alexander return to Ashbrook House to 'accept his status and birth', Sir William loses his temper and threatens to beat Alexander with his cane to 'get that music madness out of your [his] system'. He is angry with Alexander for challenging his authority and wanting to become a musician and composer • Alexander's anger following his discovery that every musical instrument has been removed from Ashbrook House is important as it creates a rift between him and his father and leads to Alexander's running away from home: 'Why, why, why have you done this to me?' His actions impact others: Lady Ashbrook becomes 'ill with distress' and Sir William is so angry he disinherits Alexander • once Alexander confronts Mr Gaddarn and exposes his true identity, 'or should I say Otis Gardiner?', fearing that his whole life will be destroyed, Mr Gaddarn angrily attempts to attack Alexander with his sword: 'He lunged'. His angry reaction results in the death of Thomas • Lady Ashbrook's anger at the way the local orphanage is run and the 'filthy, bare, unheated rooms without beds or blankets' is significant as it prompts her to campaign for improvements. Despite the anger of her husband, who feels getting involved is 'not befitting for the lady of the house', she sets up a charity to help the local community. **Relationship between text and context (AO3):** • orphanages in 18th century England were appalling places. The nurses or masters of the house were usually cruel and cold-hearted. Children were regularly beaten and forced into work. Babies very rarely survived • the Coram Hospital was opened to redress the attitudes to raising children, particularly those who were routinely abused at home, within schools or orphanages • the inclusion of extreme emotions, particularly anger and hatred, are central components within a Gothic genre novel. 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 explore how teenage parenthood is important in *Boys Don't Cry*. Responses may include: **Interpretation of text (AO1):** • becoming a parent at only 18 is extremely challenging for Melanie as she has to cope with bringing Emma up on her own: 'My mum … chucked me out'. To enable her to cope she leaves Emma with Dante because she needs 'some time to get my [her] head together'. Her drastic actions are important in highlighting how difficult it can be as a teenage single parent • Dante's reaction when Melanie informs him 'Emma is your daughter', and the way he accuses Melanie of sleeping around, highlights how self-centered he is. Despite being an intelligent 17-year-old with four A* A-Levels, he reacts like a typical teenager. All he wants to do is attend university, as it will give him the chance to be 'totally independent'. Taking responsibility for his own daughter is not something he feels is his concern: 'Well hell no' • despite abandoning her daughter, Melanie's relationship with and care for Emma are important as they show, even as a teenager, she is still a loving mother: 'I love our daughter … I'd die for her', and she knows how to look after a baby: 'you whip out the old nappy'. In contrast Dante is revolted by the idea of interacting with a baby and holds Emma 'like she was a ticking time bomb' • Dante is initially horrified at being Emma's father as it 'scared the hell' out of him: 'Maybe I could put it up for adoption'. He fears that he has to give up his ambition to attend university. As the novel progresses, Dante begins to change his attitude to being a parent. With his father's advice to 'grow up, man up. You have a daughter', Dante slowly learns to adjust to a completely new way of life • the attitudes of Dante's friends to his becoming a teenage father are important as they create division within his social group. When Dante introduces Emma, some of his friends make a joke about his being a father: 'it showed you weren't firing blanks'. Logan is more brutal with his comments, 'God, she's kinda ugly, isn't she?', which conveys his immaturity and desire to antagonise Dante • Dante's reactions as a new parent demonstrate how difficult it is to bring up a child as there is, 'No manual, no briefing, no crash course'. Even though he is managing to cope with the everyday tasks of parenthood and planning for 'Immunizations, work, a place at a state nursery', when he is placed under pressure, Dante loses his temper and nearly hits Emma: 'my fists slowly clenching' • the attitude of others towards teenage parents is important as it highlights how some people are bigoted about 'kids having kids'. When Dante is accused of 'not working and living off benefits', by the woman in the newspaper shop, it reflects the ignorant and judgemental attitudes some people have. **Relationship between text and context (AO3):** • the novel illustrates the challenges and sacrifices faced by many teenage parents like Dante, who bring up children whilst coping with various emotional and social pressures • the verbal abuse that Dante receives from the woman in the shop, because of his perceived lifestyle, illustrates how intolerant and bigoted some people are to young single parents • single-parent families make up nearly a quarter of families with dependent children in the UK. 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 explore how Josh is significant in the novel. Responses may include: **Interpretation of text (AO1):** • Josh is significant as he is Dante's best friend and has known him since they both started secondary school. At first, they are close and share similar interests and funny situations: 'laughed ourselves hoarse at that one'. However, their friendship begins to break down once Logan joins their group, 'latched on to us for some reason', and Dante and Josh gradually drift apart • Josh's appearance as the main member of the group shows how appearances can be deceptive. He is often accompanied by Paul and Logan, who follow what Josh says and does: 'Logan was watching Josh'. Although he appears an easy-going and friendly young man, Josh is easily manipulated by Logan, who is always 'in the background pulling everyone's strings like some malevolent puppet master' • trying to deal with his own sexual identity is significant for Josh as it demonstrates how challenging it can be for many young people. Josh is afraid of admitting he is gay and he hides behind a fake persona. Because of Logan's homophobic attitude and the pressure it places on Josh, he tries to cover up being gay by appearing overtly hostile to Adam: 'You're a filthy little queer. You make my skin crawl' • despite his abusive attitude towards Adam, Josh begins a secret relationship with him: 'we started going out together'. However, Josh's fear at losing his friends and family, if they are to find out that he is gay, results in his making homophobic comments to Adam when others are around. Josh's callous behaviour forces Adam to break up with him because he cannot be with 'someone who was living a lie' • Josh's inability to deal with his feelings is significant as his reactions change from verbal abuse to becoming violent in nature. After a meal at the Bar Belle, to celebrate Dante's 18th birthday, Josh brutally attacks Adam, battering him, 'punching Adam's face over and over', leaving him with life-changing injuries • Josh's brutal attack on Adam finally destroys his friendship with Dante and leads to Dante's seeking revenge for his brother: 'I'll hunt him through hell and back'. It is only when Dante is attacking him that Josh finally reveals that he is gay and how he is struggling to come to terms with it: 'You hate us queers just as much as I do' • despite his behaviour towards Adam, Josh tries to redeem himself through his letter. He attempts to explain that he has been 'pretending to be something I [he] wasn't' and how he regrets what has done: 'I'm really, really sorry about what happened'. His letter is significant as it shows that Josh does feel some remorse for his behaviour and is gradually starting to accept who he is. **Relationship between text and context (AO3):** • despite a notable increase in the acceptance of homosexuality over recent years, there are still some people who view same-sex relationships as unacceptable and even resort to violence • the novel deals with the difficulties of many young people coming to terms with their sexuality. Josh represents the attitude of many in society who still have mixed feelings about revealing their homosexuality • legislation during the latter half of the 20th and the early part of the 21st century made any kind of discrimination based on sexuality illegal, and in 2014 legislation was finally passed to allow same-sex marriage. 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.

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AO4 Mark Scheme		
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Level 3	6-8	**high performance**-in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

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