Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 1/Level 2 GCSE (9-1)

In English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2025
Question Paper Log Number P79574
Publications Code 1ET0_01_2506_MS
All the material in this publication is copyright
© Pearson Education Ltd 2025

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 witches. Responses may include: • the introduction of the witches through the use of pathetic fallacy, '***Thunder'*,** and the wild surroundings of ***'A heath***', help to establish their evil nature and set an ominous tone to the extract. Similarly, the sound of a '***Drum beats in the distance***', and Witch 3 mimicking this sound through the use of repetition and rhyming: 'A drum! A drum! / Macbeth doth come', gives the impression that the witches are linked to the battle and the character of Macbeth. They are powerful characters who can predict and possibly control events • whilst all three witches speak throughout the extract, Witch 1 appears the most dominant of the three and leads most of the dialogue. Her opening greeting of 'sister', when addressing Witch 2, and her questioning, 'Where hast thou been?', suggest that she is in charge. Although she speaks the most, their interactions imply that they support each other: 'I'll give thee a wind', 'And I another'. They work together to create mayhem: 'hand in hand' • Witch 1's language conveys her as a malicious character who enjoys causing chaos and harm. She appears to take pleasure in recounting how she provoked a 'sailor's wife', referring to the woman with the insulting alliterative address, 'rump-fed ronyon', an overfed hag. Witch 1 appears to take delight in describing her actions and how she is going to conjure up a storm so the sailor's husband will be 'tempest-tossed!' • Witch 1 appears to be the most powerful of the three. When discussing raising the winds, she describes how she has 'all the other' winds and her repeated use of the pronoun 'I' shows that she has total control over the elements. Her obvious pleasure in torturing the sailor is reflected through her simile, 'I'll drain him dry as hay!', and her desire to prevent him from sleeping: 'Sleep shall neither night nor day' • the regular inclusion of repetition by all three witches, particularly in triplet form: 'munched, and munched, and munched', 'I'll do, I'll do, and I'll do!', and the reference to the number three, 'Thrice', is important as the number three is often used to represent evil and death, reflecting the witches' supernatural powers. The lexical field of violence used by Witch 2 to describe her 'Killing swine', and the gruesome inclusion by Witch 1 of the severed 'pilot's thumb', also links to the idea that body parts are key features within their spells • the closing lines of the extract are presented as a six-line rhyme with the regular use of couplets: 'land / hand', 'mine / nine', which give the impression that the witches are casting a spell. The final short exclamative: 'Peace!', and the suggestion that 'the charm's wound up', link back to the opening of the extract and the idea that the witches have the power to summon Macbeth through magic. 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 symbols elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • symbols play an important role in the tragedy as they are used to represent people, places, emotions and themes. The various symbols incorporated include the use of weather, light and darkness, blood, water, animals and sleep, with each representing good or bad elements within the play • the volatility of nature and the elements is presented through 'thunder, lightning' or 'rain', and the 'feverous' earth, and symbolise conflict and chaos. The weather when the witches appear is dramatic and violent, suggesting evil. In contrast, when King Duncan arrives at Macbeth's castle, the air 'Nimbly and sweetly recommends itself', to represent his noble standing as King and the natural order he embodies • the symbol of blood is important as it represents guilt. Macbeth refers to Duncan's blood on his hands and how 'all great Neptune's ocean' would not be able to wash the blood clean. In contrast, the use of water is used as a symbol of innocence and a way of trying to remove a character's guilt. Lady Macbeth tells Macbeth, 'A little water clears us of the deed', and she attempts desperately to ease her conscience by appearing to wash her hands, 'Out, damned spot! out, I say!', whilst sleepwalking • images of animals are important symbols in the play. The witches call upon their familiars: 'Greymalkin' and 'Paddock' in the opening scene, and, when Macbeth and Banquo return from battle, their violence is described as being 'As sparrows eagles, or the hare the lion'. Following the murder of Duncan, Macbeth describes how he heard the 'owl scream and the crickets cry', whilst Duncan's horses 'Turned wild in nature' and 'ate each other', representing the disruption of the natural order • the inclusion of stars, sun, light and darkness represent good and evil. King Duncan declares that 'stars, shall shine' on his loyal kinsmen, who deserve his praise and reward for their loyalty. In contrast, Macbeth's descent into evil is signalled when he demands, 'Stars, hide your fires', to cover up his 'black and deep desires' • Lady Macbeth's fear of the dark and how she carries a candle, 'She has light by her continually', symbolises her inner guilt and turmoil at her involvement in the murder of Duncan. The reference to sleep and how guilt affects sleep is used to symbolise innocence and, after Duncan's murder, Macbeth believes that he has heard a voice cry, 'Sleep no more! Macbeth does murder sleep'. Lady Macbeth is seen to sleepwalk, illustrating 'a great perturbation in nature' and the loss of her innocence. **Relationship between text and context (AO3):** • the violence in the play symbolises the volatile nature of society during both the medieval and Shakespearean periods and the expectation that unlawfully killing another man would be rightly punished • during the Jacobean era, water was associated with the purity of God's love and immersion in water was a way of cleansing or baptising a person into the faith. Water was used to test a woman who was suspected of being a witch. If she sank, she was innocent, but if she floated she was guilty, as the water was thought to have rejected her • certain animals were associated with witches. It was often thought that witches had the power to control the weather and would use familiar spirits in the shape of animals such as toads and cats to assist them. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content		
2(a) The Tempest	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Prospero and Ariel. Responses may include: • the reactions of Prospero and Ariel are important as they highlight their different attitudes and reactions to the captives on the island. Whilst Ariel appears compassionate and concerned for their safety, Prospero is initially more vengeful and full of abstract 'fury', seeing them as 'prisoners' and part of his 'project'. Ariel's declaration that the prisoners 'cannot budge' from being 'confined together' until Prospero dictates otherwise, illustrates Prospero's powerful and commanding personality • Prospero's regular use of the pronouns 'I' and 'my' present him as a controlling and dominant character, in command of everything, including Ariel. His opening lines, including a tricolon, demonstrate his arrogance and belief that his 'spirits obey' him. He accepts that he has been driven by the abstract emotion of 'vengeance' in his pursuit of justice • in contrast, Ariel shows reverence to Prospero and repeatedly calls him by the respectful noun 'sir' and the honorific title 'lord', and uses the pronoun 'your', to acknowledge that Prospero is responsible for what has happened to the captives. When Ariel attempts to challenge Prospero about when the 'work should cease', Prospero swiftly replies using a short monosyllabic declarative: 'I did say so'. Prospero also demonstrates his dominance when he changes the subject by asking the question 'How fares the King and's followers?', which suggests that he no longer wishes to discuss the subject • Ariel's compassion and empathy for the captives are demonstrated through the lexical field of loss and sadness: 'mourning', 'sorrow', 'dismay'. When discussing Gonzalo, Ariel uses the adjectives, 'good old', and a simile to describe how Gonzalo's tears are like 'winter's drops', to suggest that Gonzalo is a fragile man. Ariel's concern for Gonzalo reflects his caring personality • although Ariel appears submissive, the spirit appears to have some influence over Prospero. Ariel appears confident that Prospero's 'affections / Would become tender' towards his captives. Prospero even questions Ariel: 'Dost thou think so, spirit?', showing how he is prepared to listen to Ariel's opinions. Prospero, in a short sentence, 'And mine shall.', appears willing to change • at the end of the extract, Prospero shows more empathy and understanding. Previously, he claimed that his magic was strong: 'charms crack not', but by the end of the extract he is happy to relinquish his power: 'My charms I'll break'. He agrees to take no further action and in his final tricolon, agrees that he will not only give up his magic but also restore the captives' 'senses'. He declares that 'they shall be themselves'. Reward all valid points.		
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (20 marks)**	
	0	No rewardable material.	
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.	
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.	
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.	
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.	
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.	

Question Number	Indicative content
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that explain the importance of punishment elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the use of punishment is important in the tragicomedy as it illustrates the lengths some characters will go to achieve retribution. The play centres on the usurpation of Prospero's dukedom by Antonio, his 'false brother', and Prospero's quest to punish Antonio and restore himself to power: 'I have my dukedom got' • Alonso, who conspired with Antonio by accepting 'tribute' to 'extirpate' Prospero, is punished for his involvement. Using his magic, Prospero summons 'violent waters' to drive Alonso's ship off course. To enable his plan to succeed, he punishes his captives further by separating them from each other, 'dispersed them 'bout the isle', and Prospero lets Alonso believe that his son, Ferdinand, has drowned: 'My son is lost' • Prospero's treatment of Miranda could be perceived as a form of punishment. He keeps her uninformed about who she is, 'ignorant of what thou art', and withholds information from her, leaving her to 'a bootless inquisition'. When she demands to know more about his scheme for retribution, he punishes her by making her 'inclined to sleep' • when Prospero first arrived on the island, he showed kindness towards Caliban. However, when Caliban tries to 'violate the honour' of Miranda, Prospero verbally punishes him by calling him an 'Abhorrèd slave' and 'hag-seed'. Prospero physically punishes Caliban by inflicting 'cramps and side-stitches' and a 'pinch more stinging than bees' • Caliban attempts to punish Prospero for keeping him as a slave and taking what he perceives as his island: 'this island's mine, by Sycorax my mother'. He conspires with Trinculo and Sebastian to usurp Prospero and will even resort to violence to reclaim the island: 'batter his skull, or paunch him with a stake'. With the help of Ariel, Prospero punishes the three of them by magicking 'hunting-dogs' to chase them • for regularly asking for 'liberty' from servitude, Ariel is punished by Prospero, who threatens to 'rend an oak, / And peg thee in his knotty entrails'. Despite Ariel helping Prospero and showing deference to him, 'Pardon master', Prospero rebukes Ariel for challenging him: 'Thou liest, malignant thing!' • Prospero's need for Ferdinand to obey his orders is important as Prospero wants to ensure Ferdinand's desire to marry Miranda is sincere. Using his magic, Prospero punishes Ferdinand by enslaving him, claiming he is on the island as 'an imposter', then manacling him and forcing him to 'remove some thousand' logs. **Relationship between text and context (AO3):** • *The Tempest* was written during the time of European expansion into the 'New World' and the creation of colonies. Despite Caliban having rights to the island through his mother, he is punished for challenging Prospero • as a typical father in Jacobean times, Prospero uses his power and position to arrange the meeting of Ferdinand and Miranda and effectively bring about their marriage. It was quite common for marriages to be arranged to increase or guarantee prosperity rather than being based on love • the inclusion of a tempest represented the turmoil in people's lives. The audience would have been aware of the religious significance of a violent storm in the Bible, through the story of Noah's flood, and how God used it as a punishment for mankind's sinful behaviour. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

In responses to the 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 Mercutio. Responses may include: • in the extract, Mercutio is presented as a proud and honourable man. When Romeo refuses to take up Tybalt's challenge, Mercutio demonstrates his disgust at what he considers shameful behaviour and through an exclamative announces: 'O calm, dishonourable, vile submission!' Although the conflict does not concern him, Mercutio is swift to confront Tybalt, and his dramatic challenge, 'Alla stoccata', presents Mercutio as a hot-headed man of action • Mercutio's confident and antagonistic nature is conveyed through his use of the metaphor, 'rat-catcher', to describe Tybalt, which illustrates Mercutio's contempt for him. Mercutio's taunting continues when he extends the animal metaphor further, addressing Tybalt as, 'Good King of Cats', an animal associated with having nine lives. Mercutio arrogantly believes that he will be able to take not just one of Tybalt's nine lives, but 'the rest of the eight' • to ensure Tybalt is humiliated in front of his men, Mercutio uses the noun 'pilcher', an insulting term, to suggest that Tybalt is insignificant or worthless and a coward. Although Benvolio reminds Mercutio that the Prince 'hath / Forbid this bandying' in the streets, Mercutio does not appear to worry about the consequences and his hot-headed and volatile nature leads to his being stabbed: 'I am hurt' • following his fatal injury, Mercutio's persona changes. His sentences become short and dramatic, 'Go, villain, fetch a surgeon', and mirror the pain he is suffering as a result of his wounds. His repeated use of the exclamative curse, 'A plague o' both your houses!', shows how angry Mercutio is with the two feuding families whom he considers are the cause of his injuries • once Mercutio realises he is dying, he becomes more cynical and confrontational. His choice of language acts as a contrast to Romeo's. Whilst Romeo addresses Mercutio as 'Gentle' and 'Good', Mercutio challenges Romeo by using blasphemous language, 'Why the devil came you between us?', and his metaphorical description of his becoming 'worms' meat', creates a grotesque image • although he knows that he is dying, Mercutio still maintains his sarcastic humour. He cannot resist a joke and compares his wound to a 'scratch'. He ironically chooses a simile associated with death when comparing his injury to that of a 'church door', and he describes his emotions with the ambiguous 'grave', which could refer to either the physical burial grave or the abstract emotion • the anger Mercutio feels is clear in the closing sections of the extract. His blasphemous curse, 'Zounds!', and the list of three insults, 'A braggart, a rogue, a villain', when describing Tybalt, convey his rage at what has happened to him. 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 explain the importance of revenge elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the desire for revenge is important as it underlies the events of the tragedy and the 'ancient grudge' between the Montague and Capulet families. The opening scene highlights the constant feud of the families and all their 'master's kinsmen'. Even Capulet and Montague are willing to get involved: 'My sword I say! Old Montague is come' • the constant fighting between the families and their 'cankered hate' for each other lead to the Prince threatening revenge on anyone who dares to 'disturb our streets again'. If they were to persist, it would result in death to the perpetrator: 'your lives shall pay the forfeit' • Romeo's attendance at the Capulet ball is important as it intensifies the animosity between the families and the desire for revenge. Despite Lord Capulet's request to 'let him alone', Tybalt believes that Romeo, 'our foe! – A villain', has dishonoured his family, and he swears revenge for Romeo's disrespect. Tybalt considers Romeo 'a villain' and, on meeting him, demands a duel: 'turn and draw' • to maintain peace between the two families, Benvolio urges Mercutio to retire because 'the Capels are abroad'. Mercutio's failure to listen to the warning and desire to avenge the honour of the Montagues, results in his being killed: 'Brave Mercutio is dead!' • the grief and horror felt by Romeo at Mercutio's death is important as it leaves Romeo with a dreadful decision: to either let his close friend die unavenged or take revenge on the cousin of his new wife. It is only his 'fire-eyed fury' that leads him to challenge and kill Tybalt: 'Either thou or I, or both, must go with him' • on hearing of the death of Tybalt, Lady Capulet demands revenge for his killing: 'Romeo must not live'. Even when Romeo is banished to Mantua, Lady Capulet's distress makes her consider paying a poisoner to murder Romeo with 'an unaccustomed dram', so the family will have vengeance • when Juliet discovers Romeo is exiled to Mantua, she is distraught, but lies to her mother that it is a consequence of Tybalt's death. She declares, 'Would none but I might venge my cousin's death!' • on discovering Romeo at the Capulets' tomb, Paris tries to arrest him, 'Obey, and go with me, for thou must die', as he is convinced that Romeo has come to 'do some villainous shame' to the dead bodies. Paris' desire for vengeance results in his '*falling, mortally wounded*' at the hands of Romeo • the end of the play is important as it marks an end to the feud between the two families and their continual pursuit for revenge. Lord Capulet offers his hand in friendship, 'O brother Montague, give me thy hand', and they both promise to 'raise a statue in pure gold', as a monument to the other man's child. **Relationship between text and context (AO3):** • Shakespeare's audience would have associated Italy with violence and death, a place where family honour often led to acts of anger, violence and revenge • in Elizabethan times, although many people believed that God would avenge the murder of a relative, it was traditional for an heir to take revenge for his father's murder • 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. 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	
4(a) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Beatrice's opinion of Benedick. Responses may include: • throughout the extract, Beatrice is presented as a feisty character who is outspoken when it comes to her opinion of Benedick. Her reaction to the news of his 'good service' in the war shows how she views Benedick. Instead of using the adjective 'valiant', a positive attribute normally associated with a soldier's success in battle, she compares his behaviour to that of a 'trencher-man', someone who loves food. She suggests that eating heartily is the only courageous thing Benedick is capable of • Beatrice twists the messenger's words to sound insulting and to belittle Benedick. When the messenger describes how Benedick is 'stuffed with all honourable virtues', Beatrice uses the adjective 'stuffed' to give the impression that she sees Benedick as shallow and vain and a 'stuffed man'. Her metaphor suggests that he is a tailor's dummy • Leonato describes her relationship with Benedick as a 'merry war', and Beatrice uses the language of war and her 'conflict' with Benedick to support his opinion. Her continual condemnation of Benedick could suggest that she actually takes pleasure in their regular 'skirmish of wit'. She only mentions Benedick once by name, instead referring to him by the pronoun 'he'. This suggests that she has no time for him • her disdainful opinion of Benedick's mental capabilities continues through her use of personification and the suggestion that he lacks intelligence: 'four of his five wits went halting off'. She describes how the only way you can distinguish between Benedick and his horse is through Benedick's ability to 'keep himself warm' • Beatrice sees Benedick as unreliable and someone who cannot be trusted or show allegiance to anyone: 'every month a sworn new brother'. Through the simile, 'as the fashion of his hat', she suggests that he is erratic in his feelings for others • although Beatrice is quick to condemn Benedick, her repetition of the question, 'who is his companion?', suggests that she is more interested in Benedick than she pretends to be. Her words do not mirror her true feelings for him, and she appears eager to find out more about him: 'I pray you' • her final lines are more light-hearted and said in a jovial way. Her extended simile that Benedick will 'hang upon him like a disease', and infect Claudio, 'If he have caught the Benedick', gives the impression that Beatrice may not dislike Benedick as much as she claims • her humorous use of blasphemous exclamatives, 'O Lord' and 'God help the noble Claudio!', illustrate her knowledge of Benedick's character. 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 explain the importance of conflict elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • as befits a comedy, much of the conflict is benign and even comical, such as the apparently hostile relationship of Benedick and Beatrice. This type of conflict is important as it maintains the light-hearted nature of the play. However, there are other forms of conflict which appear malevolent and are used to cause distress: 'thou hast belied mine innocent child' • the play takes place after a battle and opens with the victorious return of Don Pedro and his men. The messenger describes how Claudio proved himself to be a good soldier throughout the conflict and a man who 'hath borne himself beyond promise'. The conflict enables Don John to be 'reconciled to the Prince', his brother • the relationship between Benedick and Beatrice takes the form of verbal conflict. They appear to be enemies and are continually bickering and taunting one another: 'Are you yet living?' Although they appear to dislike one another: 'Nobody marks you', the revealing of their true feelings later in the play, 'I am sure you love the gentleman', shows that the conflict was only a disguise • Don John's hatred for his half-brother, Don Pedro, to whom he would 'rather be a canker' than a 'rose in his grace', is important as it causes conflict between them. His feelings of animosity drive Don John to 'build mischief' by humiliating Claudio and Don Pedro and making them believe in Hero's apparent adultery: 'the lady is disloyal' • Leonato's belief that his honour has been damaged by Hero's infidelity is significant as it leads to conflict between him and his daughter. He demands that 'Death is the fairest cover for her shame'. When Leonato discovers that Hero has been wronged, he confronts Claudio and challenges him 'to trial of a man' • conflict is also an important test of friendship. Benedick is initially close friends with both Don Pedro and Claudio, but their friendship turns to conflict when Beatrice demands Benedick 'kill Claudio' for humiliating and slandering Hero • despite being a comedic character who is not very good at his job, Dogberry resolves the conflict in the play by revealing Don John's lies and having him 'brought with armed men back to Messina' to be punished. **Relationship between text and context (AO3):** • Messina, like Shakespearean England, was a male-dominated society where the idea of honour was based on family, class and reputation. To dishonour one's family often resulted in conflict and challenging another man to a duel • an honest and supportive relationship, without conflict, between a monarch and the people was thought to ensure stability and prosperity • the good reputation of an unmarried woman was based upon her chaste behaviour. The suggestion that Hero is having sexual relations before marriage would have caused disgrace to her family. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
5(a) Twelfth Night	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Sir Toby Belch. Responses may include: • at the start of the extract, Sir Toby Belch appears assertive in his speech. He commands Viola / Cesario to take up arms, 'defence thou hast', and to prepare herself to fight. His reflexive verb instructing Viola to 'betake' herself to her sword is delivered abruptly, and, together with his use of the noun 'wrongs', Sir Toby appears to be trying to frighten and intimidate Viola • his language is exaggerated, particularly in his list of three when describing Sir Andrew Aguecheek as 'quick, skilful, and deadly' as a soldier. This is further emphasised in the list of Sir Andrew's attributes, 'youth, strength, skill and wrath', to add weight to his portrayal of Sir Andrew as an accomplished knight. He employs a number of imperatives when instructing Viola to 'Dismount thy tuck' and to 'be yare in thy preparation', which gives the impression that Viola's life is in immediate danger and she should waste no time in her 'preparation' for a duel • Sir Toby appears deliberately evasive throughout the extract and at no point does he clarify whom he is talking about. He claims that he does not know what the challenge is, 'I know not', despite the fact that he is delivering the message on behalf of Sir Andrew. However, later in the extract it is clear that Sir Toby does know more about the challenge, declaring that it stems from a 'very competent injury!' His use of the pronouns 'he', 'his' and 'him', instead of ascribing a name to the 'assailant', is intentional as he is trying to increase the intensity of the situation to unsettle Viola • as Viola's fear and concerns grow, so too does the dramatic nature of Sir Toby's language, and the extract presents him as a manipulative man who enjoys causing trouble. His language relates to the lexical field of violence, particularly in the simile when describing Sir Anthony's ability to fight as 'bloody as the hunter'. He refers to Sir Andrew as having 'valour' and how he will not achieve satisfaction until his opponent is dead and buried: 'death and sepulchre' • in response to Viola's disbelief at the news and to add further force to what he is saying, Sir Toby's metaphor compares Sir Andrew to 'a devil in a private brawl'. Despite stating that Sir Andrew has never fought in a battle, 'unhitched rapier', Sir Toby's use of hyperbole describes how Sir Andrew is a legendary swordsman and is able to divorce 'souls and bodies'; this contradiction emphasises a manipulative side to Sir Toby • at the end of the extract, when Viola tries to retreat to the house, Sir Toby increases the intensity of his language. He becomes more insistent through his exclamative sentence, 'Sir, no', and his short imperatives add pressure to his demands: 'get', 'give', 'Back you shall not'. Assuming that Viola is a gentleman, Sir Toby's final lines play on the concept of chivalry and masculinity. He deliberately personifies Viola's sword, suggesting it would be stripped 'stark naked' if she refused the duel, her status as a gentleman would be destroyed and she would be unable 'to wear iron'. 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 explain the importance of marriage elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • achieving a good marriage is an important element in the play as it enables characters to enhance their financial and social status. Like many of Shakespeare's comedies, which explore love and relationships, *Twelfth Night* ends with a number of marriages and a 'solemn combination made' • Orsino's desire to marry Olivia, despite hardly knowing her, is important as it presents him as a man who is out of touch with real feelings. He has no interest in engaging with her personally; instead, he sends Cesario to 'unfold the passion' of his love and to declare his desire to marry her. He continues to want Olivia as his wife until the final Act despite never speaking to her during the course of the play. Orsino sees Olivia more as a prize than a wife • Viola's love for and desire to marry Orsino are constant and entirely selfless. She is even content to further Orsino's desire to marry Olivia by acting as his messenger, 'I'll do my best to woo your lady', even though Viola wants to marry him herself: 'myself would be his wife'. There is a suggestion at the start of the play that she may have been interested in marrying Orsino before coming to Illyria when she remarks to the captain: 'He was a bachelor then' • Olivia initially shuns any longing to marry, particularly Orsino, claiming she 'cannot love him'. Instead, she prefers to remain in solitude, claiming she has 'abjured the company and sight of men'. Following her meeting with Viola, in the guise of Cesario, Olivia convinces herself that she wishes to marry Cesario and humbles her pride to pursue the messenger: 'I love thee so'. When she discovers that she has married Sebastian instead of Cesario, Olivia quickly transfers her love to him • Sebastian's sudden agreement to Olivia's plan to marry him is important as it serves chiefly as a dramatic purpose. The audience is surprised by the readiness by which Sebastian accepts the sudden proposal as a 'gift of fortune', but, in view of Olivia's beauty and wealth, Sebastian's agreement appears understandable • the confusion over whom Olivia has married adds to the chaos and humour in the play. Having married Sebastian but believing she has married Cesario, Olivia cannot understand why Viola denies all knowledge of the ceremony: 'Hast thou forgot thyself?' Even when Olivia calls the priest to confirm the 'eternal bond of love' and the 'interchangement of rings', Viola denies the claims: 'I do protest' • Malvolio's desperation to marry Olivia and become Count Malvolio is important as it leads to his eventual dishonour at the hands of Sir Toby, Sir Andrew, Feste and Maria. Even though it seems ridiculous that Olivia in her position would marry her own steward, Malvolio is convinced that she has feelings for him: 'she manifests herself to my love'. Following his disgrace, Malvolio threatens to be revenged and Olivia agrees that he has been 'notoriously abused' • Maria sees marriage as a way to move up in the world and no longer be a waiting gentle-woman. Unlike Malvolio, Maria achieves this when Sir Toby agrees to marry her 'in recompense' for her involvement in Malvolio's deception. **Relationship between text and context (AO3):** • the play challenges the social and religious attitudes to marriage where there was a strict code of behaviour: while Olivia, in her position as Countess, was at liberty to pursue Cesario, a servant, Malvolio, because of his status as a servant, committed a breach of etiquette in trying to marry Olivia • women were expected to be under the protection of the males of their household. Viola disguises herself as Cesario whilst in Illyria as she does not have Sebastian to protect her • *Twelfth Night*, also referred to as the eve of Epiphany, is often celebrated with a temporary suspension of rules and social order. 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 explain how Shakespeare presents Gratiano. Responses may include: • as a friend, Gratiano is concerned about Antonio's welfare, and in his short declarative opening, 'You look not well', Gratiano demonstrates how close the two men are and how anxious he is for his friend. His use of the cursory title 'Signior' when addressing Antonio illustrates how much Gratiano respects him • when Antonio explains how sad he is, Gratiano continues to offer his support, exclaiming, 'Let me play the fool!', and is happy to provide words of wisdom: 'I tell thee'. Initially, Gratiano tries to be positive and his language includes the abstract nouns 'mirth' and 'laughter', to encourage Antonio to be happy. Gratiano attempts to persuade Antonio to be more like him and to live excessively 'with wine' rather than becoming miserable with 'mortifying groans' • Gratiano poses a number of rhetorical questions when giving his counsel. He warns Antonio of the damage depression and bitterness can do to a man. His metaphor compares Antonio's behaviour and appearance to a monument for the dead, 'cut in alabaster', and how he looks as if he is in a trance: 'Sleep when he wakes?' Gratiano emphasises how Antonio will only grow more 'jaundice' and bitter if he does not do something quickly. Although he is trying to encourage Antonio, Gratiano's language has changed from a positive outlook to a more brutal and negative approach • despite his dramatic language, Gratiano expresses his love for Antonio and uses personification, 'tis my love that speaks', to show how deeply he feels the pain that Antonio is going through. Within the rest of his speech, Gratiano keeps comparing Antonio's depression to that of other men and describes what has happened to them, to emphasise the damaging effect Antonio's emotions will have on his wellbeing. He uses a simile to warn Antonio that his face will take the appearance of a 'standing pond', full of 'cream and mantle' scum if he remains so solemn • Gratiano continues to advise Antonio through his list of three, 'wisdom, gravity, profound conceit', encouraging him not to behave so seriously all the time. He uses humour to lighten the mood by calling himself 'Sir Oracle', which also makes him appear rather pompous. However, this may reflect his light-hearted nature as he does not want to appear too critical of Antonio • the concluding part of Gratiano's speech is ironic and almost comical in its message. Gratiano's metaphor advises Antonio to 'fish not with this melancholy bait'. Gratiano is suggesting that Antonio stops being so sad in order to avoid giving himself a reputation for being wise. 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 explain the importance of loyalty elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the theme of loyalty is important as it underpins many of the relationships in the tragicomedy. Antonio is a loyal and supportive friend to Bassanio, and he is prepared to risk everything to secure the money to enable Bassanio to win the hand of Portia: 'try what my credit can in Verona do'. Antonio is even willing to borrow money from Shylock, a man he despises and treats with contempt: 'To spit on thee again, to spurn thee too' • Antonio and Bassanio show great loyalty to one another. Even though it is Bassanio's debt that causes Antonio's trouble and the possible loss of a 'pound of flesh', Antonio bears his friend no ill will and stands by him in his quest to 'hold a rival hand' to marry Portia • Bassanio openly expresses his loyalty to Antonio when Antonio risks everything in taking out the 'three thousand ducats' loan with Shylock: 'To you, Antonio, I owe the most in money and in love'. Bassanio is even prepared to sacrifice his 'life itself, my wife, and all the world', to spare Antonio's life in the courtroom • the bond of loyalty between Nerissa and Portia is important as it transcends that of servant and mistress. Portia confides in Nerissa and respects her advice: 'you should refuse to perform your father's will'. Nerissa's loyalty to Portia extends beyond friendship, and she even informs Gratiano that she will marry him only if Bassanio chooses the correct casket: 'provided that your fortune achieved her mistress' • Portia is loyal to her father's memory, and despite her frustration at being 'curbed by the will of a dead father', and the casket task he has set for her to find a husband, she does not defy his final wishes. Nerissa reminds her, 'Your father was ever virtuous', and only had Portia's best interest at heart • Jessica, Shylock's daughter, proves disloyal to her father. She runs away with her Christian lover, taking Shylock's money when she leaves: 'gild myself with some more ducats'. Jessica's disloyalty is highlighted when she trades her mother's ring for a monkey. Shylock is particularly upset by this act of betrayal, 'My own flesh and blood to rebel!', as he was given the ring by his future wife Leah when he was a bachelor • Bassanio's loyalty is tested by Portia, and Gratiano's by Nerissa, with the rings they were both given at their weddings, which they later give away. The rings symbolise their commitment and loyalty to their wives. Portia deliberately tests the loyalty of both men: 'We shall have old swearing'. **Relationship between text and context (AO3):** • in the patriarchal society of Shakespeare's England, and at the time in which the play is set, daughters were expected to show loyalty to their fathers • Venice relied on loyalty between traders. A merchant's word was his bond and failure to fulfil a promise was frowned upon • anti-Semitism was widespread in Elizabethan England, and Shylock is not allowed to remain loyal to his religion at the end of the play, being forced to convert to Christianity. 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 how the treatment of the working class is significant in the play. Responses may include: **Interpretation of text (AO1):** • the treatment of the working class is significant as it serves to highlight how they are at the mercy of upper-class families, such as the Birlings and the Crofts. Edna represents the working class and is the Birlings' maid: 'Edna'll answer it'. She knows that she must not involve herself in matters beyond the domestic chores. Edna is significant as she announces the Inspector's arrival, 'Please, sir, an inspector's called', which begins the chain of events • the Inspector is presented as a voice for working-class people and the 'millions and millions and millions of Eva Smiths and John Smiths'. He interrogates the Birlings and Gerald Croft over their treatment of Eva/Daisy and how they 'made her pay a heavy price'. His concern for Eva/Daisy demonstrates his compassionate attitude to the working class and the difficulties they experience • the Inspector tries to make the Birlings and Gerald aware of their responsibilities to the working class and he attempts to activate their consciences: 'We are members of one body'. He warns of the apocalyptic future for humanity and how if we do not treat others with compassion then we 'will be taught it in fire and blood and anguish' • Mr Birling sees his working-class employees as nothing more than resources that he can exploit as they are 'cheap labour' and a way to make bigger profits: 'it's my duty to keep labour costs down'. He shows no remorse in sacking Eva/Daisy for demanding a pay rise, 'we were paying the usual rates', and he even suggests that the workers can go and work somewhere else • despite coming from an upper-middle-class family, Eric shows some compassion for the working class. He challenges his father's views and speaks up in defence of the workers: 'Why shouldn't they try for higher wages?' Unfortunately, Eric does not see the irony that it is thanks to the workers' low wages that he is able to enjoy his comfortable lifestyle • the dismissal of Eva/Daisy from Milwards, as a result of Sheila's petty and unfounded complaint, 'this girl had been very impertinent', highlights the lack of rights the working class had. When Sheila learns of Eva's/Daisy's fate, she begins to understand the significance of her actions, 'If I could help her now, I would', and she begins to show an understanding of the difficulties faced by the working class • Mrs Birling, a 'prominent member – of the Brumley Women's Charity', which exists to support working-class women such as Eva/Daisy, abuses her position of power by unfairly judging the pregnant Eva/Daisy. Mrs Birling refuses Eva/Daisy aid because of perceived impertinence: 'she was giving herself ridiculous airs'. **Relationship between text and context (AO3):** • the play was Priestley's message that we must all act fairly and responsibly for the good of every member of humanity, regardless of class. The Inspector is Priestley's mouthpiece throughout the play, through whom he comments on, and condemns, social injustice • at the time the play was set, legal protection or human rights for workers were virtually non-existent. Company bosses were able to hire, fire and regulate their own wages, which meant that many workers were subjected to poor working conditions and pay • before the establishment of the welfare state and the provision of support, women in Eva's/Daisy's position typically relied on the help of charities like Mrs Birling's. 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 secrets are important in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • as a mystery play, the unveiling of secrets allows Priestley to provide clues for the audience to the deceit and deception that lie beneath the false exterior of the Birling family. Even while they are 'modestly celebrating' Sheila's and Gerald's engagement, Sheila's light-hearted challenge to Gerald about where he was 'all last summer' shows that she suspects him of keeping secrets: 'that's what you say' • in the opening of the play, the presentation of the Birling family is important as they appear to be 'a nice, well-behaved family'. However, the Inspector acts as a catalyst for them to reveal their various secrets and to show how they were all involved in Eva's/Daisy's death: 'each of you helped to kill her' • during the Inspector's questioning, Birling admits that he sacked Eva/Daisy from her job at his factory, as she was one of the 'ring-leaders, who'd started the trouble', by striking for better pay. Although he does not try to hide his actions from the Inspector, 'I was quite justified', he is worried that his involvement will be revealed publicly, leading to a loss of status for himself and risking his 'very good chance of a knighthood'. He even offers 'thousands – yes thousands' to keep his name a secret • Sheila's reaction to the Inspector's questioning is important as she does not try to hide her involvement: 'It was my own fault'. She speaks honestly under the Inspector's examination about how she was 'in a bad temper', and got the girl sacked because she was jealous of her • at first, Gerald tries to conceal his secret involvement with Eva/Daisy: 'why should I have known her?' He suggests that Sheila would be better off out of the room while the Inspector questions him, but she chooses to stay. The revelation of his secret affair leads to Sheila's calling off the engagement: 'She hands him the ring' • Mrs Birling's reactions are important as she tries to deny the truth that is obvious to Sheila. She will not believe that Eric secretly drinks, 'you don't get drunk', that Gerald has had an affair, or that a girl of Eva's/Daisy's class would refuse money from any source: 'She was giving herself ridiculous airs' • Eric holds the most secrets and seems to be hiding something from the start of the play when he is described as 'not quite at ease'. He has kept the extent of his drinking a secret, although Sheila knows about it: 'Of course he does. I told you he did'. When the Inspector reveals that Eric made Eva/Daisy pregnant, it leads to the revelation that Eric secretly took money from the firm: 'You mean – you stole the money?' **Relationship between text and context (AO3):** • although the play is a modern morality play, it also follows many conventions of the mystery genre, where clues are gradually revealed as the play progresses • Eric's and Gerald's behaviour mirror that of many wealthy men towards women within a patriarchal society. Eric forcibly asserts his attention on Eva/Daisy, whilst Gerald keeps her as a mistress. Both give the appearance of respectable men, whilst secretly living more immoral lives • the play acts as a parable about the destruction of Victorian social values and the disintegration of English society prior to the First World War. Inspector Goole's closing speech has been interpreted as a pseudo-Christian vision of hell and judgement. 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 su4porting 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 Victorian life is presented in *Hobson's Choice.* Responses may include: **Interpretation of text (AO1):** • set in the Victorian era, the play centres around Henry Hobson, and depicts the many social and economic changes that were taking place in the 1880s. Hobson runs a family boot shop, and the merchandise he produces reflects the different social classes within a Victorian community. The 'high-class trade', like Mrs Hepworth, buy good quality boots, 'these are the best-made pair of boots I've ever had', whilst the working-class customers buy more hard-wearing clogs • Hobson's three daughters represent typical middle-class Victorian young women. As the patriarchal head of the household, Hobson has parental control over them and he tries to tell them how to behave in public: 'You'll control this uppishness'. Hobson gives Mr Tudsbury a yearly allowance to provide his daughters' clothing and Hobson refuses to pay them to work in the shop: 'Wages? Do you think I pay wages to my own daughters?' • when it comes to marriage in Victorian Salford, Hobson is representative of a typical middle-class father. He considers it his responsibility to find suitable 'temperance young men' of good standing for them to marry. It is only when he discovers that it is traditional for a father to pay settlements that Hobson changes his mind: 'I'll none go fishing' • Maggie's role in the play is important as it demonstrates the changing nature of women's positions in Victorian society. Although she is generally an obedient daughter, 'Yes father, don't be late for dinner', and oversees the running of the house and business, she is determined to improve her life and become a successful joint owner of a business: 'My brains and your hands'. Rather than allowing Hobson to control when or if she gets married, Maggie breaks with tradition and proposes marriage to Willie: 'I want your hand in mine' • Salford represents a stereotypical Industrial town in the North. It comprises of small family-owned businesses like 'Prosser, Pilkington and Prosser', and 'Beenstock and Co', with sons taking over the business from their fathers. Hobson's role, as the vicar's warden at St Philip's, demonstrates how religion was still an important part of Victorian life, whilst maintaining one's position in the community and avoiding 'ruin and bankruptcy' were also important to a middle-class man like Hobson • Willie Mossop is important as he represents a working-class Victorian man. As a result of his 'brutalized childhood', he lacks a decent education, which limits his prospects and the opportunities afforded to the middle classes. Unlike the Hobson family who have their own home, Willie is a lodger with Mrs Figgins, a woman of his own class. With the help of Maggie proposing marriage and a 'working partnership', Willie is able to improve his status in life • the Moonraker's Inn is important as it epitomises the communal side of Victorian life in Salford. It acts as a social hub where Hobson, 'the best debater in the Moonraker's parlour', and his fellow businessmen meet to discuss various issues and escape for an 'early morning draught'. **Relationship between text and context (AO3):** • Maggie is a contrast to the stereotypical woman of the 1880s, being more assertive and strong-minded and a successful businesswoman • it was not unusual during the Victorian period for many people to be unable to read or write, as many adults would have experienced a lack of schooling • in a predominantly patriarchal society, men were widely assumed to be masters of their home, though ideas of equality between the sexes were beginning to gain ground. 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 explain the significance of Maggie's relationship with her sisters in the play. Responses may include: **Interpretation of text (AO1):** • although Maggie, Vickey and Alice are controlled by their father, who expects them to do what he says, 'I'm talking now, and you're listening', in reality, it is Maggie who takes on the role of running the house and providing a stable domestic environment for her sisters. She acts like a mother to them: 'Dinner at half-past one, girls'. The relationship between the sisters is significant as it demonstrates the challenges faced by young women growing up without a mother to support and guide them • even though the sisters appear to get on and support each other in the house and shop, their relationship can be quite volatile. When Maggie announces that she is marrying Willie, 'I've told him he's to marry me', Alice instantly objects to the arrangement as she feels it will reflect on her: 'what you do touches us'. She sees Willie as the 'boot hand' and inferior. She thinks Maggie's marriage will prevent her from marrying, as she has 'hopes of Albert Prosser' as a husband • Vickey also sees herself as being socially superior to Maggie. When Maggie instructs Willie to call her sister Vickey and demands they kiss, Vickey does it 'under protest', and even tries to make excuses about attending Maggie's and Willie's wedding as she thinks 'it's asking us to approve' • both Alice and Vickey look to Maggie for decision-making and guidance when it comes to running the business. After Maggie and Willie set up as the rival shop, 'William Mossop, Practical Boot and Shoe Maker', Vickey and Alice are left to run Hobson's, and quickly realise how much they relied on Maggie: 'Oh, dear! What would Miss Maggie have told you to do?' • Maggie's relationship with Vickey and Alice is important as it shows how bigoted and prejudiced they can be. When Maggie uses a brass ring from the shop as a wedding ring and buys cheap furniture at 'the Flat Iron Market', both Vickey and Alice are shocked. Alice says she would rather 'stay single', whilst Vickey would only marry if she could 'start properly', and have a 'houseful of new furniture' • despite their unpredictable relationship, when Vickey and Alice are faced with the problem of settlements for their marriages to Albert Prosser and Fred Beenstock, they are happy to accept Maggie's help with acquiring 'marriage portions' from Hobson • the biggest challenge to the sisters' relationship is when Hobson is advised by the doctor to have one of his daughters look after him: 'The doctor says one of us must come and live here'. Both Vickey and Alice object selfishly to his living with them and automatically assume that it is Maggie's responsibility: 'You know very well it's your duty, Maggie'. **Relationship between text and context (AO3):** • despite some women wanting more equality in their roles, marriage was often seen as an essential part of a woman's life in the Victorian era. Alice and Vickey conform to this social expectation • the play is set during a time when the home was generally run by women, although men were usually regarded as head of the family. Maggie, as the eldest daughter, takes on her mother's and her father's role • the attitudes of Alice and Vickey to Willie, the employee, reflect the class divide between middle-class and working-class society. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

In responses to the 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 children are significant in the play. Responses may include: **Interpretation of text (AO1):** • the presentation of children is significant as it reflects the reality of growing up in 1960s/1970s Liverpool. The play opens with the Narrator questioning the role of a parent and what impact they might have on a child as they grow up. He challenges the audience to judge Mrs Johnstone's decision to give up Edward/Eddie, 'one was kept and one given away', and whether 'a mother so cruel' is the reason for the twins' deaths • the way the children interact when playing games together shows how non-judgemental and innocent they are. Despite coming from different backgrounds and social groups, the children are happy to play together: 'the whole thing's just a game'. It is only when Sammy and Linda argue that the childish nature of the game ends: 'Come on, gang, let's go' • the family dynamics of the Johnstone children are important as they add to the problems the children experience growing up. The family live in a crowded council house, with a single mother who has 'seven hungry mouths to feed'. As a working-class woman, Mrs Johnstone has to survive on a small income cleaning the Lyons' house, which supplements her state benefits. Her lack of income results in her struggling to pay her bills: 'you own me three pounds'. The children often go hungry, 'I'm starvin' an' there's nothin' in', and rely on free school dinners, which results in other children teasing them: 'All the other kids laugh at me' • the problems associated with Mrs Johnstone's being a single parent and having to work are important as it often results in her children having to look after themselves and each other. When Donna Marie is left to supervise Sammy, he falls out of a window and has to have 'a plate in his head' as a result of his injuries • Sammy acts as a contrast to the other children. Even from a young age he appears to have an aggressive nature. As a child, he likes to play games which are violent: 'cops and robbers; goodies and baddies'. He is in a gang, he swears, smokes and steals: 'I'll tell my mother why all her ciggies always disappear'. His bad behaviour increases as he gets older, leading to him burning down the school • in contrast to the Johnstone children, Edward/Eddie has a very comfortable childhood and upbringing. He lives in an affluent middle-class household with a father who has a well-paid job in an office, 'I've a board meeting', and Edward/Eddie has 'all his own toys and a garden to play in'. The different backgrounds of Edward/Eddie and Mickey are emphasised further when they first meet. Mickey is amazed when Edward/Eddie offers him a sweet and is encouraged to 'take as many as you want'. Edward/Eddie is fascinated by the way Mickey speaks: 'Pissed off. You say smashing things' • the different opportunities the children have are significant in shaping their adult lives. Because of his middle-class upbringing, Edward/Eddie attends an exclusive private school, whilst the Johnstone children and Linda attend a secondary modern and are poorly educated: 'all boredom and futility'. Mickey does not even know what a dictionary is: 'It's a, it's a thingy, innit?' **Relationship between text and context (AO3):** • the way the childhoods of the Johnstones and Linda contrast with that of Edward/Eddie reflects the gap between social groups. The Johnstone children and Linda grow up in working-class families with all the challenges, whilst Edward/Eddie has the privilege of a middle-class background with all its benefits • the games played by the children represent a time of innocence and show the way many children have no concept of class and its prejudices when growing up • the play reflects the problems faced by working-class, single parents like Mrs Johnstone who is trying to bring up a family on very little money.

	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 fate is important in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • fate, the belief in a power that causes and controls all events so they cannot be changed, is important in the play as it dominates how the characters live their lives. The all-knowing voice of the Narrator describes the decisions made by Mrs Johnstone and Mrs Lyons and questions whether these decisions occur because of fate or human intervention: 'one was kept and one given away' • the Narrator spends much of the play referring to the ways that fate plays a part in the characters' lives. He asks about the fate of the twins, Mickey and Edward/Eddie, and how things could have been different if Edward/Eddie had not been given away: 'Don't tell me which one. Just take him'. The fate of Mickey and Edward is important as it is inevitable from the opening scene: 'they died, on the selfsame day' • the fate of Mrs Johnstone is sealed when she becomes a single parent with 'seven hungry mouths to feed'. Without her husband to support her financially, Mrs Johnstone struggles to pay her bills: 'next week I'll pay y' '. Becoming pregnant with twins affects the fate of the other children in the family because the welfare considers Mrs Johnstone 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' • Mrs Johnstone's belief in fate is important as it controls her outlook on life. She is convinced that certain actions such as 'shoes upon the table an' a joker in the pack', breaking a mirror or spilling salt will lead to a particular outcome, which cannot be altered • Mrs Lyons plays on Mrs Johnstone's belief that fate dictates outcomes and she tells Mrs Johnstone that, if the twins ever learn that they are related, they will both die instantly: 'they say that if either twin learns that he once was a pair, they shall both immediately die'. At the end of the play, despite the improbability of Mrs. Lyons' made-up superstition, this is exactly what occurs • when Mickey discovers the truth about his and Edward's/Eddie's relationship, he highlights the way his life has been dictated by fate and how, by his remaining in the Johnstone family, his opportunities and chances in life were restricted: 'Why didn't you give me away? I could have been … I could have been him!' • the end of the play brings about the deaths of both Mickey and Edward, seemingly confirming that the outcome predicted by the Narrator was correct and that, from the moment of their separation, the twins were fated to die. The Narrator also asks who or what is to blame 'for what came to pass', and whether it was fate or 'what we, the English, have come to know as class?' **Relationship between text and context (AO3):** • the play highlights the problems linked to the class divide. The characters' lives are determined by how much they have, and by whether they can afford good education and later obtain a good job • Russell encourages the audience to consider whether superstition, fate or destiny controls our lives or whether we are controlled by the way we are educated and live • the Narrator acts as a Greek Chorus, which was usually played by a group of actors who were dressed identically and often spoke in unison. They represented a group of people who shared an opinion. 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 the ways working as a team is important in the play. Responses may include: **Interpretation of text (AO1):** • In *Journey's End*, Sherriff highlights how working as a team and following orders are important to ensure the officers and their men function effectively: 'He's up in the front line at present, looking after the relief'. To guarantee everything runs smoothly, it is imperative that the men work together and know what they are doing: 'Hibbert can do from two till four, and I'll go on from then till stand-to' • at the start of the play, Osborne and Hardy demonstrate teamwork when transferring the trenches between the two battalions: 'Let's do this handing over – where's the map?' As Stanhope is 'looking after the men coming in', Osborne, as his second in command, supports him by overseeing the handover. Teamwork between the battalions is important for the smooth running of the trench, and Hardy goes through the necessary information: the armament positions, 'We've got a Lewis gun just here'; the sleeping arrangements, 'signallers sleep in there'; and supplies, 'there's 500 Mills bombs, thirty-four gum boots' • having a recognised team structure in the dugout is significant as it ensures the officers and men have a strong chain of command and work together. Stanhope is highly respected by his fellow officers: 'There isn't a man to touch him as a commander'. Their loyalty to Stanhope ensures the soldiers operate as a cohesive regiment, as it is imperative that they respect and trust their commanding officer: 'I'd go to hell with him' • to ensure the trench functions at all times, it is important that the men are assigned different shifts: 'we shall all do about three hours on duty'. Despite his willingness to work as a team member and help Raleigh to settle in, 'Just wear your belt with revolver case', Trotter moans about his shift as he is 'always down for dooty in the middle of' a meal • owing to his psychological illness and neuralgia, Hibbert disrupts the organisation in the dugout by trying to get a medical discharge: 'I shall die of this pain if I don't go'. Thanks to Stanhope's rhetoric, he convinces Hibbert that he is part of a team and that, by refusing to fight, Hibbert is not doing his duty for the other men. He convinces Hibbert that they must 'stick together' • although Mason is an ordinary soldier, he is still an important part of the team. He looks after the officers' food, drink and welfare: 'Excuse me, sir. Can I lay supper?' Without his role as cook, the basic domestic routine of life in the trenches would fall apart. **Relationship between text and context (AO3):** • a servant, like Mason, was an important role in the functioning of a troop. They would be expected to act as runners to convey orders from the senior ranks to the troops • the play illustrates the relationships the men formed in the trenches and how they relied on each other for support. Stanhope relies on Osborne for his support and guidance • in the First World War, the threat of being court-martialled and the subsequent punishment were designed partly to instil fear of disobedience: feigning physical illness and desertion could lead to execution. However, some men like Hibbert were genuinely psychologically ill. 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 how Raleigh changes in *Journey's End*. Responses may include: **Interpretation of text (AO1):** • Raleigh is the youngest and least experienced officer in the dugout, having only left school at the end of last summer. The way Raleigh changes throughout the play, becoming angry and horrified by what he has experienced, 'How can I sit down and eat that – when – ***(his voice is nearly breaking)*** – when Osborne's – lying – out there', is significant as it highlights how war has a detrimental effect on the physical and mental state of a soldier • at the start of the play, Raleigh is described as having a 'boyish voice' and presented as youthful and naïve: 'it's not exactly what I thought'. He is eager to please the other officers and be a part of what he sees as 'romantic'. His exclamations and expressions of awe, 'it's an amazing bit of luck', when he is assigned to Stanhope's company, demonstrates his eager anticipation at meeting his hero again • despite Osborne's warnings about how he will 'notice a – difference in Stanhope', and Raleigh's shock when he first meets him, and Stanhope's abrupt greeting, 'How did you – get here?', his respect for Stanhope remains consistent throughout the play. Even when Stanhope demands to read Raleigh's letter, for fear of what Raleigh might tell his sister, Raleigh accepts his command: 'Give me that letter!' • Raleigh's attitude to war starts to change when Osborne tells him about the battle of Ypres. He describes how the Germans helped the British soldiers rescue a wounded soldier by firing some 'lights for them to see by', but the following day they 'blew each other's trenches to blazes'. Raleigh agrees with Osborne that it all seems 'rather – *silly*' • the most significant change in Raleigh is when he comes back from the raid. Initially, he is proud at having been chosen as he views it as 'most frightfully exciting!', and talks incessantly about the 'Boche', in stark contrast to Osborne who is resigned to his fate. Following the raid, Raleigh does not speak for the rest of the scene, instead he '*sits with lowered head, looking at the palms of his hands*' in shock • Raleigh's romantic ideals about war change dramatically when he witnesses the death of Osborne and the other men. His idealist views are shattered as he comes to recognise the truth about war and the lies he was told at school. He may have won a medal for bravery: 'I'll get you a Military Cross for this!', but he has lost a close friend and mentor and seen six men die. As a result, he begins to question the morality of it all • by the end of the play, Raleigh's naivety and innocence have disappeared and he has become more cynical. He cannot understand how the other officers can celebrate after Osborne and the other men have been killed: 'you can sit there and drink champagne'. Instead, he chooses to eat with his men in the trenches; he does not realise this is the other officers' way of coping with the horrors of war: 'To forget, you little fool – to forget!' **Relationship between text and context (AO3):** • Raleigh represents the naïve believer in the kind of glorious war put forward in the propaganda at home that was used to recruit soldiers • despite the different ranks within the trenches, the play explores how men of all social classes and ranks were affected by the war • 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. 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 explain how the lascars are significant in the play. Responses may include: **Interpretation of text (AO1):** • the lascars are significant characters in the play as they highlight the treatment of, 'Chinese, Indians and some black Africans', working for the British Empire on trading ships, and how they were harshly treated because of their race. The play opens with the lascars on the deck of a ship, 'barefooted' and looking 'undernourished and dirty'. Their physical condition reinforces the way they are 'treated like animals' • the working life of the lascars is extremely hard and physically demanding, 'scrubbing the decks with soap and water'. They are responsible for most of the menial, and at times dangerous jobs on the ship. They are considered second-class citizens and are not meant to fraternise with the passengers. When Hari is seen talking to Rani, Abdul Karim confronts him, 'Get back to your work lascar', and Abdul warns Rani to choose her 'friends more carefully in future' • the lascars are regularly subjected to physical beatings by the Serang, who treats them with 'utter inhumanity'. When Hari appears to be slacking in his job, the Serang threatens to send his 'skinny little body down to hell to work in the boiler room'. If lascars fail to complete their work to an acceptable standard, they are beaten with a laithi or forced to 'climb the foremast without the ladder' • the social side of the lascars' lives is significant as it demonstrates how resilient they are. Despite the poor conditions and abusive treatment, there is a lot of camaraderie and they try to keep up their morale by singing sea shanties and songs from their different cultures: 'they sing as they scrub the deck'. When they are on shore, they spend a lot of their leisure time drinking and telling bawdy stories and jokes, 'It has more holes in it than your brain', playing cards or paying for prostitutes who hang around the docks 'touting their wares to the men' • the lascars are important as they reflect the different backgrounds of the men. As they come from lower social groups, the majority of lascars are uneducated and unable to read and write. In contrast, Hari tries to improve his situation and future opportunities by learning to read and write with the help of Rani: 'You're a quick learner Hari' • owing to their inferior status, the lascars have no control over their lives as they are contracted to the different shipping companies, 'you are under contract with the Clan Line', and have to accept the work and sailing routes they are assigned: 'next week we sail for the Cape'. Hari attempts to fight for the lascars' rights, to get 'equal pay with the white sailors', and to be 'respected as members of the human race'. Unfortunately, his demands get him thrown off the ship all 'beaten and bloodied' • although she is not a lascar, Lascar Sally is significant as she runs the boarding house and tavern where the lascars stay until their next voyage. She is a confident and outspoken woman, who is able to speak Hindi, 'Dafa ho jao', and interact with the lascars. She controls the drunk and rowdy sailors, 'I don't want to see your ugly face in here again', but has a good relationship with her patrons and her boarding house is always busy with customers: 'If it wasn't for me, you'd have to sleep in the streets'. **Relationship between text and context (AO3):** • lascars were sailors used by the British Empire on trading ships between Britain and India. In many cases, they were badly paid and treated poorly. However, there were some captains, such as Captain John Adolphus Pope, who became an adept linguist and was able to give complicated instructions to his lascar crew in their own language • due to quotas on how many lascars could serve on a single ship, many failed to gain employment and fell into poverty • when living in Britain, lascars sometimes lived in Christian charity homes, boarding houses and barracks. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
16 The Empress	The indicative content is not prescriptive. Reward responses that explore how cultural differences are important in *The Empress*. Responses may include: **Interpretation of text (AO1):** • Queen Victoria's understanding of the cultural differences between Britain and her subjects in India is important. As the Empress of India, her role requires her to know what is going on throughout the Empire. Despite the objections of Lady Sarah to having Abdul Karim at court, 'he cannot stay', Victoria is eager to know more about India, and she insists that he stay to teach her about the 'habits and customs of our subjects so far away' • to enable Victoria to learn more about the cultural differences between the British and Indian population, she makes Abdul her Munshi. With his help, she learns to speak Urdu, 'Me tum se pyar karti hui', and encourages him to tell her about India: 'tell us about your city. Agra?' In return, Abdul describes the terrible hardships experienced by the people of India under British rule and how they are subjected to 'the daily humiliation of abuse' • in contrast to Victoria, Lady Sarah's reactions to Abdul and how he differs culturally illustrate how intolerant she is. When he arrives at court, she asks whether he can speak English, she suggests that he is physically different by claiming that 'Indian blood is thinner than the English', and she even insults his family by suggesting he lives in 'some kind of a harem' • the treatment of Rani by the Matthews family demonstrates the bigoted and racist attitudes of many people in Victorian England to people who are culturally different. When they arrive in London, Susan Matthews dismisses Rani as they 'already have a nanny, an English nanny' • Lord Oakham demonstrates a different attitude to Rani's cultural background when she goes to work for him. Having grown up in India 'until the age of fourteen', he misses the Indian culture. He longs to experience the food again as it 'brings back so many happy memories'. He insists that Rani cook him curry and that she is 'dressed as an Indian woman', and he encourages her to describe India to him: 'I want to hear all about your village' • the many cultural differences in the play are presented through the clothing, food, language and customs of the characters. When Rani starts her job with Lord Oakham, she is made to wear 'an English dress/uniform of a nanny', instead of her sari. Victoria comments on Abdul Karim's turban and how it matches her egg cup. The description of the different food and spices is also important as they illustrate the cultural differences between the English and Indian cuisine: 'the aroma … it is very … strong … but sweet'. **Relationship between text and context (AO3):** • Queen Victoria took her duties as Empress of India very seriously and often hosted lavish banquets for Indian princes. She was regularly accompanied by the Colonial Indian cavalry in elaborate processions and had a number of Indian attendants • in 1887, Queen Victoria celebrated her Golden Jubilee. To mark the occasion, Sir John Tyler, the governor of the North-West Province in India, sent Abdul Karim as a 'special gift' in celebration • 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 the relationship between Ruth and Alem is significant in the play. Responses may include: **Interpretation of text (AO1):** • Ruth's and Alem's relationship is significant as it demonstrates the challenges faced by young people in care, especially when they are placed with foster parents who have their own children to consider. When Alem goes to live with the Fitzgeralds, Ruth finds it difficult to adjust to his being there and occasionally loses her temper with him: 'Shut up, I hate you'. In a fit of anger, she even hopes that he will leave: 'I hope they send you back' • Ruth's initial reactions to Alem, and how she resents his living with her family, may stem from the way she feels neglected by her parents, particularly when it comes to making decisions: 'You don't ask my opinion'. She feels that other people's feelings and problems are always put before hers: 'It's always later, isn't it?' She appears to resent Alem for breaking up her family • another reason why the relationship between Ruth and Alem is complicated at the start is because Ruth finds it difficult to accept Alem because he reminds her of Themba: 'I swear it could have been Themba'. The distress she felt after Themba died makes it hard for her to talk to Alem, even when he notices her distress: 'I hear you every night'. However, when Ruth sees how upset Alem is at being parted from his family, 'tears on his face', their relationship begins to strengthen and she even starts to confide in him: 'Can I tell you something?' • despite Ruth's initial frustration at having Alem in the house, her relationship with him gradually improves and she eventually becomes an important friend and support to him: 'I want to help you'. Alem also begins to confide in Ruth and he tells her about his life in Eritrea and Ethiopia, prompting Ruth to offer her support: 'you can trust me. Like I'm your sister' • the development and growth in their relationship are important as they allow Ruth to come to terms with Themba's death. She admits to Alem that Themba was the 'one I fell for. He died. He killed himself', and that since then she has become 'a bit suspicious' of other people coming to live in the house • at the end of the play, the close relationship between Ruth and Alem is important as it inspires the campaign for justice and to make people aware of the problems faced by refugees. When Mr Kelo and Alem apply for asylum in England, Ruth and Alem, with the help of Mustapha, start the 'KELOS MUST STAY' campaign and Alem is called upon to speak to the crowd about how they 'must become that new generation of peacemakers'. **Relationship between text and context (AO3):** • in most cases, foster care provides a safe environment for children and young people with experienced carers and accounts for a large percentage of looked-after young people in the UK • Alem's and Ruth's relationship and the difficulties they face reflect the challenges that fostering can create for young people. As it is a temporary arrangement, it is often difficult for the young people to develop stable relationships with others • the play highlights the complexities within the legal system for those applying for asylum. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

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

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

Question Number	Indicative content
18 Refugee Boy	The indicative content is not prescriptive. Reward responses that explore how suffering is important in *Refugee Boy*. Responses may include: **Interpretation of text (AO1):** • the presentation of psychological, emotional and physical suffering in the play is important as it highlights the various challenges people, particularly the young, face. In the opening scene, we see Alem suffering from the emotional and psychological trauma of being abandoned by his father in England: ' … No No No No No No'. As a result of the war between Eritrea and Ethiopia, Mr Kelo feels Alem will be safer 'Until the fighting stops and the persecution is over', even though it means that Alem will suffer being in a foreign country without the support of his family • Ruth and Mrs Fitzgerald suffer the emotional trauma of coming to terms with Themba's death. They both find it difficult to express their feelings, and when Ruth insists that they must talk about what they have been through, Mrs Fitzgerald loses her temper and maintains that she cannot talk about it. Aware of his wife's suffering, Mr Fitzgerald tries to ease her distress: '*hugs his wife'* • Alem's suffering in the children's home highlights the problems faced by some young people living in care. Alem suffers bullying at the hands of Sweeney, who threatens him: 'I'll cut you up. Refugee Boy'. Alem also suffers from the threat of violence when a mugger tries to take his bike: 'Gimme your bike or I'll cut your raaatted throat' • Mustapha's suffering is significant as it illustrates the problems caused by family breakdowns. His obsession with cars, 'Ford Fiesta 2.1 … Turbo', stems from his dad being driven away, which results in Mustapha being placed in a children's home. Sweeney's anger and aggressive behaviour are a way for him to deal with the violence he suffered at the hands of his dad who 'used to try and rearrange' his face • the verbal and physical violence of war that is interspersed throughout the play is important as it highlights the suffering of innocent people in both Eritrea and Ethiopia. Mr and Mrs Kelo suffer verbal abuse, 'she is the enemy. And he is a mongrel', and physical abuse at the hands of the soldiers: 'Blood sprays from her mouth'. Alem suffers psychologically from witnessing the violence in both countries and emotionally when he hears of the death of his mother murdered in Eritrea and his father in London, in a 'politically motivated' attack • having to apply for asylum is a traumatic experience for Alem. He suffers the challenges of attending court to plead for asylum and speaking in front of the judge: 'My name is Alem Kelo. My age is fourteen'. Mr Kelo and Alem suffer when the court decides to turn down their application for asylum, stating that they must return home: 'make a life in your own country' • as the daughter of a foster family, Ruth suffers emotionally. She feels invisible and ignored by her own family, as if her views and opinions on whom the family foster do not matter: 'you didn't ask me if it was ok'. **Relationship between text and context (AO3):** • the play deals with the plight and suffering of refugees, particularly children, many of whom witness the horrors of war and experience the trauma of being parted from their family • during the Eritrean and Ethiopian border conflict, many people suffered when they were forced to flee from their homes and their country to safety • Sissay's childhood experiences growing up in care, without his birth family, may well have influenced his adaptation of Zephaniah's 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
19 Animal Farm	The indicative content is not prescriptive. Reward responses that explore how Squealer is important in the novel. Responses may include: **Interpretation of text (AO1):** • Squealer is an important character as he serves as Napoleon's mouthpiece and Minister of Propaganda. He is a clever pig who can 'turn black into white'. He displays his ability to manipulate the animals' thoughts through the use of hollow yet convincing rhetoric: 'Surely none of you wishes to see Jones back?' • the description of Squealer is important as it suggests a deceptive character. He is presented as a 'small, fat pig with very round cheeks' who has a 'shrill voice', making him appear ridiculous and not a character to be respected. His name can be interpreted as someone who informs or 'squeals' on others and cannot be trusted • when the pigs commandeer the apples for their own use, Squealer distorts the truth, stating that it is 'absolutely necessary to the well-being of a pig'. He goes on to justify this by telling the animals that 'we pigs are brain-workers' and, if the animals failed in their duty to the farm and did not support Napoleon, 'Jones would come back' • his persuasive rhetoric is significant as it acts as a way to suppress dissent or any challenges made by the other animals. When some of them remember a resolution against negotiating with humans, 'never to engage in trade', Squealer goes as far as to question the animals' memories: 'Are you certain that this is not something you have dreamed, comrades?' • each time the Commandments are altered, Squealer is the one who physically amends them on the wall of the barn and always 'happened to be passing' when the other animals question the change of wording. He always has a believable excuse for any amendments: 'The rule was against *sheets*' • his physical 'skipping from side to side' during his explanations parallels his 'skipping' words, which are never direct and always evade the truth. He excuses Napoleon's tyranny and sullies Snowball's reputation, 'Snowball has sold himself to Frederick of Pinchfield Farm', just as Napoleon desires. The most outrageous demonstration of his behaviour is when he convinces the animals that Boxer was taken to the hospital in Willingdon instead of the knackers, explaining that the van 'had been bought by the veterinary surgeon' • his deliberate use of complicated language is important as it enables him to confuse and intimidate the uneducated animals. He employs jargon, 'files', 'reports', 'minutes', and 'memoranda', as well as a baffling vocabulary of false and impenetrable statistics, promoting self-doubt and a sense of hopelessness in the other animals. **Relationship between text and context (AO3):** • Squealer represents Molotov, a loyal companion, spokesman and protégé of Stalin, who supported Stalin in his early struggles for power. Molotov was rewarded with the position of chairman of the Council of People's Commissars, and he oversaw some of Stalin's most draconian and damaging policies • the promotion of political strategies and propaganda was a typical policy of the Soviet newspaper, *Pravda*, which was the main body for announcing any change of government strategies • the pigs' alteration of the Commandments and Napoleon's reinventing of Snowball's part on the farm mirror the way the Soviet government kept attempting to change 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 explore how suffering is significant in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • the novella explores the way the farm animals suffer under two different regimes and the significant effect this has on their lives. At first, they suffer under Mr Jones, and, following the removal of the 'parasitical human beings', Napoleon assumes control and the animals suffer harsher living and working conditions with a 'sixty-hour week' and working 'Sunday afternoons' • old Major describes how animals suffer at the hands of humans. He explains that 'no animal is free', and that their lives are ones of 'misery and slavery', as man 'serves the interest of no creature except himself'. This inequality between men and animals is significant as it leads to the animals suffering continual abuse as they are 'not allowed to reach their natural span'. Old Major encourages the animals to end their suffering by taking control of the farm: 'my message to you, comrades: Rebellion!' • Mr Jones' harsh treatment of the animals is important as it causes them physical suffering. When he and his men are unable to control the animals, they use violence: 'with whips in their hands, lashing out in all directions'. When he falls 'on evil days', Mr Jones neglects to feed the animals, which causes them to rebel: 'they flung themselves upon their tormentors' • as a result of the way they treat the animals, Mr Jones and his men suffer 'being butted and kicked from all sides' when the animals attack. As the animals take control of the farm, Mrs Jones suffers being driven from her home, 'slipped out of the farm by another way', and Mr Jones is 'expelled' • Napoleon's dominance of the farm and the threat of physical violence from the 'nine sturdy puppies', leads to further suffering. The animals are too intimidated to challenge Napoleon's authority and the harsh conditions he inflicts upon them. Anyone found criticising Napoleon suffers the threat of death: 'the dogs promptly tore their throats out' • as the pigs gain total control of the farm, the suffering of the animals intensifies. The pigs determine how much work the animals must complete, 'eggs … increased to six hundred a week', and reduce the quantity of rations for each animal. From previously declaring 'All animals are equal', the pigs' cruelty and exploitation create abject suffering and the animals are forced to 'work like slaves' • Boxer's innocent belief in building the windmill and his determination to 'work harder!' lead to his suffering the most. Despite his split hoof and working 'the long hours on insufficient food', he is determined to finish the job. His hard work results in his physical decline, 'a thin stream of blood had trickled out of his mouth', and being sold to the horse slaughterer. **Relationship between text and context (AO3):** • the animals' rebellion against what they saw as the inequalities between man and beast is a reflection of the Russian Revolution, which began with noble ideals but became corrupted • like the animals on the farm, the peasants in Russia were promised better lives by their leaders. Just as the Russian leaders mistreated their people, Napoleon uses intimidation and violence to continue inequality on the farm • old Major is partly based on Karl Marx, a German philosopher, who developed theories on how capitalist power structures in society keep people under 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
21 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explain how Simon contrasts with the other boys in the novel. Responses may include: **Interpretation of text (AO1):** • Simon contrasts with the other boys not only through his physical frailty, manifested in his fainting spells, but also in his consistently expressed concern for the more vulnerable boys in the group. At the start of the novel, Simon's fragility is shown when he 'flopped on his face in the sand', suggesting that he may have epilepsy. His behaviour draws disdain from Jack as he claims: 'he's always throwing a faint'. His disability makes him different from the other boys, 'He knew that one of his times was coming', which at times alienates him from the group • Simon embodies a kind of innate, spiritual human goodness. He is the only boy who really helps Ralph with building the shelters and makes sure the younger boys are kept fed and 'found for them the fruit they could not reach' • as an insightful character, he is the first to suspect all is not well on the island and thinks that the nightmares experienced by the younger boys show how it may not be the island that is evil: 'What I mean is … maybe it's only us' • whilst the rest of the boys fear the Beast, Simon shows bravery when he goes to look for it and he quickly realises that it is not real: 'Fancy thinking the Beast was something you could hunt and kill!' It is Simon who creates the phrase 'Lord of the Flies', which is what he names the pig's head that is given as an offering to the Beast • a Christ-like figure, Simon is compassionate, unlike many of the other boys, and eventually becomes a victim of their savagery: 'no words, and no movements but the tearing of teeth and claws'. His behaviour marks him out as strange to the others. He has a 'secret place in a clearing full of flowers and butterflies' and is sufficiently at one with the jungle and nature, where he communes with the Lord of the Flies. The close relationship Simon has with nature carries on after his death: 'the waves turned the corpse gently in the water' • as a deep thinker, Simon acts as a contrast to the other boys as he understands about the nature of humankind, and the possibility that evil lurks inside everyone. His insightful nature gives him an assurance and a maturity which are different from the other boys as they do not share his perceptive and abstract ideas: 'What's the dirtiest thing there is?' • he appears to have a mystic quality about him and is able to see into the future. When Simon whispers to Ralph that he'll 'get back to where he came from', Ralph asks him how he knows but does not press the point, seeming to understand what Simon is saying. **Relationship between text and context (AO3):** • the novel is an example of dystopian fiction because it presents the characters as living in a nightmarish, oppressive society as a result of their inherently flawed natures. Such fiction may often act as a warning that, unless things change, catastrophe is inevitable • the brutal killing of Simon represents the way some authoritarian governments instil fear into their people by suggesting that society will break down without control • Simon represents natural human goodness and can be seen as a Christ-like figure. He arrives at the moral truth and the other boys kill him sacrificially. Simon handing fruit to the littluns is an allusion to Christ feeding the multitudes in the New Testament. 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 importance of survival in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • as a central theme in the novel, the need to survive is important as it changes the behaviour of the boys. At first, they work together, 'we can decide what to do'; however, as the island falls into anarchy, the need to survive becomes more tribal and disjointed • initially, the boys believe that they will be rescued by adults, 'sooner or later a ship will put in here', and this shows how much they have relied on parents, teachers and society to survive. At the start, they are terrified as 'Nobody don't know we're here'; however, when they realise that there are no 'grown-ups', they have to work together: 'Then we'll have to look after ourselves' • despite their young age, the boys instinctively establish societal conventions in order to try to ensure their survival: they vote on a leader, 'I'm chief, then'; establish rules, 'We'll have rules'; and use the conch to call meetings and dictate when someone can talk and who may do so: 'I'll give the conch to the next person to speak' • learning how to survive on the island is important. Ralph, as leader, realises quickly that it is essential that they build protection from the weather and the threat of danger, 'we need shelters', and to create a beacon of fire to attract any passing ships: 'we must make smoke on top of the mountain' • the acquisition of food is essential for the boys' survival and Jack takes charge of the Hunters who go to 'hunt pigs and get meat for everyone'. Unfortunately, Jack's love of hunting and fixation with the Beast becomes an obsession which gradually escalates into the killing of Simon and Piggy • as the boys form rival tribes and descend into violence, the concept of 'Survival of the Fittest' takes centre stage. Ralph's need to survive being hunted by Jack and the Hunters results in his fleeing for his life: 'Ralph screamed, a scream of fright and anger and desperation' • the conch, the signal fire and Piggy's glasses are all symbols of survival and civilisation. These symbols take on new meanings as they become the essential tools for survival and rescue. **Relationship between text and context (AO3):** • Maslow's hierarchy of needs is an idea in psychology proposed by American psychologist Abraham Maslow, which reflects the universal needs of humans, such as the need for safety and the need to belong • Lord of the Flies is a name for Beelzebub, the devil. The killing of the pig and the violence in the novel are symbols of the evil that can exist in everyone • the phrase 'Survival of the Fittest' was coined from Darwinian evolutionary theory as a way of describing the mechanism of natural selection. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
23 Anita and Me	The indicative content is not prescriptive. Reward responses that explain the importance of Anita's relationships with others in the novel. Responses may include: **Interpretation of the text (AO1):** • as one of the two eponymous characters of the novel, Anita's friendships are important as they provide an insight into the life of a teenager growing up in a West Midlands working-class family in the 1960s and 70s. Anita uses her relationships with others to suit her needs. Known as one of the 'Comp wenches', Anita has Fat Sally and Sherrie as friends, 'These am me mates', and she regularly forms a pair with one, and leaves the other one following behind, as she 'played off one girlfriend against the other' • within her relationships, Anita likes to control others, and this is one of the reasons why Meena is such a perfect friend for her. Being younger and easy to manipulate, Meena is initially in awe of Anita, 'I was privileged to be in her company', especially when Anita encourages Meena to dress like a teenager rather than in her 'beautiful Indian saris'. Anita is presented as a person without scruples and even steals clothes, magazines and jewellery from Meena, claiming that she 'was borrowing them' • although Meena is flattered to be admitted into Anita's world, it is only when Meena starts to realise that a relationship with Anita is a bad idea, 'those you called friends could suddenly become tormentors', that she ends her friendship with her • Anita's relationship with her parents is volatile and highlights the problems she has in her homelife. Her father is rarely around, and although Anita pretends that he 'wuz in the Navy. He got medals for blowing up Jerries', she does not have a close relationship with him • her relationship with her mother is also difficult. Deirdre is unreliable; one minute she is happy to spend time with her daughter, 'Anita's mother has brought her to the fair', and the next she neglects her and even goes off with Anita's boyfriend: 'she was dragged along by the Poet'. She eventually abandons her daughters to run off with another man • although Anita has a poor relationship with her mother, when Deirdre thinks Mrs Kumar has stopped Meena seeing Anita, she quickly defends her daughter, and accuses Mrs Kumar of being prejudiced against her family: 'Cos we ain't good enough for yow lot' • Anita's relationship with her sister Tracey is significant as it illustrates the vicious nature of Anita's personality. Anita appears to take pleasure in tormenting and ridiculing Tracey, especially when the children challenge each other to 'pee at a clump of clover'. When Karl starts mocking Tracey, instead of defending her sister, Anita leads the mocking chant herself • in contrast to the relationships Anita has with her family and friends, her relationship with Sam Lowbridge is more submissive, and she is easily led by his bigoted attitude and behaviour. She supports his racist prejudice and, when he attacks the Bank Manager, Anita boasts about how it was 'dead funny'. **Relationship between text and context (AO3):** • the novel explores the problems of growing up and the typical social issues faced by young people like Anita • the dysfunctional nature of Anita's family and the impact it has on her reflects the changes in family structure in the 1960s and 70s away from the stereotypical nuclear family • Anita's world has an appeal for Meena because it is English, less restrictive and culturally different so is fascinating for her. Meena is challenging the rules and requirements of her Indian family and Punjabi background. 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 rebelling is significant in *Anita and Me*. Responses may include: **Interpretation of text (AO1):** • rebelling against society, your community or family is a significant feature of this bildungsroman novel as it highlights some of the social problems within the Tollington community. Frustrated by the constraints of her family, Meena rebels against her parents and goes to the Tollington fair without their agreement: 'I had sneaked out without telling' • despite being a good daughter, Meena demonstrates a rebellious streak. She steals from the shop and tries to deceive her father, 'I'm not lying, honest, papa!', says inappropriate things, 'I could shag the arse off it', and behaves in an inappropriate manner: 'Meena, what have you done to your face?' • Meena's rebellious streak also extends to her cultural heritage: 'I want to be someone else in some other place'. She resents the way her family always eats Indian food, wanting fish fingers instead, and she begrudges her parents growing plants that remind her of 'yesterday's dinner', as she wants to have 'roses and sunflowers and manicured hedges' in the garden. Outside the house she adopts a broad West Midlands accent to fit in with the other children • Sam Lowbridge's rebellious reactions at the Tollington Spring Fair are important as they demonstrate the extreme feelings of some members in the Tollington community. When Reverend Ince announces that the money raised would be donated to the church roof fund, Sam reacts aggressively, demanding, 'What's that gonna do for us, eh? Wharra about us?' • Sam's rebellious and aggressive behaviour reflects the growing racist attitudes that were emerging in some areas of Britain at the time. Sam's misguided attitude leads to his gang attacking Rajesh Bhatra and causing the Bank Manager to suffer 'head injuries and broken ribs' • Anita's rebellious attitude stems from her dysfunctional childhood and is the main reason for her becoming a disaffected adolescent. She is presented as a character without scruples, who has a detailed knowledge of boys and gets caught stealing from Meena: 'She tried stealing almost everything else in your bedroom'. She is also cruel in the way she treats others, particularly her sister, Tracey: 'Yow go home now or I'll kill yow!'. **Relationship between text and context (AO3):** • bildungsroman is a literary genre that focuses on the psychological and moral growth of the protagonist from childhood to adulthood, a coming-of-age story • the novel explores the typical trials and tribulations experienced by many young people whilst growing up and the ways some friends have an influence in their formative years • Sam's rebellious behaviour represents the growing resentment of the unemployed in 1960s and 70s Britain at what they perceived as the immigrant population taking their money, 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 see page 4
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretat4on 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 horror is significant in the novel. Responses may include: **Interpretation of text (AO1):** • horror is created through a sense of evil and foreboding in the novel. The inclusion of extreme elements, particularly in the various settings and the use of the weather, is significant as it helps to raise and lower the tension for the reader. The first chapter is set in the safe location of Monk's Piece with 'the happy festive meals' of Christmas and the sky 'pricked over with stars'. This is contrasted with the 'yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded' in London, which gives a sense of entrapment and danger • at the start of the novel, an impression of the horror to come is created when Kipps and his stepchildren are telling ghost stories, which get 'more and more lurid, wilder' as the evening progresses. This acts as a contrast to the comfortable room and the 'tree, candlelit and bedecked' for Christmas • the inclusion of the isolated town of Crythin Gifford, which is hard to get to, 'train from King's Cross, changing at Crewe and again at Homerby', is an ideal setting for a horror story, as it is a remote place to visit and is symbolic of a Gothic setting. The dramatic and possibly dangerous location is also enhanced by Sam Daily when he describes the terrible 'sea frets, sea mists' that cover the marshes which are filled with 'treacherous quicksand', even in the summer. The Nine Lives Causeway leading to Eel Marsh House is also presented as inaccessible throughout the day and night due to the tides • the use of funerals, churches and graveyards are central elements of a horror story. The purpose of Kipps' visit to Crythin Gifford is 'to go up to Mrs Drablow's funeral' and to sort out her papers. His encounters with the ghost of Jennet Humfrye take place in the church and graveyard, where he sees her waiting near the 'open grave … beside another headstone' • Jennet Humfrye's horror of having her child taken away from her and then later watching him drown affects her mental state, and she dies 'suffering from some terrible wasting disease'. Kipps is also driven mad by the Woman in Black, who creates 'repulsion and fear' in him • the horrific and tragic death of Nathaniel, Jennet's young son, results in her taking revenge. Whenever she is seen, a child dies in 'some violent or dreadful circumstance' • unexplained and ghostly noises in empty or locked rooms create an atmosphere of horror. When Kipps stays in Eel Marsh House, he hears noises, 'a sound of something bumping gently on the floor', and, when he gains entry to the nursery, he sees a rocking chair moving unaided, 'it rocked gently with gradually decreasing speed', but the room is empty • the novel ends with Kipps' fear being confirmed when he is 'paralysed' with horror on seeing Jennet Humfrye in the park just before his child is killed in a 'pony cart' accident. **Relationship between text and context (AO3):** • the novel recreates the conventions of horror and Gothic genres: the use of foggy weather, a ghostly presence, an isolated village and uninhabited house • many ancient pagan festivals of winter, such as Yule, feature death and the supernatural, and these were times of the year where families and communities would come together and tell stories. This was thought to be a time when the veil between the worlds of the living and the dead was at its thinnest • the use of an isolated setting to raise fear in the reader conforms to the traditional ghost story. The location of the village and Eel Marsh House reflects the widening disparity between the industrial towns of Victorian Britain and the poorer countryside communities. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

In responses to the 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 the ways love is important in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • even though the novel is classed as a ghost story, the main narrative is driven by the love of a mother for her child. As an unmarried mother, who is pressurised into giving up her son 'because she had no choice', the power of Jennet Humfrye's love for Nathaniel is evident. Her love and the 'pain of being parted from him' is important as it compels her to return to Crythin Gifford to be near him • the power of motherly love and the trauma of Nathaniel's death are evident in the 'packet of letters, bundled together and tied with narrow purple ribbon' that Jennet writes to her sister. Through her own voice, she describes how she thinks her 'heart will break' at being parted from her son • whilst it is not explained in her letters, it is clear that Jennet Humfrye loved the father of Nathaniel as she risks having an intimate relationship with him although they are not married. As a result of their relationship, her lover is sent away, 'I think P was sent abroad', and Jennet goes to a lodge near Edinburgh to have her baby: 'In Scotland, a son was born' • the description of Nathaniel's upbringing is important as it suggests that he is loved by the Drablows as if he were their own child. They are able to provide a nursemaid to help with his care, and the description of the nursery suggests the Drablows provide the best for Nathaniel. The nursery is comfortably furnished with 'games of ludo and halma, draughts and chess', paints, books, and contains well-made 'day clothes, formal clothes, play clothes' • the loving relationship between Nathaniel and his mother, with whom he had 'a natural affinity', forces a division between Jennet and her sister. Despite Alice Drablow's trying to keep Nathaniel and Jennet apart, when Alice Drablow finally relents to Jennet's seeing Nathaniel, he becomes 'more and more attached' to his real mother • following Nathaniel's death, Jennet's continuing love for her son is important as it causes her to go mad, and she contracts a wasting disease which finally kills her. Her madness warps her mind, and, as a ghost, she starts to target other people's children, 'the hauntings began'. Every time someone sees her ghost 'in the graveyard, on the marsh, in the streets', a child dies • Kipps' love for Stella and his son Joseph is significant as it explains the trauma and loss he feels when they both suffer at the hands of Jennet Humfrye: 'Stella, too, died from her terrible injuries'. **Relationship of text and context (AO3):** • many Gothic novels contain a passionate love that often leads to sorrow and tragedy. The death of Nathaniel results in Jennet Humfrye's desire for revenge • becoming pregnant without being married was considered shameful and brought disgrace on a family. Jennet is forced by her family to give up the son she loves, which leads to her breakdown • it was common practice at the turn of the 20th century for wealthier middle-class families to have nursemaids to look after their children. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	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 Toby is significant in the novel. Responses may include: **Interpretation of text (AO1):** • Toby's story forms the second section of the novel, beginning in 1750. His character is significant as it shows not only what life was like for children growing up at the Coram Hospital, a place for 'children who were found by the wayside or in porches or doorways', but also the difficulties experienced by black children during this era: 'I'm nothing but an animal' • as his benefactor, Mr Gaddarn has control over Toby's life. He arranges for Toby to be raised at the Coram Hospital and 'trained as a manservant'. As a patron of the Hospital, Mr Gaddarn frequently uses Toby as a server to amuse his guests and to reflect Mr Gaddarn's position in society. Toby is considered an exotic 'pet' and is made to dress up at parties, 'bedecked in his full princely regalia', and to entertain the ladies. Toby dreads going to the house as he is either 'picked up and stroked and cuddled' or 'kicked', 'punched' and 'whipped' • Toby's background is significant as it makes life difficult for him. He is the child of a slave, and despite being warned by Benjamin not to travel to America to find his mother, as he will be 'put in irons', Toby is desperate to find her. All he has left of his mother is 'a simple row of beads on a thin string' that she gave him before she was transported as a slave • his early life demonstrates how the Coram Hospital treated children from all backgrounds equally and provided them with the same education: 'lessons all morning, learning their alphabet and numbers'. Unlike when he was with Mr Gaddarn, Toby is treated as an equal to the other boys: 'No one ever beat them here at the Coram' • even though they are from different backgrounds, Toby forms a close relationship with Aaron and they often get up to mischief: 'We go together or stay together'. They share their dreams for the future and discuss how Aaron plans to 'buy a big, big house' when he is rich for him and Toby to live in • Toby's courageous actions are significant as they demonstrate his close friendship with Aaron. When Mr Gaddarn attempts to send Aaron and Mish to America, 'Buckley! I have two more for you', Toby risks his own life by escaping from Mr Gaddarn's house and asking Thomas and Alexander to help in the rescue: 'Save 'im, sir, save Aaron' • Toby's reactions in the face of adversity demonstrate his determination and courage to survive. Even though Aaron and he are trapped in the hold of the ship bound for America, Toby's fear of becoming a slave, 'They'll put me in chains; they'll make me a slave', motivates him to escape: 'He heaved himself out and then helped Aaron'. Because of Toby's courageous actions, Aaron is reunited with his father: 'I think I'm your son'. **Relationship between text and context (AO3):** • in the 17th and 18th centuries, black servants in wealthy houses were often seen as status symbols. Toby reflects this in the way he is dressed and treated like an exotic pet • the Coram Hospital was a children's home established for the 'education and maintenance of exposed and deserted young children' founded in 1739 by Thomas Coram • the novel highlights how the transportation of slaves was a lucrative business, particularly 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 the importance of music in *Coram Boy*. Responses may include: **Interpretation of text (AO1):** • music is presented as an important factor in the novel, and many of the characters have a love of music or possess musical talents: 'You're not just a singer, you are a musician'. It is through music and the meeting of characters that there is a positive conclusion to the novel • Alexander is a talented chorister who 'has the voice of an angel' and plays 'the harpsicord and virginals'. When he gains a scholarship at the cathedral school, where he sings with 'piercing sweetness', his father is strongly opposed to his attending: 'No, no, categorically no'. Sir William talks scornfully of Alexander's musical aspirations, which he considers 'a distraction'. Even Lady Ashbrook is 'adamantly against Alexander following a life of music' • the love of music is instrumental in bringing together Alexander and Thomas, his 'dearest friend'. Despite being completely different, 'Alexander introverted and gloomy, Thomas popular and sociable', they become close friends. When Thomas shows himself to be a skilful violinist, Alexander begins writing pieces for him to play and they both dream of following a career in music: 'I hope to be a musician' • although from a poor working-class background, Thomas' accomplishment as a singer is important as it enables him to sing 'in taverns and inns to make extra pennies' for his family. When he is bullied at school, Alexander encourages him to entertain the other boys with the 'sea shanties, the mummers' and morris songs' he has heard the sailors singing • when Alexander's voice breaks, despite the plea of Lady Ashbrook to 'let him stay until August', he is forced to leave the cathedral school and return home. When he discovers that Sir William has removed 'every single musical instrument' from Ashbrook House, Alexander runs away to London as he 'can't live without music' • Thomas' talent and love of music enable him to become a successful music master at the Coram Hospital. Through his work at the hospital and 'the intervention of Mr Handel', Thomas is able to support Aaron, who 'has a splendid singing voice', and to arrange an apprenticeship for him with Mr Burney, so he can 'learn to copy music' and play the harpsichord • Aaron's apprenticeship is important as it gives him the opportunity to learn to read and write music, play the harpsichord and violin and for Mr Burney 'to make a musician out of him'. Through his work as a composer and musician with Mr Handel, Alexander and Thomas are reunited: 'they clasped each other's hands and embraced'. It is through Mr Burney that Alexander meets his son, Aaron. **Relationship between text and context (AO3):** • George Frideric Handel was a supporter of the Coram Hospital and performed annual concerts to raise money for its upkeep. He was made a governor of the hospital in recognition of his patronage • in the 18th century, society was patriarchal, As the eldest son, Alexander would have been expected to take on the running of Ashbrook House and the family estate, rather than following a career in music • the learning of a trade through apprenticeship, in which a young person was placed with and formally bound to a master, was a means of providing technical training to boys and a few girls in a wide range of occupations. 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 women are important in *Boys Don't Cry*. Responses may include: **Interpretation of text (AO1):** • Aunt Jackie is an important woman as she provides support and guidance for the Bridgeman family: 'Aunt Jackie, I … I need your help'. Initially she is described by Dante as 'vinegar' compared to his mother who was like 'honey'. Her love for and involvement in the family's lives illustrate the importance of the wider family network • as a mother-like figure, Aunt Jackie becomes the conduit bringing Dante and his father together by showing them that they need to express their feelings and to be honest with each other: 'why didn't you tell Dante the truth?' When Dante is struggling to come to terms with being a father, she is quick to support him, 'I am so proud of you', and, when Dante loses his temper with Emma and nearly hits her, Aunt Jackie is there to help and offer encouragement: 'You walked away' • although she appears only at the start of the novel, Melanie's actions highlight many of the challenges facing single mothers who have no family to support them: 'I brought myself up, Dante. I don't know how to bring up anyone else'. Unable to cope, Melanie leaves Emma with Dante as she is afraid of what she might do: 'the thoughts in my head scare me' • the way Dante reacts to Melanie's abandonment of Emma is important as it reflects society's strong condemnation of mothers who leave their children. Despite being Emma's father, he sees it as Melanie's responsibility to raise Emma: 'It's your daughter'. He even suggests that Melanie slept with other young men: 'I don't sleep around' • Collette is an important woman in the novel as she is representative of the traditional path many young people aspire to take. She has achieved three A-stars and an A in her A-Levels and has a place at University to 'study Computer Science'. However, her behaviour is rather immature and she is intolerant in her attitude towards Emma. She deliberately involves her sister Veronica, a social worker, to try to have Emma 'taken into care' • Veronica represents the welfare system, which has the power to take Emma away from Dante: 'There are a number of steps I can take'. At first Dante resents her intrusion as he feels that she is threatening and judging him, but, after her second visit, he realises that 'a lot of what Veronica said was actually useful and informative' • the two women in the newspaper shop are significant as they illustrate the different attitudes to teenage parents. The blonde woman reacts aggressively, accusing Dante of having a child just so he can claim 'child benefit and Jobseekers Allowance', whilst the brunette woman defends Dante as he has not 'done a runner like a lot of men do'. **Relationship between text and context (AO3):** • it is still stereotypically considered the role of women to bring up a baby and the majority of single-parent families in the UK are women-dependent • Melanie's background reflects the issues facing single mothers in 21st century Britain. She feels she has no role model to draw upon in order to raise her own daughter • the Welfare State is a system whereby the state provides support to its citizens in areas such as health, education, employment and social security. 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 growing up is significant in the novel. Responses may include: **Interpretation of text (AO1):** • *Boys Don't Cry* is a coming-of-age or bildungsroman novel, as it presents many of the complex social, physical and emotional challenges facing young people growing up in a modern society. Melanie suffers from an unstable family life whilst growing up. Her father leaves the family home, 'not like my dad cared enough about me or my sister to stick around', and her mother has two jobs to enable her to put food on the table, leaving Melanie to bring herself up • having a baby at 17 is significant for Melanie, as it has life-changing consequences for her when she is growing up. She is forced to give up her 'life … friends … dreams for Emma' and has to leave school before completing her A-Levels. Her mother throws her out of the house for getting pregnant, and she is forced to live in one bedroom in her aunt's 'cupboard-under-the-stairs-sized flat'. Unable to cope with being a single parent, she abandons Emma • Dante also suffers emotional challenges whilst growing up. Although he lives in a 'semi-detached house with its dark blue front door', along with his father and brother, the death of his mother significantly impacts his life: 'not a day goes by when I don't think of her'. He also has a poor relationship with his father as he feels that he is unable to live up to his expectations: 'nothing I ever did was good enough' • the biggest turmoil that occurs for Dante while growing up comes from having to look after Emma, as he sees her as 'a strait jacket of anxiety'. Emma's arrival disrupts his plans to attend university to study history, and he is forced to grow up quickly and take on more responsibilities: 'Immunizations, work, a place at a state nursery' • despite his earlier resentment of Emma, whom he even considers 'putting up for adoption or to be fostered', Dante begins to mature over the rest of the novel and he learns to accept Emma, even growing to love her: 'She's my world'. His growth as a young man is significant as it shows the importance of a strong family unit. It is with the help of his father and brother that Dante is able to rise to the challenge of being a father himself: 'we were a family and we were together' • like Dante, Adam suffers from the death of his mother whilst he is growing up as 'losing her was like having a hole shot through' his heart. Watching his mum 'waste away' in front of his eyes in hospital, has resulted in his being terrified of doctors and any medical procedures • Adam also suffers from the emotional conflict of loneliness whilst growing up and it is this that drives him to attempt suicide. He admits that he is jealous of Dante because Dante has Emma whilst he, Adam, is 'alone again' after his relationship with Josh ends. **Relationship between text and context (AO3):** • the novel explores how emotionally and physically challenging it can be growing up for some young people like Dante, who have to give up the chance of an education and career to bring up a child • research shows that adolescence can be a vulnerable time for loneliness, especially when it comes to navigating academic and social pressures and the transition between childhood and adulthood • the Bridgeman family represent a modern single-parent family who are able to cope with everyday pressures by supporting each other. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom