

Mark Scheme

(Results November 2020)

Pearson Edexcel Level 1/Level 2
GCSE (9–1) in English Literature (1ET0)
Paper 1 Shakespeare and Post-1914 Literature

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

Paper 1 Mark scheme

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

Component	Assessment Objectives AO1	AO2	AO3	AO4	Total mark
Component 1: Shakespeare and Post- 1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Question 7-22	16		16	8	40

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A - Shakespeare

Question Number	Indicative content
1(a) Macbeth	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the reactions of Macduff and Malcolm to Ross's news. Responses may include: • Malcolm's and Macduff's repeated use of exclamatory phrases, 'Merciful Heaven!', 'O hell-kite!', reflects the shock they both feel when hearing Ross's news. The use of punctuation helps to convey their emotional pain • Malcolm employs compassionate and supportive language to try to ease Macduff's grief, 'Be comforted', and empowering and imperative language to encourage him to seek revenge for the murders: 'Dispute it like a man', 'let grief / Convert to anger' • numerous interrogatives are used by Macduff to mirror his grief and to reflect the disbelief he feels: 'My children too?', 'My wife killed too?' • Macduff expresses his heartbreak; despite this, and the need to 'dispute it like a man', he wants to 'feel it like a man' and be able to grieve for his family • the use of emotive metaphors by both Malcolm and Macduff suggests different reactions to the news. Macduff describes his family as 'pretty chickens, and their dam' to convey the love he has for his family and the sadness he feels, whilst Malcolm uses a rousing metaphor to describe how they should make 'medicines' to 'cure this deadly grief' • a proper noun and pronouns are used by Macduff to show how he blames himself for the murders: 'Sinful Macduff!', 'struck for thee', 'Not for their own demerits, but for mine' • Macduff concludes the extract by accepting Malcolm's advice and his language becomes more determined and aggressive. He decides to challenge Macbeth, 'Front to front' and 'within [his] sword's length'. Reward all valid points.

Level	Mark	Descriptor - AO2 Please refer to page 3 (20 marks)
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
1(b) Macbeth	The indicative content is not prescriptive. Reward responses that consider the importance of death elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • death is important, as the play begins with the battle between the invading Norwegian army and King Duncan's forces. The fighting, which is described as a 'bloody' and violent 'conflict', creates a dramatic opening and presents a volatile environment for the rest of the play • the description of nature and the weather is important as it foreshadows the deaths to come. The witches meet in 'thunder' and 'lightning' and Macbeth pronounces the day as 'foul'. On the night of Duncan's death, Lennox describes how the 'night has been unruly' and that the 'chimneys were blown down' to reflect the violent nature of the storm • Macbeth is presented as a brutal soldier who is capable of extreme violence and has a reputation for killing: 'unseamed him from the nave to the chops'. Even when his army are outnumbered he 'redoubled strokes' against the enemy. Owing to his ambitious nature many deaths occur • Lady Macbeth's desire for Macbeth to become King results in her urging him to kill Duncan by describing how she would rather have killed her own child, 'dashed the brains out!', than go against a promise. The brutal nature of Duncan's death is important as it haunts Lady Macbeth. She is tormented in her sleep, which is seen as retribution for her involvement in Duncan's murder • despite Macbeth's ruthlessness, his guilt at the death of Banquo is demonstrated when he sees Banquo's ghost: 'For Banquo's issue have I filed my mind' • as a result of Macbeth's tyrannical and murderous reign, the play culminates in the second battle between Macbeth and the soldiers of Macduff, Malcolm and the Scottish lords, and the death of Young Siward • the play concludes with the violent death of Macbeth, which fulfils the prophecy of the witches that Macbeth should 'Beware Macduff!'. **Relationships between text and context (AO3):** • the murder of Duncan was performed off stage as it would have been seen as a hideous crime to kill a king. James I was thought to be descended from Banquo so the prophecies for Banquo supported his Divine Right to the throne • the play reflects the volatile nature of society during both the Medieval and Shakespearean periods and the social expectations that unlawfully killing another man would be justly punished • the role of men in the family during Shakespeare's time was to protect and defend their family. The use of violence as a means to defend one's home would be acceptable to the audience. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
2(a) The Tempest	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Gonzalo's thoughts about ruling the island. Responses may include: • Gonzalo begins by using an interrogative to present his thoughts about ruling the island to Antonio and Sebastian: 'What would I do?'. Despite their humorous mocking, Gonzalo gives a detailed account of his 'commonwealth', which suggests he has considered this idea before • the language Gonzalo uses to describe the island gives the impression that he envisages it to be like the Garden of Eden, with the women 'innocent and pure', and the land a paradise for its inhabitants and full of 'abundance' • despite calling himself 'king' and describing how he would 'govern', Gonzalo's language is contradictory. He claims that his island would have no positions of authority, 'no magistrate', and nobody would have titles: 'letters should not be known'. However, his use of pronouns, 'I' and 'my', suggests that he would want to maintain the power over his 'people' • he sees all his inhabitants as equal and uses lists and a list of three to describe how there would be no 'riches, poverty, / And use of service', portraying an island where there are no hierarchical social structures • the capitalisation of the N in 'Nature' and its personification describes how important it is to Gonzalo that man would live in harmony with nature. He describes how people will not have to work as everything will be provided to 'feed [his] innocent people' • Gonzalo uses a list of all the negative and violent elements within society that he will not allow on the island: 'Treason, felony, / Sword, pike, knife, gun'. He is presented as a man of compassion who does not tolerate violence • the repetition of 'no' and 'not' throughout the extract conveys Gonzalo as a man who has strong views about how the island should be run and how it would 'excel the Golden Age'. Reward all valid points.	
Level	**Mark**	**Descriptor - AO2 Please refer to page 3 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that consider the importance of wishes elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Miranda wishes to save the lives of those on board the ship and pleads with her father to 'allay' the storm. She immediately falls in love with Ferdinand, 'the first / That e'er I sighed for', and wishes to marry him: 'I am your wife'. She begs her father to be kind to Ferdinand • as the rightful Duke of Milan, Prospero initially wishes for justice and revenge against his brother Antonio to whom he lost his Dukedom: 'The government I cast upon my brother'. His main wish for Miranda is for her to be happy and Prospero orchestrates the meeting and engagement of Miranda and Ferdinand: 'I have done nothing but in care of thee' • Caliban's relationship with Prospero is important as he sees Prospero as a usurper on the island. Caliban wishes to reclaim what he feels is his: 'this island's mine'. He plots with Stephano and Trinculo to overthrow Prospero and 'cut his wezand with thy knife' • Ariel wishes for his freedom and as a result carries out Prospero's demands and 'bidding tasks' to secure it. He is desperate to please Prospero, his 'great master', and to do his 'pleasure' • Ferdinand's love for Miranda is instantaneous and sincere: 'my precious creature'. He also wishes to marry her and is even willing to give up his throne to remain on the island: 'Let me live here ever' • the wish for power and status is important for Antonio and Sebastian. When presented with the opportunity to become king of Naples, Sebastian immediately succumbs to the temptation, promising Antonio a reward for his services and to free him from the 'tribute' that he has to pay • at the end of the play, Prospero's wish for revenge has become a desire for 'mercy' and forgiveness. He relinquishes his 'art' to regain his dukedom. **Relationships between text and context (AO3):** • the inclusion of a tempest by Shakespeare represented the turmoil in people's lives. The audience would have been aware of the religious significance of the tempest in the story of Noah's Ark • Sebastian's wish to become king of Naples reflects the dreams for power and colonisation of the 'New World' by European rulers • Prospero's wish for Miranda to marry Ferdinand mirrors the nature of society during the Shakespearean era. Marriages were often arranged to increase or guarantee prosperity rather than being based on love. 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 3**
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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 the Nurse. Responses may include: • the Nurse is initially critical of Juliet's feelings for Romeo. She suggests that Juliet does not know how to 'choose a man'. Despite this she does agree that physically he is good looking and uses a list of three to describe his 'hand, and a foot and a body' and how they are 'past compare' • a simile is used by the Nurse to describe Romeo as being as 'gentle as a lamb', which suggests she is trying to show some understanding of Juliet's feelings. The Nurse appears a supportive and maternal character • the use of interrogatives by the Nurse to change the subject, 'have you dined at home?', 'Where is your mother?', conveys a light-hearted image of her character. She appears to be having fun with Juliet and deliberately delaying giving her the message • exclamatory sentences also give the impression that the Nurse is trying to frustrate Juliet by changing the subject and are used to add humour to the scene: 'how my head aches!'. The use of a further simile to describe how her head feels as if 'it would fall in twenty pieces' conveys a woman who likes to moan about her aches and pains • the list of positive adjectives to describe Romeo, 'honest', 'courteous', 'kind', 'handsome' and 'virtuous', suggests the Nurse has high expectations when it comes to a husband for Juliet. She repeats Juliet's use of the endearment 'love' when describing Romeo, suggesting she enjoys sharing in Juliet's happiness • the extract ends with the Nurse deliberately being evasive and again returning to the subject of her ailments and her 'aching bones'. Reward all valid points.

Level	Mark	Descriptor - AO2 Please refer to page 3 (20 marks)
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.

Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
3(b) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that consider the importance of close relationships elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the Nurse and Juliet have a close relationship. The Nurse is a surrogate mother and has a strong maternal relationship with Juliet, describing her as the 'prettiest babe'. Their relationship is one of love and trust. The Nurse wants Juliet to be happy and will do anything for her happiness, even collaborating in her marriage to Romeo: 'There stays a husband to make you a wife' • Romeo and Juliet have a close relationship and risk the wrath of their parents to be together. Juliet goes against the wishes of her father, when he insists she should marry Paris, and Romeo is prepared to break away from his family in order to be with Juliet: 'Henceforth I will never be Romeo' • Benvolio's close relationship with Romeo shows how much they support each other. As his cousin, Benvolio offers to talk to Romeo on behalf of Lord and Lady Montague: 'I'll know his grievance'. Benvolio tries to stop the conflict between the Montagues and Capulets and, when Romeo decides to avenge Mercutio's death, Benvolio tries to stop him. After Romeo has killed Tybalt, Benvolio encourages Romeo to flee: 'Romeo, away, be gone!' • Mercutio has a close relationship with Romeo and is loyal to the Montague family. When Romeo refuses to fight Tybalt, Mercutio takes up the challenge instead, as he does not want to see Romeo's and the Montagues' honour jeopardised: 'pluck your sword'. Following Mercutio's death, Romeo illustrates this relationship with Mercutio by challenging Tybalt. Despite the Prince imposing the death penalty on anyone caught fighting, Romeo is prepared to risk his own life to avenge Mercutio's death • Romeo's close relationship with Friar Lawrence is important as they are more like a father and son. Friar Lawrence acts as a confidante to Romeo, advising him on his relationships with Rosaline and Juliet and how his actions should be: 'wisely and slow'. He hopes that by marrying the young lovers, the feuding families will make peace: 'To turn your households' rancor to pure love' • Juliet confides in Friar Lawrence as she sees him as trustworthy. He is compassionate, comforting Juliet when Romeo is banished, and she is ordered by Lord Capulet to marry Paris: 'get thee to church o' Thursday'. Friar Lawrence's close relationship with Romeo and Juliet leads to his plan to reunite them. **Relationships between text and context (AO3):** • During Elizabethan times, it was normal for wealthy parents to marry off their children at a young age, particularly daughters, for reasons of wealth, titles and family ties • Italy was perceived as a place where a strong sense of family honour could often lead to feuding and acts of revenge • It was common in wealthy families for a child to be brought up by a wet nurse who would often form a stronger bond with the child than the parent. 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 3**
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content
4(a) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Leonato. Responses may include: • Leonato is angry with Claudio, who he feels has 'wronged [his] innocent child'. The repetition of 'thy' and 'thou' and the negatives 'no', 'not' and 'never' are confrontational and mirror Leonato's frustration • the aggressive nature of Leonato's language continues throughout the extract. He uses words associated with violence, 'challenge', 'sword', 'villainy', 'kill', to convey how devastated he is by Claudio's behaviour and how he seeks retribution • the repetition of the words 'innocent child' to describe his daughter Hero, presents him as a father who loves his child and, despite his age 'with grey hairs', would do anything to defend her honour • short sentences mirror the frustration and anger that Leonato feels: '*thou* dost wrong me', 'I fear thee not'. The use of exclamatory sentences similarly mirrors his fury and desire for revenge: 'framed by thy villainy!' • Leonato is determined to demonstrate that Claudio has damaged his family's reputation: 'I'll prove it'. The repetition of 'Thine' and the use of Claudio's name reinforce the seniority of Leonato as the Governor of Messina and how he expects Claudio to show him respect • Leonato concludes his challenge to Claudio by using an interrogative 'Canst thou so daff me?' and using the term 'boy' to convey his rage and to undermine Claudio's position. Reward all valid points.

Level	Mark	Descriptor - AO2 Please refer to page 3 (20 marks)
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
4(b) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that consider the importance of justice elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • justice is important to bring about a resolution between Don John and Don Pedro. At the start of the play Don John the Bastard, who has fought against his legitimate brother, Don Pedro, is forced to accept a reconciliation. As a 'villain', Don John's bitterness leads him to plot the deception of Claudio, through which Hero is unjustly accused of adultery • Borachio's plan is to substitute Margaret for Hero to make it appear that Hero is being unfaithful. Unjustly, Don Pedro and Claudio are convinced by Don John's allegations, which prove sufficient to condemn Hero. Hero's being dishonoured at her own wedding is also unjust, leads to her collapse and to the ensuing attempts for justice • Beatrice seeks justice by persuading Benedick to challenge Claudio to a duel: 'kill Claudio'. Out of love for Beatrice, Benedick reluctantly agrees and confirms that 'Claudio undergoes my challenge' • as her uncle, defending Hero's honour and seeking justice is important for Antonio. He challenges Claudio to a duel for slandering his niece's name: 'let me deal in this'. Benedick also challenges Don Pedro and Claudio, when they fail to see the truth of Hero's honesty • the arrest by Dogberry, Verges and the men of the Watch of Borachio and Conrade for the wrong offence helps to uncover the plot to shame Hero. They are inept men of justice so Leonato fails to understand them when they warn him about the plot, and instead tells them to interrogate the prisoners themselves • justice is important for Leonato to achieve fair treatment for his daughter and make Claudio suffer for what he has done. He insists that Don Pedro and Claudio inform the people of Messina that Hero was innocent. He forces Claudio to marry the woman he is led to believe is Antonio's daughter in compensation for the slanderous accusations • at the end of the play, justice is achieved when Don John is captured trying to escape Messina, 'John is ta'en in flight', and Claudio finds that the woman he is to marry is 'Another Hero!'. **Relationships between text and context (AO3):** • an unmarried woman's status was based on her virginity and chaste behaviour. By having sexual relations before marriage, a woman would lose all social standing and her family would be disgraced • resolving disputes and achieving justice, particularly concerning a person's reputation, was often determined in battle or through fighting a duel • a truthful and faithful relationship ensured stability and prosperity, which were seen as a reflection of the relationship between a monarch and the people. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>5(a) Twelfth Night</td><td colspan="2">The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Maria.

Responses may include:

• despite her position as a waiting-gentlewoman, Maria is presented as a confident and outspoken woman. She uses insults to describe Malvolio as a ‘devil’ and an ‘ass’ and is not afraid to speak her mind
• Maria uses a list of features to show her contempt for Malvolio and how she despises the way he thinks all those that ‘look on him love him’. The repetition of the pronoun ‘he’ rather than the use of his name emphasises her dislike of Malvolio
• she is scheming and quick-thinking, planning how she will get her ‘revenge’. A further list is used to explain how she plans to describe Malvolio in the letter to make him think that he is the one being referenced: ‘his beard…his leg…his gait…his eye’
• Maria is close to her mistress and is obviously educated as she is able to write and to forge Olivia’s handwriting: ‘can write very like my lady’
• a metaphor is used by Maria, ‘a horse of that colour’, to describe and confirm the deception she is planning and her quick wit is shown when she uses a pun on the word ‘ass’ in response to Sir Andrew
• Maria’s belief in her plan is demonstrated in her short declarative sentence, ‘my physic will work’, and the repetition of ‘will’ to show how assured she is of its success
• even though Sir Toby and Sir Andrew are of a higher social status, Maria shows her dominant nature by telling them ‘to bed’ and ‘dream on the event’.

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

Question Number	Indicative content
5(b) Twelfth Night	The indicative content is not prescriptive. Reward responses that consider the importance of humour elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • humour is important in creating the drama, confusion and slapstick elements within the play. Maria is described as a 'natural comic' and is sharp-tongued and witty, easily putting Sir Toby and Sir Andrew in their place when they are drunk: 'For the love o' God, peace!'. She is one of the play's funniest characters, often telling crude jokes, and she masterminds the plot to teach Malvolio a lesson by forging a letter to confuse him • Malvolio is important as he acts as a comic villain and is presented as a serious 'puritan' who functions as a contrast to the comic characters of Sir Toby, Sir Andrew and Maria. His egotism makes him easy prey for Maria, who tricks him into wearing 'cross-gartered' yellow stockings and into smiling constantly in the presence of Olivia • slapstick comedy is presented through the character of Sir Toby, who is addressed as 'Belch' to reflect his rowdy behaviour, practical jokes and late-night partying. He causes much of the humour through his malice and scheming. Sir Toby persecutes Malvolio by locking him in a dark, damp cell; Malvolio believes himself to be going mad • Feste is the clown or fool within Olivia's household and makes his living telling jokes and singing songs. He aids in the conspiracy to trick Malvolio by pretending to be Sir Topas, 'the curate', and tormenting Malvolio by calling him 'the lunatic' • Sir Andrew is also important in providing the slapstick elements. He thinks he is witty, brave, and good at languages and dancing, but he is actually presented as an idiot and is easily deceived. He does not realise that he is being used by Sir Toby • the use of misunderstandings owing to mistaken identity presents a humorous element to the play. Viola causes humorous confusion when dressed as Cesario, while Antonio mistakes Viola for Sebastian. **Relationships between text and context (AO3):** • Elizabethan playwrights often mocked Puritans within their work as Puritans were sometimes seen as hypocrites who were opposed to the theatre. Malvolio, with his puritanical views, is used as a humorous target in the play • in Shakespeare's time a jester or fool was someone who was a comic and singer of songs often employed to entertain in wealthy households • the title of the play 'Twelfth Night' represented the last day of 'Yuletide revels', a time when the usual societal expectations were broken. It was traditional to play jokes on others. 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 3**
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
6(a) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of the Duke. Responses may include: • the Duke has a low opinion of Shylock and uses negative language to describe him as an 'inhuman wretch' and a man who is incapable of 'pity' or 'mercy'. Rather than using his name and showing him any courtesy, the Duke initially calls him 'Jew' • the Duke is the most powerful man in Venice and the judge overseeing the court case. He appears to be biased in his support for Antonio and empathetic towards Antonio's situation: 'I am sorry for thee' • his position of authority is conveyed through the use of the imperatives, 'Go one', 'Make room', to show his control over the courtroom and to direct the order of events • he condemns Shylock and the 'malice' he shows towards Antonio but believes that Shylock will change his mind at 'the last hour of act' and show mercy. He does not appear to understand that Shylock can demonstrate such cruelty • the rhetoric the Duke uses is persuasive in an attempt to convince Shylock that he is making a mistake in wanting 'a pound of… flesh'. He initially addresses Shylock by his name and uses the terms 'human gentleness' and 'love' to suggest that he hopes to see Shylock as a forgiving man • his detailed description of Antonio's misfortunes and how 'his losses' are metaphorically 'huddled on his back' reinforces his opinion that Shylock is being heartless in his desire to seek revenge • his assertive nature and powerful position are again shown at the end of the extract when he uses the pronoun 'we' to show how confident he feels that everyone in the courtroom agrees with him. Reward all valid points.	
Level	**Mark**	**Descriptor - AO2 Please refer to page 3 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
6(b) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that consider the importance of suffering elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the suffering of Shylock is important as it illustrates the persecution he is exposed to by all the non-Jews he associates with: 'suff'rance is the badge of all our tribe'. He is both verbally abused, being called a 'cut-throat dog' and physically assaulted by Antonio: 'spit upon my Jewish gaberdine' • Jessica suffers through living with her father and complains that her 'house is hell'. Shylock orders her around, 'Why, Jessica I say!', and she calls him a 'devil'. When she runs away with Lorenzo, Shylock seems as upset about the loss of his money as he is about his daughter: 'My ducats and my daughter!' • as a result of being bound by her father's will and his instructions that she must marry the man who chooses the casket containing her portrait, Portia suffers the restrictions of a daughter within a wealthy household. She resents this control over her life: 'I may neither choose who I would, nor refuse who I dislike' • Antonio suffers being taken to court by Shylock when his ships are lost at sea and he is unable to pay back the money he borrowed from Shylock. He also suffers at the trial and, despite his offering Shylock 'six thousand ducats', Shylock refuses the money and instead demands 'a pound of flesh' from Antonio • Shylock suffers humiliation and is forced to 'become a Christian' at the trial when he is defeated by Portia. He is also forced to make a will leaving his money to Jessica and Lorenzo • Bassanio and Gratiano suffer at the hands of Portia and Nerissa when they are tested and tricked with the rings that both men had promised to wear till their 'hour of death'. **Relationship between text and context (AO3):** • as an important centre for trade, Venice was full of many different nationalities, religions and races. The Christian leaders were keen to suppress the activities of the Jews, and forced the Jews to live in a particular area or ghetto of the city • society during the Elizabethan period was a patriarchal one where the arrangement of a good marriage was important. Despite her father's death, Portia's marriage is still determined by him • Venetian society was famous for its unique and strict laws and legal system. This system attracted wealth to the city as foreign traders were confident that they would be fairly treated by the courts. 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 3**
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Section B – Post-1914 Literature
British Play

Question Number	Indicative content
7 An Inspector Calls	The indicative content is not prescriptive. Reward responses that explore how power is important in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • as head of the family, Mr Birling has patriarchal power. He also holds considerable power as a 'hard-headed business man' and uses his position to control the workers in his factory. When some of the employees try to exercise their power by going on strike, he has the ringleaders dismissed: 'told them to clear out' • Mrs Birling holds power over Mr Birling as she is of a higher social class than him. She criticises him for congratulating the cook on the meal: 'Arthur, you're not supposed to say such things'. She informs the Inspector that he has 'no power to make me change my mind' and she abuses her position of power as the Chairwoman of the Brumley Women's Charity Organisation, to ensure that Eva/Daisy receives no charitable support • even though they are the children of a wealthy family, Eric and Sheila have little power within the family structure. They both use their social and financial position to abuse what power they have. Sheila uses the power of her father's account at Milwards to have Eva/Daisy fired, while Eric takes physical advantage of Eva/Daisy • Inspector Goole appears to have omniscient powers, as he knows all about everyone's involvement in Eva's/Daisy's death. He controls when and how each person is dealt with: 'one line of enquiry at a time'. Mr Birling tries to undermine the Inspector by using his power as a magistrate: 'I'm still on the Bench'. The Inspector refuses to be intimidated by Mr or Mrs Birling • as the son of Lord and Lady Croft, Gerald is upper class and set to inherit both wealth and a title. His status gives him power over Mr Birling who is desperate to impress him: 'You ought to like this port, Gerald.' Despite abusing his power to keep Eva/Daisy as his mistress, he does use his power and position for good when he rescues her from Alderman Meggarty • Eva/Daisy is a powerless character. As a working-class woman, she has no status. As one of the ringleaders of the strike for more pay, she is dismissed by Mr Birling. Her lack of money contributes to her lack of power. **Relationship between text and context (AO3):** • Mr Birling reflects the way many men of business abused their position of power. Eva/Daisy is sacked by Mr Birling without any concern for her future welfare • the play demonstrates the possible inequalities that can exist within a capitalist economy in which power, wealth and status are concentrated in a small portion of the population and are likely to lead to corruption • the play explores the social standing of men of the period and how position and power were important. Gerald's engagement to Sheila is as much a business merger as a marriage for love. 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 3**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response; there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
8 An Inspector Calls	The indicative content is not prescriptive. Reward responses that explore how the relationship between Gerald Croft and Sheila Birling changes throughout the play. Responses may include: **Interpretation of text (AO1):** • Sheila is the daughter of Mr and Mrs Birling and engaged to Gerald Croft, the son of Lord and Lady Croft. The play is set on the evening of their engagement and presents a couple who appear happy together: 'now I really feel engaged' • at the start of the play their relationship appears to be one of genuine affection as well as good for their parents' businesses. Gerald is happy to become one of the Birling family: 'I've been trying long enough'. There is a brief moment of tension between them when Sheila alludes to 'last summer' and how Gerald 'never came near' her, which foreshadows the revelation later in the play of Gerald's relationship with Eva/Daisy • Sheila appears to defer to Gerald's judgement and lacks her own opinion at the start of the play. When he presents her with an engagement ring she comments: 'Is it the one you wanted me to have?' • when Gerald discloses his relationship with Eva/Daisy, their relationship begins to change and Sheila becomes sarcastic and undermines Gerald, referring to him as 'the hero'. She later mocks him by calling him a 'wonderful Fairy Prince' • Sheila's relationship with Gerald becomes more honest when she acknowledges her own part in Eva's/Daisy's death and Gerald's good intentions in saving Eva/Daisy from Alderman Meggarty. Because of his honesty she begins to respect him. Nevertheless, she returns Gerald's engagement ring as she realises that they 'aren't the same people' as they were before • their relationship also changes as a result of their differing attitudes towards Eva/Daisy and their involvement in her death. Sheila is moved by the words of the Inspector and accepts responsibility, while there is limited change in Gerald, who later tries to prove the whole thing was a 'hoax'. **Relationship between text and context (AO3):** • the change in attitude and increasing confidence of Sheila reflect the way many women were reconsidering their positions within society at the time of the emerging Suffrage movement at the start of the twentieth century • set in a patriarchal time, many middle- and upper-class women married to enhance or maintain the family's social standing and power; Sheila's marriage to Gerald would benefit the Birlings' family position • through his treatment of Eva/Daisy, Gerald reflects the rigid class divisions and attitudes towards women by many men within their social position. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
9 Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore how decisions are significant in *Hobson's Choice.* Responses may include: **Interpretation of text (AO1):** • Maggie is an independent-minded woman who makes the decision to break away from her overly-restrictive father. She believes she should be able to choose who she marries and be considered an equal partner in her marriage and the business, rather than a dutiful and obedient wife • as head of the family and owner of his own business, Hobson is determined to keep his daughters and Willie under control: 'what I say will be listened to and heeded'. Hobson decides to prevent his daughters marrying because it would cost too much money providing a dowry: 'There'll be no weddings here' • Hobson wishes to maintain his middle-class status within the community as he is 'a respectable ratepayer'. When he is threatened with legal action for trespassing, he sees it as a 'stab in the back' as he is the vicar's warden and owner of Hobson's Boot Shop • once married to Maggie, Willie decides to improve himself. He is encouraged by Maggie to become educated, 'she's schooling me', and to stand up to Hobson • Willie and Maggie are both determined to move up in the world and decide to start their own business. Willie's success is reflected by his physical position throughout the play. At the beginning he is in a cellar; when the shop becomes 'Mossop and Hobson' he is on the shop floor, and in the final scene he is climbing up a ladder • Alice and Vickey, unlike Maggie, just get married and live comfortable middle-class lives: 'Semi-detached for you'. They are horrified when Maggie marries Willie and has 'cast-off' furniture. When their father needs to be looked after, Vickey and Alice do not want to have him living with them. **Relationship between text and context (AO3):** • Hobson represents a Victorian father through his traditional and dictatorial conduct. Maggie, by contrast, represents the new role women were starting to claim for themselves • traditional gender roles were beginning to change during the Victorian era. This is seen through Willie and Maggie who are determined to work as a team, taking on the responsibility of running a business together • the emerging socialist movements across Europe were starting to challenge the status quo and develop the idea that jobs and educational opportunities should no longer be only for the sons of those in the upper and middle classes. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
10 Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore the importance of women in the play. Responses may include: **Interpretation of text (AO1):** • All three of Hobson's daughters are controlled by him. They are told how to behave in public and he gives 'Mr Tudsbury … £10 a year' to dress Alice and Vickey. Hobson does not pay his daughters to work for him as he considers they work for 'their keep' • Hobson thinks Alice and Vickey are just 'window dressing in the shop'. He sees Maggie as useful as she runs the house and is an excellent saleswoman • Maggie is informed by her father that as a woman of 30 she is 'past the marrying age'. He considers her a 'proper old maid'. Maggie reverses the typical role of a daughter by informing her father that she is marrying Willie • Maggie is important as she challenges the stereotypical male and female roles of the time. She educates Willie and informs him that he will marry her: 'You're going to wed me, Will.' When they are married, she supports him in setting up in his own business: 'I've made you' • Alice and Vickey see marriage as the most important thing in a woman's life as it means they will become ladies and gain respect within the town • Mrs Hepworth is important as she is an upper-class customer of Hobsons. She is financially comfortable and is treated with respect by Hobson and his daughters. She does not abuse her social position but is generous and respectful to Willie, congratulating him on his skill as a bootmaker. She supports Willie and Maggie by investing in their business • Jim Heeler has daughters of his own who he claims must 'do as [he] bid them'. He feels that women need a 'firm hand' and that Hobson should get his own daughters 'wed'. **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 • Maggie's determination represents the way many women were reconsidering their positions within society at the time of the emerging Suffrage movement • Alice and Vickey are typical women of the time in which the play is set. Men were widely assumed to be master of the house and business, while middle-class women were generally housewives and mothers. 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 3**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
11 Blood Brothers	The indicative content is not prescriptive. Reward responses that explore the relationship between Mrs Lyons and Mrs Johnstone in the play. Responses may include: **Interpretation of text (AO1):** • Mrs Lyons and Mrs Johnstone are from different social classes. Mrs Johnstone is working class, while Mrs Lyons is middle class. Mrs Lyons hires Mrs Johnstone to do her cleaning: 'it's such a lovely house it's a pleasure to clean it'. Mrs Lyons is presented as an inconsiderate and pampered woman, unlike Mrs Johnstone who is naturally maternal and caring • Mrs Lyons uses Mrs Johnstone's financial problems, 'threatened by the welfare', to her advantage to force Mrs Johnstone into the agreement. She manipulates Mrs Johnstone into giving Edward up by playing on Mrs Johnstone's superstitions and lack of education • the two women are used to present different attitudes to education. Mrs Johnstone does not value academic pursuits. She is not concerned with her children's education, and blames the teachers for letting the 'silly gets play with magnesium'. In contrast, Mrs Lyons considers a good education important. She sends Edward to a private school and university • Mrs Johnstone is cruelly discarded by Mrs Lyons once Mrs Johnstone has handed over Edward: 'it would be better if you left'. Mrs Lyons threatens Mrs Johnstone by suggesting that both boys would 'immediately die' if they discover the truth • the relationship deteriorates as Mrs Lyons becomes more paranoid and obsessed that Mrs Johnstone will take Edward away from her. She begins to believe Mrs Johnstone is following her: 'Are you always going to follow me?'. She tries to pay Mrs Johnstone to move away, 'Is it money you want?', and finally threatens her with a knife • by refusing Mrs Lyons' attempts to bribe her, Mrs Johnstone is presented as a more honest character than Mrs Lyons and someone who values people above money. In contrast, Mrs Lyons is obsessed with breaking up Edward's relationships with both Mickey and Linda, causing the eventual deaths of Mickey and Edward. **Relationship between text and context (AO3):** • Mrs Johnstone and Mrs Lyons reflect the gap between social groups. Mrs Johnstone comes from a working-class background with all its challenges, while Mrs Lyons comes from a middle-class background with all its benefits • the play illustrates the effects of materialism on lives. Despite being constantly in debt, Mrs Johnstone appears generally content, whilst Mrs Lyons' wealthy existence fails to bring her contentment and happiness • superstition is linked to the working class. Mrs Johnstone is superstitious, which gives Mrs Lyons power over her when she wants to make sure that Mrs Johnstone does not tell anyone about the twins. 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 3**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
12 Blood Brothers	The indicative content is not prescriptive. Reward responses that explain the importance of love in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • Mrs Lyons loves Edward but is an overprotective mother. She always worries about him finding out the truth about his birth mother and tries to keep him away from Mickey: 'a horrible little boy' • Mrs Johnstone is a naturally loving mother who adores her children but finds it hard to look after them and keep them under control: 'kids can't live on love alone'. She loves to dance and dreams of finding a man who will love her • Mrs Johnstone's love for Edward and the realisation that he would have a better life with Mrs Lyons enable her to give him up so he would be kept 'warm in winter'. Despite giving Edward away, Mrs Johnstone's love for him never ceases and she gives him a locket with a picture of her and Mickey inside • Mrs Lyons is a lonely housewife who finds it difficult to show love towards others. It is apparent that her relationship with her husband is strained as he spends long periods working away from home, 'for nine months', and rarely spends time with Edward: 'Mummy will read the story' • brotherly love is presented in the play through Mickey, Sammy and Edward. Mickey idolises Sammy, 'I wish I was our Sammy', and feels the need to impress him but is easily led astray by him. Edward and Mickey become 'blood brothers' and, as children, have a strong connection. However, their different experiences growing up end their friendship • Mickey is very shy about his emotions and takes many years to ask Linda out. He tries to prove himself to her but finds it hard to tell her that he loves her. Linda loves Mickey and is very supportive of him. She tries to support him when he loses his job and encourages him to give up his drugs: 'you don't need those, Mickey'. **Relationship between text and context (AO3):** • the collapse of the relationship between Edward and Mickey stems from the disparity between their social classes and the way educational and career opportunities can cause barriers between friends • Linda's childhood relationship with Mickey represents a time of innocence and shows the way many children had no concept of class and its prejudices • Mrs Johnstone's love of dancing acts a form of escape from her everyday life, her early marriage, being in a poverty trap and having no real prospects in life. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing. **Examiners must be aware that different versions of the play are available, each offering different endings.**

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

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

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

Question Number	Indicative content
13 Journey's End	The indicative content is not prescriptive. Reward responses that explore the ways social class is presented in the play. Responses may include: **Interpretation of text (AO1):** • the characters in the play are presented to show the contrasts between those who are public school educated, upper-class characters, such as Stanhope, Raleigh and Hibbert, and those who are working class, like Trotter and Mason • the use of formal surnames, 'Stanhope' and 'Raleigh', was a normal feature within a public school environment and typical of the formal address used within the officer ranks. When Raleigh is dying, he calls Stanhope 'Dennis' who replies with 'Jimmy', breaking the conventions of the officer class • Osborne is a well-educated middle-class officer who was a public school teacher prior to enlisting and had once played rugby for England. He is nicknamed 'Uncle' as he is an understanding man who supports the other officers, helping them to cope with life in the trenches • Trotter is from a lower social class as shown by the way he speaks: 'they left the bloomin' 'oles for us to fill in'. Stanhope promotes him to second-in-command once Osborne is killed, which breaks the tradition of officers coming from a middle-class or upper-class background • Mason represents the working-class, less well-educated soldier in the trench, who acts as batman to Stanhope. He speaks with a working-class accent, "ot tea… sambridges', and adds humour to the play. He is brave, hard-working and keen to serve the officers • the Colonel speaks with a far more upper-class accent to differentiate him even from the other officers and to represent the hierarchy of class and status. The Sergeant-Major's respect for Stanhope as a military and social superior is shown, as well as adding an element of humour. **Relationship between text and context (AO3):** • Trotter's promotion to second-in-command highlights how men of all social classes were able to progress to the officer ranks in times of war • the play conveys some of the social barriers class created even within the trenches, by juxtaposing the public school educated upper-class officers with working-class men like Mason • the play explores how men of all social classes and ranks had to use various methods to enable them to cope with the pressures of poor conditions and rations. Mason's use of humour is used to lighten the atmosphere in the trench. 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 3**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
14 Journey's End	The indicative content is not prescriptive. Reward responses that explain the significance of Hibbert in *Journey's End.* Responses may include: **Interpretation of text (AO1):** • Hibbert is a young man in his early twenties and is described as 'slightly built'. Like Stanhope and Raleigh, he is an upper-class, public school educated officer • Hibbert does not fit in easily with the rest of the officers owing to his unconvincing boasting. He tries to be sociable by joking with them and using derogatory terms to describe women as 'tarts', but this does not really work • a different psychological impact of war is shown through Hibbert as opposed to the other officers. Stanhope, Osborne, Trotter and Raleigh are presented as passionate and committed officers. This contrast allows a deeper insight into the diverse nature of the officers in the dugout • Stanhope lacks respect for Hibbert and describes him as a 'little worm'. Osborne is more understanding and tries to support Hibbert: 'you can't help feeling sorry for him'. When the Colonel asks Stanhope to recommend men to complete the raid on the German trenches, Stanhope is quick to express his concerns about Hibbert: 'I don't think so' • Hibbert is expected to show respect for Stanhope, as his commanding officer, and not challenge Stanhope's authority. When Stanhope informs Hibbert that he cannot leave the dugout to see the doctor Hibbert responds 'fiercely' and even attempts to hit Stanhope with his stick, showing his desperation • Hibbert is psychologically ill and has neuralgia, which he hopes will get him a medical discharge. After Stanhope threatens to shoot him, Hibbert says, 'Go on, then, shoot!'. Stanhope realises that Hibbert is not afraid to die and changes his tactics with him • at the end of the play, when the German attack occurs, Hibbert again demonstrates his reluctance to fight by delaying going up into the trenches, 'let's just have another spot of water', reinforcing his psychological fragility. **Relationship between text and context (AO3):** • in World War I 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 • Sherriff explores how officers were expected to show courage in front of their men and to be able to cope with the constant threat of death • Hibbert illustrates how co-existing in the trenches and having to live in close proximity to other officers, and the constant tension caused by anticipation of imminent attack, could be problematic and cause disagreements. 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 3**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

British Novel

Question Number	Indicative content
15 Animal Farm	The indicative content is not prescriptive. Reward responses that explore how humans are presented in the novel. Responses may include: **Interpretation of text (AO1):** • Mr. Jones is the owner of Manor Farm. He has recently taken to drinking and is often drunk. He indulges himself while his animals lack food: 'he had taken to drinking more'. The Rebellion is sparked by Jones forgetting to feed the animals and this adds to the impression of him as an uncaring man • the pigs use the threat of Jones's returning to scare the other animals into submission and to keep them under control: 'Surely, comrades, you do not want Jones back?'. The animals fail to realise that the way the farm is run by the pigs is similar to how it was under Jones • towards the end of the novel, Jones is portrayed as a weak man, unable to recover his own farm. He spends his time in the pub until his death in an 'inebriates' home' • Mr. Frederick is the farmer of neighbouring Pinchfield Farm and is a 'tough, shrewd man' who is untrustworthy. He poses a threat to Animal Farm when he buys timber from Napoleon using counterfeit notes. He tries to take Animal Farm by force, 'half a dozen guns between them', and destroys the windmill • Mr. Pilkington, 'an easy-going gentleman farmer', runs the neighbouring Foxwood Farm. Pilkington becomes an ally to Napoleon and praises what Napoleon has done with the farm, comparing the 'lower animals' to society's 'lower classes'. When Pilkington and Napoleon try to cheat at cards it shows that their relationship is simply a front in order to swindle each other • Napoleon hires Mr. Whymper, a solicitor, to act as 'an intermediary' between Animal Farm and the outside world. He is the first human the pigs deal with after the Rebellion. Whymper is 'a sly-looking man' and Napoleon uses him to spread rumours that everything on the farm is fine. **Relationship between text and context (AO3):** • the humans in *Animal Farm* represent major figures in history. Mr. Jones represents Tsar Nicholas II and Mrs. Jones the Tsarina; Mr. Frederick is based on Hitler and Mr. Pilkington is a symbol for the western leaders of the US and UK • the animals' rebellion reflects the Russian Revolution, which began with noble ideals but became corrupted by power-hungry leadership • like the animals on the farm, the peasants and the labourers in Russia were promised better lives in the future by their leaders if they worked hard in the present. 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 3
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
16 Animal Farm	The indicative content is not prescriptive. Reward responses that show how power is significant in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • power is one of the most important themes in the novel as it determines who governs the farm. Mr. Jones, the owner of Manor Farm, uses his men and their physical power to keep the animals under control: 'bit and spur'. Following the Rebellion, Jones loses his power and is driven off the farm • Old Major encourages the animals to use their collective power to take control of the farm. Through the power of his respected position and inspirational speech, he describes the evils perpetrated by humans and rouses the animals into rebelling. He teaches them the song 'Beasts of England', which describes how animals overthrow man and become free. Following his death, his philosophy is named 'Animalism' by the other animals • the animals initially use the power of camaraderie and rules to establish equality amongst themselves. They agree on 'The Seven Commandments' that they will live by to ensure everything is fair: 'All animals are equal'. As Napoleon and the pigs gain more power, they gradually change the Commandments to suit themselves: 'All animals are equal, but some are more equal than others' • Squealer's use of rhetoric and propaganda is used to establish and maintain power over the other animals. He gradually twists and distorts information to justify the pigs' behaviour and to keep most of the other animals ignorant • the working animals, especially Boxer the horse, have physical power, which is used to complete work around the farm and to build the windmill. Boxer's maxim is: 'I shall work harder'. This power is exploited by Napoleon who makes the animals work on Sundays • Napoleon increases his power by his own prestige and by separating himself from the other animals, thereby heightening his importance: 'issued his orders through one of the other pigs', Squealer. Napoleon uses the power of violence to defeat his only rival, Snowball, and drives him from the farm • as Napoleon's position of power continues, the lives of the animals deteriorate. Napoleon uses the power of intimidation and physical abuse to stop the animals challenging him. He ends up exploiting the animals just as Jones had done previously. **Relationship between text and context (AO3):** • the animals represent the peasant workers of Russia who were exploited by the power of Tsar Nicholas II. They never earned enough money to pay for food or accommodation. The Revolution of 1917, and the changes it brought, only led to more hardship and starvation under the power and rule of Lenin and Stalin • the dystopian nature of the novel shows that the Rebellion and the change in structure owing to Napoleon's tyrannical power not only failed but destroyed many of its central characters • 'Animalism' and its theories for equality are based on the Communist ideas of Karl Marx and Lenin. 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 3
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
17 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explain how Roger is important in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • Roger is a sly and secretive boy. He displays cruelty towards the weak and vulnerable children on the island. He longs for power and becomes Jack's 'lieutenant' • he is a sadist who enjoys hurting others. His motives on the island are different from Jack's who pursues leadership and status. Roger enjoys the thrill of the hunt. Although Jack is a cruel bully, Roger's love of violence makes him seem more evil • before landing on the island Roger's behaviour had been determined by society. Jack's reign offers Roger the chance to unleash his innate cruelty. Roger's first violent act is throwing rocks at the 'littlun', Henry, but he throws them so 'they miss' showing that initially he is controlled by social conditioning • Roger's violent nature increases as the story develops. He tortures 'Samneric' and kills Piggy with a boulder, which, unlike the stone thrown at Henry, was not intended to miss. Roger's killing of Piggy was cold and calculated, unlike the killing of Simon by everyone, which was spontaneous, as the result of fear and mob frenzy. When Ralph is being hunted, Roger prepares a stick on which to mount Ralph's head • Roger mentally dehumanises those who are not in his group. This frees him from the restraints of decent behaviour. He feels 'delirious' when he releases the boulder that kills Piggy • at Assembly discussions, Roger is generally silent and just 'remained, watching' and listening. When he kicks over the 'littluns'' sandcastles he frightens them even more by simply staring at them. The description of his physical appearance adds to the image of his being dangerous: 'the shock of black hair… gloomy face'. **Relationship between text and context (AO3):** • Roger's cruel nature reflects the licence to kill and torture that was a result of the rise of dictatorships in Europe and Asia during the 1930s and, subsequently, World War II • the title of the novel comes from the Hebrew for the Devil, Beelzebub, which means 'lord of the flies'. The killing of the pig and the violence in the novel are symbols of the evil that can exist in everyone • the violent and evil nature of Roger's behaviour and the island are a contrast to those presented in *Coral Island* by RM Ballantyne, which is described as a peaceful paradise. It can also be seen as parallel to the evil in humans that led to their expulsion from the Garden of Eden. 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 3
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
18 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explore the significance of fear in the novel. Responses may include: **Interpretation of text (AO1):** • the given quotation comes from towards the end of the novel. Following Piggy's death, Ralph is hunted by Jack and the other boys, who deliberately set fire to the undergrowth. He becomes a frightened animal, hiding in the forest, and is described as 'hopeless fear on flying feet' • earlier, some of the description of the island with 'decaying coconuts' and forest 'darkness' presents a dangerous location. Even the heat is described as 'threatening' and creates a fearful place for the children • Piggy's initial reaction is one of fear as he cannot see how they can be rescued. He has heard the pilot mentioning the atomic bomb and that 'nobody don't know' where the plane had crashed. His fear is that they will remain on the island 'till we die' • the greatest fear experienced by the boys is the fear of the beast. The 'littlun' with the 'mulberry-coloured birthmark' describes the beast as a 'snake thing' that disguises itself as jungle vines. Later it is believed to be a creature that rises from the sea or possibly a ghost and finally the dead parachutist • fear of the beast distorts the reality of the island and leads to a breakdown within the group. On hearing Samneric's tale of seeing the beast, the other boys do not unite to overcome this fearful situation but gradually allow their own impulses to surface. Their own impulses lead to the frenzied killing of Simon • Jack's hunters fear the beast so much that they leave a gift for it. They mount the head of a hunted sow on a pole and leave it standing in the jungle: 'this head is for the beast'. The head, with flies buzzing around it, becomes a symbol of terror, the Lord of the Flies. Even the boys who put the head there become frightened of it • Simon is the only boy not to succumb to fear, for he is 'enlightened' to the fact that the beast is a part of them, 'Fancy thinking the beast was something you could hunt', but he is killed when he tries to reveal the truth to the others. **Relationship between text and context (AO3):** • the fear experienced by the boys represents the way some authoritarian governments instil fear through the threat of violence, by suggesting that society will break down without control • Golding presents the idea that all humans have the ability to be aggressive despite their upbringing. The breakdown in civilised behaviour on the island reflects the evil that exists in everyone as shown by the world war that is being carried on in the rest of the world • the novel embodies the fear of the rise of aggressive dictatorships in the 1930s and 40s. 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 3
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
19 Anita and Me	The indicative content is not prescriptive. Reward responses that explore the significance of Indian culture. Responses may include: **Interpretation of the text (AO1):** • the Kumars are a Punjabi family who came to England for a better life for their children. They live in a predominantly white community in Tollington. Through their customs, celebrations and food their Indian heritage acts as a contrast to the other members of the Tollington community. They grew herbs in their front garden rather than flowers • Meena's physical appearance as a Punjabi girl places her in the minority in Tollington. She is desperate to fit in: 'I wanted to shed my body like a snake'. Through her friendship with Anita, Meena initially tries her best to be accepted and to distance herself from her Indian culture. She gets Anita to make her look paler by applying lots of face powder, but it does not have the desired result, instead it makes her look ill • various incidents of racism highlight the attitudes to the differences between an Indian culture and that of the British population/the population of Tollington: the racial abuse from another driver when Meena is in the car with her mother and the name of Anita's dog make Meena realise the unfair prejudice and insensitivity that exists within her own community • the diversity of cultures is emphasised when the Tollington community decides to use the money from the fete to build a new chapel roof, supposedly to benefit the whole village, but clearly does not include Meena and her family who, as Sikhs, attend the 'Gurdwara temple', some distance away • Nanima helps Meena to come to terms with her Indian identity by providing her with support, teaching her Punjabi and telling her stories to help her make a connection with her Indian culture: 'I desperately wanted to visit India' • when Anita is invited to tea, there is a contrast of cultural values. Anita's reaction to the curry and her poor behaviour emphasise the different expectations between the two cultures and the way they eat and socialise • at the village fete Meena is affected by other people's racial attitudes. She states that she feels like she had 'been punched in the stomach'. Meena and her father feel isolated in their own community: 'the whole crowd had turned into one huge eyeball'. Sam Lowbridge's behaviour and Anita's lack of support shock Meena as the 'rose-tinted' spectacles disappear and Meena realises that her parents were right all along. **Relationship between text and context (AO3):** • Meena and her family present a difference cultural way of living and illustrates how an Indian family is set against the lifestyle of England in the 1960s • Meena's family is different as it is a Punjabi family in Tollington. The Punjabi language adds to the whole reading experience. Meena speaks of adults talking in rapid Punjabi, yet the next generation, although they understand, demonstrate a transition into British culture by responding in Black Country slang • Meena's childhood continues against the background of events including a series of miners' strikes through the 70s and 80s, glam rock and the troubles in Ireland. 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 3**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
20 Anita and Me	The indicative content is not prescriptive. Reward responses that explain how changes are important in *Anita and Me*. Responses may include: **Interpretation of text (AO1):** • there are many changes that occur in the novel, such as changes in friendships, Tollington and the wider society, attitudes (notably Sam Lowbridge and Anita's racial attitudes) and Meena's maturity, among other changes • at the end of the novel, the change in Papa's job through his promotion enables the Kumars to move to a better area. At the same time Meena passes her eleven-plus gaining a place at the grammar school • Anita's relationship with Meena causes a change in Meena from a 'sweet happy girl' into a 'rude sulky monster'. Meena admires Anita at first but, as Anita exposes Meena to a different view of life, she begins to see Anita differently and starts to pity her • the setting is important as it is changing rapidly. The bulldozing of the school and the building of the motorway have an impact on the infrastructure and community of Tollington • Sam Lowbridge changes from a long-haired biker to an angry 'spiky crew cut' young man with a racist and violent attitude. His racism changes Meena's experience of life in Tollington and makes her aware of the negative attitudes to her race and culture: 'we went Paki bashing' • Anita does not change for the better. She becomes more manipulative, aggressive and racially prejudiced. Her relationship with Sam changes from innocent flirting to having sex with him • Nanima's visit brings about a change in Meena. Meena's feelings for her brother become more affectionate: 'fussed and cooed over Sunil'. She comes to realise the consequences of her actions and the impact they have on her family. Her broken leg and hospitalisation mean that they cannot travel to India • Meena's relationship with her parents changes as she matures and becomes more honest with them. At the start of the novel she lies to her father about stealing 'a shilling' from her mother's bag and blames 'Baby' for stealing the collection tin from Mr Ormerod's shop. There is a turning point in her behaviour when she tells the police the truth about Tracey. **Relationship between text and context (AO3):** • it was a period of social and economic change throughout the Midlands. The closure of the mines created a change in the working nature of Tollington • the building of the M6 and creation of more housing to accommodate the increasing population caused a change in the landscape of the countryside • educated immigrants gradually achieved more status professionally, despite growing racism in Britain. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
21 The Woman in Black	The indicative content is not prescriptive. Reward the responses that explore how the residents of Crythin Gifford are significant in the novel. Responses may include: **Interpretation of text (AO1):** • Samuel Daily is an important resident and successful businessman of Crythin Gifford. He is the first person Arthur Kipps meets. He offers Kipps his card in case he should need anyone. Daily keeps an eye on Kipps and is concerned for his welfare: 'The Dailys were attentiveness and kindness'. He lends Arthur his dog, Spider, to keep him company at Eel Marsh House • Daily helps to rescue Kipps from Eel Marsh House and he and his wife look after him until he is well again. The relationship between Kipps and Daily creates a bond between the pair, and Daily later becomes godfather to Kipps' son, Joseph • the landlord runs the Gifford Arms where Kipps stays while in Crythin Gifford. He is a hospitable man who initially makes Kipps feel welcome. When he discovers that Kipps is there to attend Mrs Drablow's funeral, he becomes evasive and expresses concern at the mention of her name: 'His face flickered with … what? Alarm' • Mr Jerome acts as Kipps' contact in Crythin Gifford. He is Alice Drablow's agent and looks after her property and business ventures. He is a guarded man, who is haunted by his past: 'somewhat shuttered expression'. When the woman in black is mentioned he reacts, dramatically turning a 'sickly green', and appears ready to collapse • Mr Jerome never openly speaks to Kipps about his past but makes vague references to tales, which leaves the reader to imagine what he is referring to. When Kipps approaches him for help he becomes agitated: 'expression was one of panic'. It is later revealed that his child died after a sighting of the woman in black • Keckwick drives the pony and trap and takes Kipps across the Nine Lives Causeway. He is unemotional and speaks matter-of-factly. He does show concern for Kipps and turns up to collect him as arranged in the early hours of the morning: 'I wouldn't have left you over the night' • towards the end of the novel, Daily reveals that it was Keckwick's father who was driving the pony and trap that was 'sucked into the quicksands' and caused the drowning of Jennet Humfrye's son, Nathaniel. **Relationship between text and context (AO3):** • locating the story in an isolated rural community acts as a contrast to the busy and noisy streets of London where Kipps works • Jennet Humfrye's ghostly revenge on the community of Crythin Gifford, whose judgemental attitudes forced her to give up her child, conforms to the traditional Gothic Horror genre • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and belief in ghosts still exerted an influence, especially in an isolated village community. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
22 The Woman in Black	The indicative content is not prescriptive. Reward responses that explore how danger is important in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • most of the dangers that Arthur faces occur at night: the drowning of the child in the quicksand; the mystery of the unlocked nursery door and the ghostly moving rocking chair • the description of London and the 'evil-smelling fog', which Arthur Kipps describes as 'menacing and sinister', suggests that London is a dangerous place to live and work • the lack of information given to Kipps on his arrival in Crythin Gifford by Mr Jerome 'dark mutterings' of the local residents, suggests that Kipps is exposing himself to danger by attending the funeral of Alice Drablow and sorting out her estate • the use of setting, particularly the landscape around Crythin Gifford and Eel Marsh House, creates an atmosphere of danger: 'eerie marshes, sudden fogs, moaning winds'. The house is physically cut off from the mainland twice a day by the tide, with the only means of access via the Nine Lives Causeway at low tide • Eel Marsh House with its ancient chapel and graveyard appears threatening to Kipps. He describes the location as a place of 'bleakness and eeriness'. The sudden appearance of the woman in black in the graveyard and her face, displaying 'hatred and malevolence', terrifies Kipps and emphasises the danger she poses • Jennet Humfrye represents a danger to anyone who comes into contact with her. Because of her family's betrayal and her not being allowed to raise her own child, she takes her anger out on others by causing the deaths of other children: 'her pent-up hatred and desire for revenge'. Kipps experiences her revenge when he sees her at Crythin Gifford and again at Eel Marsh House. The sighting results in his son's death in a terrible accident: 'she had had her revenge' • the marshes around Eel Marsh House are a danger to cross. The pony and trap carrying Jennet's son, Nathaniel, gets sucked into the quicksand and Kipps experiences the tragic and ghostly event when he visits Eel Marsh House: 'appalling last noises of a pony and trap, carrying a child in it'. **Relationship of text and context (AO3):** • written in the twentieth century, the novel recreates the conventions of the Victorian Gothic genre through the use of dangerous locations, which are abandoned and cut off from civilisation and safety • the dangers of Eel Marsh House's location, its history and isolation from the village reflect the differences between cities like London and the poorer countryside communities • women were expected to possess high moral values. It was considered unacceptable for a woman to have a child outside marriage, as she would risk being cut off by her family and having the baby taken away, like Jennet Humfrye. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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