

Mark Scheme (Results)

Novembers 2021

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

in English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

June 2021
Publications Code 1ET0_01_rms_20220224
All the material in this publication is copyright
© Pearson Education Ltd 2021

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Marking Guidance - Specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward and answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulful the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Paper 1 Mark scheme

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

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

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

Section A – Shakespeare

Question Number	Indicative content
1(a) Macbeth	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Duncan. Responses may include: • at the start of the extract Duncan's misplaced trust in the Thane of Cawdor and his subsequent disappointment presents him as a man who expects loyalty and support from his subjects. The use of exclamatory phrases, 'O worthiest cousin!', 'Welcome hither!' reflects the close relationship Duncan has with Macbeth and Banquo and shows the happiness he feels at seeing them again. The use of punctuation helps to convey his emotional relief at their safety • positive adjectives and a superlative show the respect he has for Macbeth and Banquo: 'worthiest', 'noble'. The abstract nouns, 'love', 'honour', 'joys', reflect the emotions he feels and how he is so overcome with happiness that he is weeping metaphorical 'drops of sorrow' • he is presented as a humble man who feels he has done wrong in not yet honouring Macbeth: 'sin of my ingratitude'. The use of 'thou' and 'thee' and the personification, 'swiftest wing', suggests that Duncan cannot keep up with rewarding Macbeth for all that he has done for him. His fulsome praise of Macbeth and the statement that he cannot reward him enough, 'all can pay', probably helps to build up Macbeth's expectations • the use of an extended metaphor to refer to Macbeth as a plant and someone Duncan wishes to see 'full of growing', presents Duncan as a caring and nurturing man, who is not afraid to show his emotions, particularly to Banquo who he wishes to 'hold (thee) to my heart' • the simile, 'like stars', to describe the nobility in his men and how it would shine out of them, presents Duncan as a generous king. He believes that if his 'kinsmen' and 'thanes' deserve honouring, he will reward them • first person pronouns are used by Duncan to show how he is in control of his court and has the power over others. Initially, 'me' and 'my' are used to show the closeness he has for Macbeth and Banquo. However, later in the extract, his rhetoric when speaking to the rest of his court, includes both the personal pronoun 'I' and the more formal 'we' when referring to himself, to show, that as king, he is a powerful man and always has the final decision • Duncan's lines become more assertive as the extract continues. He uses the modal 'will' when announcing Malcolm as 'The Prince of Cumberland' and the final declarative sentence, 'From hence to Inverness', shows his status and power as king. 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 ambition elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • the theme of ambition is important as it is central in the fight for leadership and power. In the opening scenes a violent battle is raging against a rebel army. The Captain's description of the Norwegians having 'furnished arms' creates a dramatic opening and establishes the ambitious nature of the invading forces, determined to take control of Scotland • Macbeth is introduced as a loyal warrior and described by the Captain as 'brave' and 'like Valour's minion' when fighting for Duncan. Macbeth's ruthlessness as a soldier enables him to 'carve out his passage' when killing the rebel Macdonwald and shows how ambitious he is to win fame and fortune on the battlefield • the witches are important in manipulating Macbeth and playing on his ambitious nature. When he first meets them on the open wasteland, they suggest that he 'shalt be King hereafter' and he demands that they 'Tell [him] more'. Banquo also appears ambitious and demands the witches predict his future: 'Speak then to me' • Lady Macbeth's ambitious desire to become queen results in her calling on evil spirits to 'unsex' her and provide her with the attributes to go through with assisting Macbeth in the murder of Duncan. She is willing to give up her femininity and do anything to achieve her goal • Lady Macbeth's close relationship with her husband and her knowledge of his ambitious nature enables her to manipulate him and to convince him to murder Duncan. She plays on his ego suggesting that he would be 'so much more the man' if he killed Duncan. She knows he is proud and ambitious and deliberately targets his emotional weaknesses: 'Art thou afeard?' • prior to the murder of Duncan, Macbeth questions his reasons for killing Duncan, claiming that it is only his 'vaulting ambition' that is driving him to do it as Duncan had 'honoured [him] of late' • as king, Macbeth's ambition drives him to control and manipulate others ruthlessly to consolidate his position. He hires murderers to kill Banquo, persuading them that 'Banquo was [their] enemy' and orders the murder of Macduff's family. Following the witches' predictions, Macbeth believes he has control over his future and cannot be killed by one of 'woman born' • as a result of Macbeth's ambitious obsession to maintain power and to fight to the bitter end, the play concludes with his fight with Macduff and Macbeth's death, thereby fulfilling the witches' predictions, 'Beware Macduff'. **Relationship between text and context (AO3):** • the play reflects the position held by the king and how committing regicide was seen as a heinous act against God • the role of women during Shakespeare's time was generally seen as submissive in what was a patriarchal society. Lady Macbeth's ambitious nature and controlling influence over Macbeth would have been perceived as unusual • the inclusion of witches would have been seen by the audience as a bad omen, something they would have associated with everyday disasters and reflects the superstitions of the time. 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 the character of Ariel. Responses may include: • Ariel begins the extract with the pronoun 'You' and continually repeats 'you' and 'your' when addressing Alonso, Sebastian and Antonio. This gives an accusatory tone to Ariel's language and reinforces how he feels the three men are to blame for Prospero's usurpation • the language Ariel uses is violent and relates to physical aggression: 'stabs', 'kill', 'sword', to give the impression that they will suffer for what they have done. The capitalisation of 'Destiny' and 'Fate' personifies the nouns and suggests that the men's future has already been decided by a more powerful force • parentheses or dashes are used to break up the flow of the sentences and to reflect the anger and disgust Ariel feels for the three men. The short sentences similarly present Ariel as a dominant and angry spirit • contrasting words are used by Ariel to describe different people. Adjectives are used to describe Miranda as 'innocent' and Prospero as 'good', whilst derogatory words are used for the three men: 'men of sin'. Ariel's language is like that of a courtroom judge pronouncing the men 'unfit to live' • exclamatory sentences are used by Ariel to show the contempt he feels for the three men: 'You fools!'. He deliberately describes how the men were involved in the removal of Prospero from Milan, 'remember … you did supplant good Prospero', to play on their guilt • personification of the sea, shore and creatures, and how they are 'incensed' by Prospero's ruin, suggests that Ariel believes everything on or around the island has been driven to anger at what the men have done. 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 anger elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • anger is presented at the start of the play in the form of a 'storm with thunder and lightning' and is important in establishing the volatile nature of the island and its inhabitants. The tempest, created by Prospero, appears to be a physical manifestation of his anger • in order to assert his position over the crew and to maintain control over the passengers, the Boatswain uses anger. He demands the passengers 'keep to [their] cabins', as they 'assist the storm'. He is abusive and confrontational towards Antonio, ordering him 'To cabin! Silence!' when Antonio attempts to command the crew • when Miranda discovers her father was responsible for the 'wild waters' that are threatening to destroy the ship and drown the passengers, she demonstrates anger towards him. She is also critical of him for failing to tell her about her past: 'left me to a bootless inquisition' • the reason for Prospero's anger is as a result of his brother Antonio raising a 'treacherous army' and deposing him as the 'Duke of Milan'. Prospero converts his anger to magic through his art, to enable him to carry out his plan for revenge and retribution • despite a close relationship with Ariel, Prospero demonstrates anger when he feels Ariel is challenging him and asking for his freedom. Prospero angrily reminds Ariel how he freed the spirit from a spell cast by the witch Sycorax: 'thou liest, malignant thing! Hast thou forgot?' • anger is important in presenting the relationship between Caliban and Prospero. Caliban considers Prospero a usurper who has taken his island and he resorts to insults to convey his anger, 'A south-west… blister you all o'er'. Caliban is subjected to Prospero's anger for trying to 'violate the honour' of Miranda. Prospero threatens to fill all Caliban's 'bones with aches' • Ferdinand is angered by Prospero's accusation that he is a traitor and by his subsequent imprisonment. This causes Ferdinand to try to stand up to Prospero: 'No! I will resist'. When Miranda attempts to defend Ferdinand, Prospero becomes angry, commanding her to be silent and threatening to 'chide' her • at the end of the play, Prospero's anger and desire for revenge against his brother abates and Prospero forgives Antonio for his treachery. **Relationship between text and context (AO3):** • the tempest represents the turmoil, social upheaval and political unrest at the start of the Jacobean era • the use of captives as slaves and their poor treatment reflect the way many European countries believed they had the right to conquer and oppress the people of the Americas • Prospero's anger at Caliban's attempt to violate Miranda reflects parents' concerns to protect their daughters' virginity before marriage. 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
3(a) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Friar Lawrence. Responses may include: • Friar Lawrence is presented as an organised man, able to plan and execute a way for Juliet to be reunited with her husband, Romeo. His use of imperatives at the opening of the extract, 'Go home', 'be merry', 'give consent', show that, despite the risks involved, Juliet's happiness is his main concern and that she should trust him • the methodical and systematic way he explains things to Juliet portray him as an intelligent and practical man. He presents his plan in a chronological order using a range of sentence structures to provide information. Short sentences add to the drama: 'there art thou, dead', whilst more complex sentences expand his ideas and provide more detailed information • his language is dramatic and links to the lexical field of death, highlighting the severity of what will happen to Juliet: 'no pulse', 'no breath', 'ancient vault'. Friar Lawrence wants to be honest with Juliet and does not try to hide the truth from her. The repetition of 'no' similarly illustrates how risky the plan is. His detailed knowledge of the potion presents a man who is skilled in his job • adverbs of time, 'tomorrow' and 'now', and the repetition of 'then' present a man who has devised a plan that has been well conceived. The repetition of the modal verbs 'shall' and 'will' suggests that he is confident of the plan's success • Friar Lawrence uses dramatic imagery to describe the effects of the potion on Juliet. The personification of death 'shutting up the day of life' and the list of three, 'stiff and stark and cold', present a horrific image of what Juliet will go through but show how much she trusts the Friar to give her honest counsel no matter how dangerous the outcome • the extract ends positively with Friar Lawrence explaining how his plan will conclude: 'shall Romeo bear thee to Mantua'. His plan presents him a well-intentioned and kind-hearted man who has Juliet's and Romeo's best interests at heart. 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 death elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • as a tragedy, the theme of death is important as it is central to the outcome of the story. Mention is made of the death of Romeo and Juliet in the Prologue, with the Chorus' description of how the 'star-crossed lovers' would 'take their life'. Allusion is also made to the long-running dispute between the two households and how there have been many fights in the past resulting in 'civil blood' being shed • Tybalt's obsession with family honour and his desire to kill Romeo for gatecrashing the Capulet feast are important in highlighting the hatred between the Capulets and Montagues: 'that villain Romeo'. Lord Capulet's refusal to let Tybalt confront Romeo leads to Tybalt planning his revenge later in the play and Tybalt's eventual death • the accidental death of Mercutio acts as a catalyst for the remaining deaths in the play. Owing to Romeo's refusal to fight Tybalt, Mercutio takes up the challenge and is fatally wounded. His dying words are a foreboding of things to come: 'A plague o' both your houses!' • Mercutio's death and Romeo's shame in not responding to Tybalt's insults escalate the violence and lead to the death of Tybalt, 'whom Romeo's hand did slay'. Romeo is also responsible for the death of Paris who, believing that Juliet has died of grief at Tybalt's death, apprehends Romeo when he enters Juliet's tomb: 'for thou must die' • premonitions and images of death are also important in reinforcing the tragic outcome of the play. Juliet alludes to Romeo's death when she thinks she sees him 'dead in the bottom of a tomb', whilst the apothecary from whom Romeo buys the poison is described as looking like death with 'famine in [his] cheeks' • the play also contains characters contemplating death. The thoughts of suicide of both Romeo and Juliet are used to illustrate the desperation they feel in their separation. Romeo brandishes a knife in Friar Lawrence's cell when he learns of his banishment and Juliet threatens to take her life when Capulet informs her of her marriage to Paris: 'myself have power to die' • ultimately, Romeo kills himself believing that Juliet is dead; Juliet takes her own life because Romeo is dead. Their deaths are important as they not only bring about the tragic end to the play, but also resolve the feuding between the Montagues and Capulets, 'O brother Montague, give me thy hand'. **Relationship between text and context (AO3):** • Shakespeare's audience would have associated Italy with violence and death, a place where family honour often led to acts of revenge • the negative impact of warring families and civil disobedience was a serious threat to the stability of society during the late Elizabethan era • many Elizabethans believed in predestination, the idea that your fate was determined in the stars. 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 Dogberry. Responses may include: • Dogberry is used for comic relief and appears confused and a cynical time-server, who wants as easy a life as possible for his men and himself. His language contains malapropisms to create humour. He uses the opposite words to the ones he means: 'senseless' for sensible, 'tolerable' instead of intolerable • the humour is further increased when Dogberry agrees with the first Watchman's proposal that sleep is one of the functions of the Watch because it is quiet. He gives permission to the Watch to sleep on duty as 'sleeping should not offend' • his position as head of the Watch is apparent from his language, which is commanding and instructional. He uses imperatives to tell the Watch what they need to do: 'take no note', 'make no noise' • although he may appear to be idiotic, he does take his job seriously and is well intentioned. His language is apparently confusing and contradictory. He gives a series of instructions to the Watch and when questioned he contradicts what he previously said. He commands them to 'bid a man stand', then changes it to 'let him go' to avoid trouble at all costs • the use of the pronouns 'you' and 'your' reflects his status and how he commands the rest of the men. He does not appear to include himself in any of the duties, preferring to tell them what to do. His main concern is for his men, that they are not robbed of their 'bills' while they are sleeping • Dogberry uses a range of sentence structures to mirror the wild nature of his commands. His trouble-avoiding list of instructions to the Watch includes leaving drunken men alone and not getting involved with thieves, telling them to not 'meddle or make with them' as this might compromise the Watch's own honesty. 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 plans elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the various plans devised throughout the play are important as they aid in the deception of certain characters and many plans act as comedic elements. Because the play is a comedy, the central plan by Don John to destroy the marriage of Hero and Claudio fails and the play ends happily • Don Pedro's plan to woo Hero on behalf of Claudio is important as it enables Claudio to win her hand in marriage: 'I will assume thy part in some disguise'. Don John uses this situation to get revenge on his brother by telling Claudio that Don Pedro is 'enamoured on Hero' himself. His plan backfires and Claudio is able to secure Hero's hand in marriage • Borachio's plan for Don John to get revenge on Don Pedro is important as it leads to the halting of Claudio's and Hero's wedding. His plan is to substitute Margaret for Hero, to make it appear that Hero is being unfaithful and that Claudio is about to marry a 'contaminated stale'. Don Pedro and Claudio are convinced by Don John's allegations, which prove sufficient to condemn Hero • Claudio's and Don Pedro's plan to shame and dishonour Hero on her wedding day, 'before the whole congregation', is important in showing how Don Pedro and Claudio are more concerned with their reputations than discovering the truth • Don Pedro, Claudio and Leonato devise a plan to deceive Benedick and to convince him that Beatrice loves him 'with an enraged affection'. At the same time Hero and Ursula plan for Beatrice to overhear them talking about how Benedick has to 'fight against his passion' for Beatrice. Both these plans are successful and bring Beatrice and Benedick together • plans to achieve justice for Hero and to seek revenge are important. Beatrice asks Benedick to challenge Claudio to a duel: 'kill Claudio' and out of love for Beatrice, Benedick reluctantly agrees. Similarly, in an attempt to seek revenge for his niece, Antonio also plans to challenge Claudio to a duel: 'let me deal in this' • to achieve retribution for the treatment of his daughter and to make Claudio suffer for what he has done to Hero's reputation, Leonato plans that Don Pedro and Claudio will inform the people of Messina that Hero is innocent. His plan also includes making Claudio believe he has to marry Antonio's daughter • at the end of the play, Don John's plan for revenge is revealed and the Friar's plan to marry Claudio to 'another Hero' is successful. **Relationship between text and context (AO3):** • the status of an unmarried woman was based upon her chaste behaviour. The plan to disgrace Hero by suggesting she is having sexual relations before marriage would have caused disgrace to her family • the inclusion of mischievous plans and misunderstandings is typical of a Shakespearean comedy, which often focuses on the lighter aspects of life without any real tragedies or death occurring • the audience would have understood Don John's anger at and resentment for Don Pedro and why Don John plans his revenge. As an illegitimate son, he would not inherit his father's lands or titles. 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
5(a) Twelfth Night	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Fabian's and Sir Toby's advice to Sir Andrew. Responses may include: • Fabian and Sir Toby use language to manipulate Sir Andrew and encourage him to challenge Cesario to a duel. They play on his desire to impress Olivia and use language associated with chivalry and knightly behaviour. The repetition of the noun 'valour' suggests that women only love men who are prepared to fight for them • language used by Fabian is critical of Sir Andrew and his past endeavours to win Olivia's affections. He lists the various opportunities that Sir Andrew has had and repeats the modal verb 'should' to emphasise what action he should have taken: 'should have banged the youth' • Fabian uses metaphors and similes to compare Sir Andrew to a 'dormouse' and encourage him to 'put fire in' his heart and 'brimstone' in his liver. He believes that an aggressive approach is best to attract Olivia. He claims that Sir Andrew has taken so long to win her hand that she has gone cold: 'sailed into the north', and her feelings are 'like an icicle on a Dutchman's beard' • Sir Toby also believes that violence is necessary and uses language associated with duelling, instructing Sir Andrew to challenge Cesario to 'fight him' and to 'hurt him'. When instigating the challenge, Sir Andrew should write to him in a 'martial hand' and metaphorically to 'taunt him' with the ink • Sir Toby is more commanding and uses imperatives to tell Sir Andrew what to do: 'Go', 'be curst and brief', but full of taunting and lies. He lists the things that Sir Andrew must do and his language is accusatory, even suggesting through the use of a play on words, that he is a coward: 'goose-pen' • both Sir Toby and Fabian are united in their opinions on what Sir Andrew must do: 'there is no way but this'. 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
5(b) Twelfth Night	The indicative content is not prescriptive. Reward responses that consider the importance of women elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • Olivia is an important woman in the play as she represents a 'virtuous maid, the daughter of a count'. Because of her status, wealth and beauty, she attracts the attention of various men and is courted by Orsino, Sir Andrew Aguecheek and Malvolio. She appears to enjoy wallowing in her own misery and melancholy: 'she hath abjured the company' of men • Viola is presented as an important woman as she is the protagonist. She is a young woman of aristocratic birth from Messaline whose actions maintain the play's momentum. As Cesario, Viola acts for Orsino as a messenger to 'woo [his] lady' Olivia • although Viola is an important character, her true name is not spoken by any character, including herself, until the final scene of the play, when her true identity is revealed: 'I am not what I am'. The confusion in her identity has the effect of creating humour and misunderstanding throughout the play: 'thou shalt present me as a eunuch' • Maria is presented as a character who, like Viola, challenges the stereotypical role of women. She is presented as an intelligent and educated 'waiting-gentlewoman', who is close to her mistress and able to read and write. She has aspirations of rising in the world through marriage. Maria is strong-minded and her frustration with Malvolio's constant criticism, nagging, and judgmental ways causes her to mastermind a plot to teach him a lesson and humiliate him • Maria also provides humorous moments in the play. She is described as a 'natural comic' and is sharp-tongued and witty. Even though Sir Toby and Sir Andrew are of a higher social status, she confidently puts them in their place, 'Go shake your ears'. She is one of the play's funniest characters, often telling inappropriate jokes • the women in the play are important as they present different forms of emotion. Viola's love for Orsino seems the purest. The other characters' passions are fickle: Olivia jumps from Viola (as Cesario) to Sebastian, and Maria's and Sir Toby's marriage is described as 'in recompense' for the trick she played on Malvolio, rather than an expression of passion. **Relationship between text and context (AO3):** • Maria challenges the role of women in society, who were expected to be submissive and dutiful and know their position. A servant would be expected to show respect to a man of higher status • society during the Elizabethan period was a patriarchal one where the marriage of a wealthy and titled woman would be beneficial to her husband as it would help boost his social status and financial position • the title of the play 'Twelfth Night' represented the period for Yuletide revels, a time when usual societal expectations were broken. It was traditional to change appearance through the use of a disguise. All female parts were played by males, which contributed to the gender confusion. 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 Lancelot. Responses may include: • in the extract, Lancelot appears to be having a humorous and imaginary conversation with the devil and his conscience, about whether to leave Shylock's service. He creates identities for both aspects that are tormenting him and trying to 'offer to counsel' him • multiple repetitions of both 'fiend' and 'conscience' represent the two opposing sides: one evil and one good. The list of three, 'use your legs, take the start, run away!' adds urgency to Lancelot's dilemma and whether he should leave Shylock's employment • his language through these imaginary beings mirrors that of persuasive speakers, using a range of rhetorical devices to convince Lancelot of their different arguments: pronouns and proper nouns are used to engage on a personal level; repetition keeps reminding him of the argument being made and pre-modifying adjectives are included to play on Lancelot's ego: 'honest Lancelot' • parenthesis is used repeatedly throughout the extract to convey the two different speakers Lancelot imagines are talking to him and to suggest that Lancelot is varying the way the voices speak. Similarly, Lancelot emphasises particular words: 'not', 'you', 'is' to reinforce the point they are making • exclamatives reinforce the contradictory argument he appears to be hearing. One voice warning him, 'Budge!' and the other ordering him to 'Budge *not*!'. The complexity of the conversation and the repeated use of 'should' suggest he is confused and finding it difficult to make up his mind • Lancelot shows his hatred of Shylock and resorts to blasphemy by calling him 'the devil incarnation'. The extract concludes with Lancelot's giving in to the one he calls 'fiend' because his advice is more friendly: 'my heels are at your commandment'. He says identical things to the fiend and to his conscience, which emphasises the difficulty he has in making up his mind: 'you counsel well'. 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 prejudice elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • prejudice is presented as important in the play as it reflects the mutual hatred of two distinct groups of people in Venice: the Jews and Christians. It demonstrates the stereotypes that have been created and that are sustained by characters such as Antonio and Shylock • the most prominent prejudice shown is towards Shylock by the Christians and how he is subject to 'suff'rance' because of his 'tribe'. He is verbally abused, being called a 'misbeliever' and a 'cut-throat dog' and treated with contempt • when accused by Shylock of being prejudiced, Antonio shows no remorse at what he has said and would happily 'call thee [him] again'. Not only does he verbally insult Shylock but also physically assaults him by spitting 'upon [his] Jewish gaberdine' • the prejudice is not all one way. It is clear that Shylock hates Antonio, 'for he is a Christian' and because of his practice of lending money, 'gratis', which makes Shylock's job as a usurer more difficult as it 'brings down the rate of usance'. When Antonio's projects fail, Shylock vents his hatred on the merchant by flinging Antonio's insults back at him: 'since I am a dog, beware my fangs' • Shylock suffers further prejudice, financial ruin and humiliation at the trial when he is described by the Duke as 'an inhuman wretch', and Bassanio accuses him of being an 'unfeeling man'. As a result of the verdict, Shylock is forced to become a Christian and made to write a will, leaving his money to Jessica and Lorenzo • as a wealthy woman and heiress, Portia is exposed to the prejudice of men. She is restricted by the terms of her father's will and his instructions that she must marry the man by 'lottery' rather than her being allowed 'the right of voluntary choosing'. Whichever man chooses the casket containing her portrait decides her destiny • prejudice perhaps is also shown by Portia, when she mocks her suitors. The Neapolitan, she suggests 'doth but talk of his horse', The County Palatine does 'nothing but frown' and she would 'rather be married to a death's-head with a bone'. **Relationship between text and context (AO3):** • there were many laws in Venice restricting and controlling the activities and movement of Jews. The Christian leaders forced the Jews to live in a particular area or ghetto of the city • Elizabethan society was a patriarchal one where the arrangement of a good marriage was important. Despite her father's death, Portia's marriage is still determined by his will • Christians were not allowed to borrow or lend money for profit; therefore, the only people who could do so were the Jews. 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 Mrs Birling is important in the play. Responses may include: **Interpretation of text (AO1):** • Mrs Sybil Birling is important as she illustrates a wealthy woman of social standing and 'her husband's social superior', who holds bigoted views towards Eva/Daisy and 'girls of that class'. She is initially described as a 'cold woman' but is the only one to stand up to the Inspector, resisting his attempts to make her accept her involvement in Eva's/Daisy's death • owing to her privileged position, she shows a lack of understanding of how other people live. She is shocked by Sheila's revelations about Eric's drinking, Gerald's affair and Alderman Meggarty's womanising: 'we *are* learning something tonight'. She does not have a close relationship with her children • she is very bigoted in her social views and believes all classes behave in a certain way. She is unwilling to believe that a lower-class girl would refuse to take stolen money or that Eric, a young middle-class man from a good family, could be responsible for getting a girl 'of that sort' pregnant • throughout the Inspector's questioning, she resists his investigation into Eva's/Daisy's death and reminds him of the Birlings' social status. She is important as she reflects a generation hypocritical and ready to blame others. She lays the blame for Eva's/Daisy's death on the father and insists he 'be made an example of'. When Gerald initially admits to his relationship with Eva/Daisy, Mrs Birling condemns it as a 'disgusting affair'; however, she quickly forgets it when the Inspector is declared a hoax • Mrs Birling is important in reflecting the prejudice of people in positions of power. Despite her reluctance, she finally admits to having used her influence in the Brumley Women's Charity Organisation to deny assistance to Eva/Daisy because she felt the girl's manner was not appropriate for one of the working-class. She is also offended by the girl's falsely assuming the name Mrs Birling • Mrs Birling represents the rigid attitudes to change and social responsibility presented by the older generation in the play. She only shows signs of weakening under the Inspector's questioning when she realises that her actions have caused the death of her grandchild: 'No – Eric – please – I didn't know', but quickly recovers after the Inspector leaves • at the end of the play, when the Inspector's identity is challenged, Mrs Birling prides herself on having resisted him more than the rest of her family: 'I was the only one of you who didn't give in to him'. Like her husband, Mrs Birling feels completely relieved of any responsibility she has felt previously. **Relationship between text and context (AO3):** • Priestley wrote the play to challenge beliefs such as those exemplified by Mrs Birling. He felt that such views were bigoted and people should accept responsibility for each other • set in a patriarchal time, many middle and upper-class women married for gain; despite being socially superior to Mr Birling, Mrs Birling gained a superior financial status from her marriage • Mrs Birling reflects the class divide in the early twentieth century. 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 appearance is significant in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • appearance is significant in *An Inspector Calls* as all the characters are not as they first seem. The opening of the play presents the Birlings as a happy family celebrating Sheila Birling's engagement to Gerald Croft. Gerald describes them as 'a nice well-behaved family.' Everything appears pleasant and convivial on the surface but underneath they all hold secrets. By the end of the play their façades have been destroyed by the Inspector and their true natures exposed. However, the Inspector is also shown not to be what he seems • Sheila's appearance is significant as she evolves from a 'rather excited' young woman, who is spoilt and naïve, to a more responsible and caring young woman following the inspector's questioning. She realises that she is partly to blame for what happened to Eva/Daisy and is 'desperately sorry'. She has ended her engagement to Gerald, who is revealed to have had an affair the previous year, but, significantly, it may be the start of a more open and honest relationship between them • Eric's appearance is also significant in the way it changes following the arrival of the Inspector. At the start of the play he is 'half shy, half assertive'. He is pampered and treated as a child by his mother but is, in reality, father to Eva's/Daisy's baby and responsible for stealing fifty pounds from the family firm. Like Sheila, he begins to show remorse following the Inspector's investigations • Mr Birling's appearance is significant as he reflects a successful businessman and pillar of the community who is 'in line for a knighthood'. Later he is revealed as a mean employer and unsupportive father, more concerned with money and 'keeping labour costs down' than the effect this may have had on Eva/Daisy

	• Mrs Birling initially appears a dignified, charitable lady, who sits on the Brumley Women's Charity Organisation committee. She later proves a cold-hearted woman who rejects Eva's/Daisy's request for charity because of what she feels to be 'gross impertinence' when Eva uses the Birling name • the appearance of the Inspector is significant as he is not who he seems to be and his identity is a source of mystery within the play. He is introduced as a police inspector but his supernatural knowledge of events and unusual approach in questioning the family, as well as his mysterious disappearance at the end of the play, suggest that he is something else entirely. His name, Goole, sounds like 'ghoul', adding to his supernatural aspect • Eva's/Daisy's character appears to represent a number of people rather than just one individual. The Inspector never shows the photograph to more than one person at a time and Gerald wonders whether 'it's the same photograph?'. In his final speech, the Inspector references how there are 'millions and millions and millions of Eva Smiths'. **Relationship between text and context (AO3):** • the play reflects Priestley's moral message about social responsibility. The revelation to the audience of the family's moral failings is set against the backdrop of a disintegrating class system, with the approach of war, the General Strike and the sinking of the Titanic • the Birlings represent a middle-class, wealthy family, who are concerned with their appearance and status within Edwardian society • Mr Birling embodies the antithesis of Priestley's philosophy and is therefore designed as a caricature of everything that Priestley disliked about capitalism. 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 control is significant in *Hobson's Choice.* Responses may include: **Interpretation of text (AO1):** • control or lack of control is a significant factor in *Hobson's Choice* as it determines the future of the characters. Henry Hobson is the eponymous owner of a 'prosperous' shoemaking shop in Salford. As a 'respectable ratepayer', he has control over the business, and his daughters. He considers himself middle-class, which affords him membership of the Masons and the position of vicar's warden at St Philip's • Hobson is a heavy drinker and is often found in the Moonrakers, leaving the running of the shop and home to his daughters: Maggie, Alice and Vickey. As the patriarchal head of the house, Hobson attempts to maintain his control over them: 'what I say will be listened to', and tries to dictate their lives and movements: 'I'll choose a pair of husbands for you' • Maggie is significant as she challenges the control held by her father. She is a confident, independent and successful businesswoman and is determined to get what she wants: 'you're going to wed me, Will'. She believes she has the right to choose who she should marry and states, 'I'll tell you my terms'. She controls how the shop and house will be run • the acquisition of education is significant in controlling and enhancing the lives of both Maggie and Willie. As an educated woman, Maggie teaches Willie to read and write and helps to build his confidence and self-esteem. She expects to have an equal position within their marriage and business, rather than lack control as a dutiful wife • despite being an exceptionally talented boot-maker, Willie lacks control over his position. He works in the cellar and is constantly at the mercy of Hobson's abuse: 'I'm capable of making the man suffer'. Maggie's offer of marriage and her determination to build a successful business is significant, as it provides Willie with the opportunity to break out of his lowly position and take control over his own life. He is finally able to stand up to Hobson: 'I'll walk straight out of shop' • Mrs Hepworth's control over the future of Willie's and Maggie's lives is significant as it enables them to establish their own business. She is a wealthy customer, who is so impressed with Willie's skill as a bootmaker that she demands all her boots are made by him. She agrees to loan them both £100 to set up a rival shop, depriving Hobson of much of his business • taking control of their future is significant for Willie and Maggie, who are able to succeed in running their own business. This is further reflected by Willie's 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 up a ladder. **Relationship between text and context (AO3):** • Hobson represents a typical man of the time period. They were widely assumed to be masters of the house and business, which would give them control over making financial and marital decisions • the title of the play is significant in reflecting Hobson's eventual lack of control within the play. Colloquially, the term 'Hobson's choice' is often used to mean an illusion of having a choice but there is in fact only one option available • 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 ways that Hobson's Boot Shop changes in the play. Responses may include: **Interpretation of text (AO1):** • virtually all of the changes in Hobson's Boot Shop occur following the marriage of Maggie and Willie. A loan from Mrs Hepworth allows them to set up their own business in Oldfield Road and they are able to build up a good clientele, attracting many of Hobson's customers: 'we've got your high-class trade' • at the start of the play Henry Horatio Hobson is the owner of a successful boot shop in Chapel Street, Salford. Although profitable, the interior is described as 'dingy' and there is 'little stock'. The shop has wealthy customers, like Mrs Hepworth, who is a patron of Hobson's because of the skill of his bootmaker, Willie Mossop: 'these are the best-made pair of boots' • initially, Hobson's Boot Shop is run by Maggie, Vickey and Alice, Hobson's daughters, who are all single and live at home. Although they work in the shop, he does not 'pay wages to [his] own daughters'. Following their marriages, Hobson is forced to run the business on his own: 'I'm deserted by them all' • the status of Hobson's workforce changes as the play progresses. At the beginning Willie is Hobson's bootmaker and considered by Hobson as nothing more than a 'workhouse brat'. Following his marriage to Maggie, Willie begins to gain an education and sets up his own business in competition to Hobson's • as the play develops, Hobson spends more time in the Moonrakers, drinking heavily, which begins to affect his business and health. Following a fall into the Moonraker's cellar, he is threatened with 'an action for damages for trespass'. As his health deteriorates further, he is forced to relinquish his business and to live with Maggie and Willie • by the end of the play, Maggie and Willie have taken over the running of Hobson's and the name changes to Mossop and Hobson. It is once again financially successful and Willie is even planning to 'make some alterations' by introducing carpet and Morocco chairs. **Relationship between text and context (AO3):** • in late Victorian society, men were widely assumed to be masters of the house and business; sons rather than daughters were usually expected to continue running the family business • the disintegration of Hobson's business is owing to his alcohol addiction, which was a common problem in inner cities in late Victorian society. The play shows the adverse effects of alcoholism on both family and business life • the change in gender and social roles, as seen through Maggie and Willie, are reflective of changes beginning to be seen in late Victorian British society. They choose to marry and work as a team, taking on the responsibility of running a business together. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

Level	Mark	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 importance of growing up in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • even though they are separated at birth and both mothers are trying to keep them apart, Edward/Eddie and Mickey become 'blood brothers' and, as children, have a strong connection, which develops as they grow up. However, their different experiences whilst growing up eventually destroy their friendship and the play ends in their tragic deaths • growing up in the Johnstone household is important as it presents many challenges for Mickey. Mrs Johnstone already has a large family of 'seven hungry mouths to feed' when she becomes pregnant with Mickey and Edward/Eddie. She works part-time as a cleaner for Mrs Lyons to supplement her benefits, but finds it hard to cope with the 'welfare' threatening to take her children into care • despite the family having to live on the 'never never', Mickey does have the companionship of his brothers and sisters when growing up. Mickey idolises his older brother: 'I wish I was our Sammy', and feels the need to impress him. His loyalty to Sammy gets Mickey arrested and put in prison. When Sammy is robbing the garage, he asks Mickey to 'keep the eye for [them]' • having a better future to look forward to when growing up is important in the play. Because of her financial situation, Mrs Johnstone is persuaded by Mrs Lyons to give up one of her babies, so he can 'have his own toys and a garden to play in'. Mrs Lyons' lifestyle offers the child a better environment to grow up in • Edward's/Eddie's upbringing is the complete opposite to Mickey's. The Lyons live in a big house in a good part of town; financially, they are in a position to offer him a comfortable home and 'a bed of his own'. Unlike Mickey, Edward/Eddie is an only child without brothers and sisters to play with. Mrs Lyons is an over-protective mother, who worries about Edward/Eddie finding out the truth about his birth mother and tries to keep him away from Mickey who she considers 'a horrible little boy' • the two boys have different opportunities when growing up that affect their future lives. Edward/Eddie attends an exclusive private school and goes to Oxbridge, which leads to a secure and responsible job as a councillor. In contrast, Mickey attends a secondary modern, is poorly educated and university is not an option. He loses his mundane job putting 'cardboard boxes together' and his life becomes a downward spiral of poverty and crime. **Relationship between text and context (AO3):** • Mickey's and Edward's/Eddie's childhoods reflect the gap between social groups. Mickey grows up in a working-class family with all its challenges, whilst Edward/Eddie has the privileges of a middle-class background with all its benefits • the twin's childhood relationship represents a time of innocence and shows the way many children have no concept of class and its prejudices when growing up • the play reflects Liverpool during the period when many industries and factories, major sources of local employment, were allowed to run down and thousands of households fell into poverty. 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 significance of Linda in the play. Responses may include: **Interpretation of text (AO1):** • Linda's social background is significant as it impacts on her life and she becomes a mirror image of Mrs Johnstone, becoming pregnant at eighteen, marrying Mickey and being tied to running a home. Growing up in a working-class environment, she attends the local comprehensive, which provides very few opportunities for her, and as a result Mickey and Linda are forced to live with Mrs Johnstone after they are married • Linda is significant in presenting the childhood relationships within the play. She is a friend and confidante for both Edward/Eddie and Mickey and forms a gang with Mickey and Edward/Eddie: 'She's a girl but she's all right'. She is a kind and confident character who, from the age of seven, is seen protecting Mickey against his brother Sammy • Linda's determined personality is significant as it reinforces her relationship with Mickey and shows that she has principles. She is prepared to risk punishment for standing up to anyone she feels is being unfair to him. Linda gets into trouble for being rude to a teacher, 'Oh, leave him alone, you. Y' big worm!' and demonstrates her loyalty to Mickey, illustrating how she is willing to suffer negative consequences and to put other people before herself • she is always supportive of Mickey, especially when he expresses his fear of dying, telling him that he would 'meet [his] twinny again'. As a teenager, Linda is open about her love for Mickey and often embarrasses him by announcing it in public which we see when Mickey says: 'Y' bloody well said it in assembly'. She has a great sense of humour, which she often uses to lighten the atmosphere: 'looking for a good time? Ten to seven' • Linda's role as a supportive wife is significant as it illustrates how strong her relationship with Mickey is. She stands by Mickey while he is in prison. Following his release, she becomes frustrated by his continuing to take anti-depressants: 'Mickey, you don't need your tablets!', as she feels that they stop him being himself • Linda's character is significant as she is the final catalyst in the tragedy. Her life is repetitive with no hope of change. Edward/Eddie provides the 'light romance' in Linda's life, as he is able to offer her the escape she desires from her unhappy marriage. She is drawn to Edward/Eddie, although they should have gone 'their separate ways'. Her betrayal tips Mickey over the edge and results in his shooting Edward/Eddie. **Relationship between text and context (AO3):** • Russell presents a picture of how the lack of money can control a person's life and how the future depends on one's financial situation. Linda's working-class status as a young mother, with an unemployed husband acts as a poverty trap • at the time the play is set, marriage was often the only option for a pregnant and unmarried woman like Linda who wanted to keep her child • the play reflects Liverpool during the period when many industries and factories, major sources of local employment, were allowed to run down and thousands of households fell into poverty. 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 how the Colonel is significant in the play. Responses may include: **Interpretation of text (AO1):** • the Colonel is a significant character in *Journey's End* as, despite making only three brief appearances, he has a considerable impact on the other characters. Stanhope does not receive the Colonel's orders well, resorting to sarcastic comebacks when discussing the timing of the raid: 'they can't have it later because of dinner' • he acts as the main point of contact and communication between headquarters and the front line and only appears in order to impart 'some rather serious news'. His first appearance is to bring unwelcome information about the planned raid on the Boche trenches • the Colonel represents a key point within the hierarchy. He is subject to orders from the Brigadier that he may not contravene. These orders make him seem somewhat brutal and uncaring when he carries them out, and his reluctance to be too close to the main action also presents him in a negative light. He appears disconnected from the realities of the frontline, asking Stanhope what he would like for supper, 'Do you like fish?' whilst the rest of the men have to survive on basic rations • on his second appearance the Colonel seems clearly uncomfortable that the raid must go ahead and briefly shows empathy with Stanhope, explaining that he would 'give anything to cancel the beastly affair'. His clear discomfort is also shown in his reluctance to speak to Osborne and Raleigh before they embark on the mission and he 'lingers a moment' before addressing them • his response to Stanhope when discussing the raid is also significant as it illustrates how aware he is of the suicidal nature of the mission. The Colonel immediately says, 'Oh, no, Stanhope. I – I can't let you go', when Stanhope asks whether he will be going. This suggests that Stanhope is too valuable to lose • the Colonel is significant as he highlights how some senior-ranking officers were able to ignore the immediate individual suffering in looking at the general picture; interrogating prisoners may prevent future deaths. When the Colonel appears after the raid, his first question is 'how many?' when referring to the prisoners. His priority is to begin interrogating the German soldier rather than finding out about the casualties, in contrast to Stanhope who 'wants to go and see those men' • his reactions after the raid and his elation at its success, together with the Brigadier's approval, contrast with Stanhope's reaction of overwhelming grief and use of bitter sarcasm after the death of his close friend Osborne: 'it'll be awfully nice if the brigadier's pleased' • the Colonel expects the men to show him deference and to carry out any order he gives: 'I suggest Osborne to direct the raid'. **Relationship between text and context (AO3):** • the Colonel highlights the attitudes of some men in senior positions during World War I, who showed scant concern for the lives of their troops and the horrors they were going through. The priority was in the strategy and success of winning the war • the Colonel represents the rigid social status of the senior ranks within the army and how the upper classes were in command • the play illustrates the close relationships the men formed in the trenches in contrast to the senior officers who were distanced both physically and mentally from the frontline. Stanhope's emotional reaction to the death of Osborne contrasts starkly to that of the Colonel. 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 ways the horrors of war are presented in *Journey's End.* Responses may include: **Interpretation of text (AO1):** • the constant horrors of war are reflected through the description of the trenches and the sounds of the 'distant mutter of guns' and 'crash of shells'. It is also presented through the reactions of the characters such as Hibbert, who is so psychologically terrified of the war that he suffers neuralgia attacks and hopes he will be sent to hospital. His distress is so extreme that he would even prefer to be shot by Stanhope: 'Go on, then, shoot!' • descriptions of the trenches full of rats, earwigs and lice illustrate the horrific living conditions the men have to endure. Osborne describes how they 'never undress when [they are] in the line', to convey not only the urgency with which they need to be prepared for an attack but also the lack of kit and basic facilities they have. The horrors of war are increased owing to the tedium and uncertainty of 'just waiting for something' to happen • the reactions of the German soldier, 'sobbing bitterly' when captured, illustrates how both the Allies and Germans equally experienced the horrors of war and the possibility of capture, torture or death: 'Mercy – mister – mercy!' • in an attempt to lessen the horrors of war some of the men resort to humour. Mason's descriptions of the food as 'yellow soup' and 'smooth, wet look' meat are an attempt to lighten the atmosphere and mood of the men, whilst Trotter jokes about how he cannot 'cut' his 'cutlet' • after experiencing the horrors of the raid and the deaths of Osborne and six men, Raleigh becomes a changed man, crushed and horrified by what he has seen. Following Osborne's death, he loses his temper with Stanhope: 'How *can* I sit down and eat' • obsession with food and the public-school boy conversations detach some of the officers from the horrific conditions of the trenches. Stanhope's way of dealing with the horrors of war is by drinking heavily as he 'couldn't bear being fully conscious all the time'. Escapism is used by Osborne in his citing of *Alice's Adventures in Wonderland*, set in a fictitious place where nothing makes sense, reflecting how nothing makes sense in the world of trench life. **Relationship between text and context (AO3):** • the horrors of war, the possibility of death and the likelihood of losing comrades led to heightened emotions of fear and desperation. Many soldiers used coping strategies like drinking alcohol to block out the horrors and to give them courage before going over the top • Sherriff explores how officers were expected to show courage in front of their men and to be able to cope with the constant horrors of war • the play reflects life in the trenches and how the officers and soldiers were pawns, or 'cannon fodder', in a situation beyond their control. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
15 The Empress	The indicative content is not prescriptive. Reward responses that explore the importance of different people's positions in society in *The Empress*. Responses may include: **Interpretation of text (AO1):** • the relationship between Abdul Karim and Lady Sarah is important in presenting different people's positions in society. Lady Sarah, Queen Victoria's Lady-In-Waiting, considers herself superior to Abdul and in a position to tell him what to do. Despite Abdul being fluent in several languages and well educated, she sees him as nothing more than a servant, and tries to 'arrange for his transportation back to India' • the lascars are important as they reflect the way many Asian sailors working on British Empire trading ships were treated differently because of their position. They are considered the lowest members of the ship's crew and expected to do the dangerous and demanding jobs. Hari is physically and verbally mistreated by the Serang, who threatens to send him down to work in the boiler room. If lascars do not complete their work to an acceptable standard, they are beaten with a bamboo stick • when Hari tries to demand better conditions for the lascars who are 'treated like animals', he is beaten and roughly removed from the ship. The Captain sees him as a 'poisonous influence' on the rest of the crew and a 'troublemaker'. He is left at the Cape without money or a job • Mr and Mrs Matthews are important in representing an upper-class British family who are wealthy enough to hire nannies. Whilst they are living in India, they employ Rani, as an ayah, to look after their children. She travels with them to England and believes that she will be kept on following their arrival. However, while they are still at the docks, they dismiss Rani, despite her long connections with the family, as they would rather employ an English governess: 'we have no need for you' • the importance of social position and race is reflected soon after Rani's arrival in England. She describes how she is looked at 'with such coldness', and how some people 'laughed at me'. When she is working for Dadabhai, she reads a pamphlet, 'The Heathen at Our Gate', which describes twenty-six Indian law students studying at university as 'uncontrollable' and unable to resist the 'attractions of a London brothel' • Lord Oakham abuses his white upper-class status. Rani is hired as a nanny to his children; Lord Oakham exploits his position and takes advantage of her, causing her to become pregnant. When she tries to stand up to him and calls him a 'monster', he has her thrown out of the house and accuses her of lying. **Relationship between text and context (AO3):** • wealthy British upper-class and middle-class families who worked for the East India Company employed Indian nannies, ayahs, to look after their children. On return to Britain, many ayahs were abandoned in favour of traditional English governesses • Abdul Karim was employed as an Indian servant for Queen Victoria's Golden Jubilee. It was initially planned that he would wait at table but he was gradually given extra duties and later became Queen Victoria's Munshi. After her death Abdul Karim was sent back to India and all his letters from Queen Victoria were burned by royal command • becoming pregnant without being married was considered disgraceful for a woman. Without a family to support them, many women were forced to go into the workhouse to survive. 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 The Empress	The indicative content is not prescriptive. Reward responses that explore the ways that Rani changes in the play. Responses may include: **Interpretation of text (AO1):** • Rani changes from an innocent 16-year-old ayah, looking after the children of Mr and Mrs Matthews, into a 29-year-old mother, married to Hari Das. She becomes an 'educated, accomplished, clever woman' • Rani has an unusual upbringing for an Indian girl. She attends school and her father buys her books so she can get a job to support her younger brother. On board the ship to England, she acts as a teacher and friend to Hari. She helps him to read and write and forms a close relationship with him. By working hard, she ends up educated with the possibility of a position as a teacher in a girls' school • the daughter of Mrs Matthews' own ayah, Rani is initially employed by Mr and Mrs Matthews to look after their children but, despite earlier promises, is dismissed on arrival in England as they 'already have a nanny, an English one'. Rani first experiences racial prejudice from Mrs Matthews: 'take your filthy hands off my dress', and comes to realise that she is perceived as nothing more than a 'servant's offspring' • Rani's life changes when Lord Oakham takes physical advantage of her. When she becomes pregnant with his baby, he dismisses her without any financial support or care for her wellbeing, denying that he is the father of her child. She tries to leave her baby, Asha, at the docks but is rescued by Firoza and Sally, who find her a place at the Home for Ayahs • to improve herself, Rani attends 'evening classes' and gains employment with Dadabhai. As his assistant, she supports his work in becoming the first Indian Member of Parliament and he becomes 'completely dependent' on her. **Relationship between text and context (AO3):** • in the early 20th century it was unusual for Indian girls to receive an education as they were expected to remain at home to help with household chores and to be married by the age of 11 • Dadabhai Naoroji was the first Indian MP to be elected to the constituency of Finsbury Central in 1892. He was mentor to Mahatma Ghandi and was credited with introducing the concept of 'Swaraj' (independence), which Ghandi later used in his campaign for India's freedom from British rule • ayahs were employed by wealthy British families as nannies, whilst the family was living in India. If the family travelled to England, the ayahs usually accompanied the family with promises of future employment, but many were dismissed on arrival in favour of British nannies. 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 Refugee Boy	The indicative content is not prescriptive. Reward responses that explore how Ruth is important in the play. Responses may include: **Interpretation of text (AO1):** • Ruth is the daughter of Mr and Mrs Fitzgerald, foster parents who look after Alem when he runs away from the children's home. She becomes an important friend and support to Alem, helping him to settle into his life in England • her relationship with her parents is important in illustrating the challenges faced by the children of foster families. Ruth accuses her parents of fixing 'everyone else's problems' but not asking for her opinion. She explains to Alem how the family have had nine foster children and how the children 'steal things' and one time she 'was attacked in the middle of the night' • Ruth finds it difficult to talk to her mother about Themba, one of the previous foster children. When she insists they need to talk about him and 'to talk about what we've been through', her mother snaps, 'I can't. I can't, okay?' Her mother gets angry and demands Ruth let it go • initially, Ruth finds it difficult to adjust when Alem comes to live with her family as he reminds her of Themba, 'I swear it could have been Themba'. She finds it hard to talk to Alem and when Alem mocks her for crying and calling out 'Themba … Themba … aaa aaaa', she loses her temper and tells him to 'Shut up' and hopes he will be sent back to Eritrea • the development in Ruth's relationship with Alem is important as it allows her to come to terms with Themba's death. She admits to Alem '…one I fell for. He died. He killed himself' and that since then she is 'a bit suspicious' of other people coming to live in the house. As they grow closer, she admits that she feels like Alem's sister • Ruth is important as she supports Alem and his father when they are appealing to stay in England. Together with Mustapha, Ruth starts 'THE KELOS MUST STAY' campaign. She gives a powerful speech during a protest march appealing for justice. **Relationship between text and context (AO3):** • the Fitzgeralds are typical foster carers who provide a temporary home for unaccompanied young people from a number of countries across Africa, the Middle East, Eastern Europe and Asia. Foster carers offer a safe and supportive place to stay, whilst the courts decide the future of the young people • the play illustrates the emotional pressures that can affect people of all ages following the death of a friend • the UK is a signatory to the UN 1951 Refugee Convention and has a responsibility to offer protection to people who seek asylum as a refugee and not to return any displaced person to places where they would face persecution or the risk of death. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

Level	Mark	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 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 Refugee Boy	The indicative content is not prescriptive. Reward responses that consider the way people try to help others in *Refugee Boy*. Responses may include: **Interpretation of text (AO1):** • throughout the play, many characters help each other. Despite earlier intimidating Alem, Sweeney later helps him by intervening when Alem is about to use a knife on the hooded mugger. He tells Alem to return the 'cheese-knife' and not to get into fights, otherwise he would become 'messed up' • Mr Kelo tries to help Alem by taking him to England to escape the civil war between Ethiopia and Eritrea. Because Alem's father is Ethiopian and his mother is Eritrean, they risk persecution and death. His parents want to protect Alem as they 'value [his] life more than anything' • Mustapha tries to help Alem settle into his life in England. He befriends him at the children's home, warns him about Sweeney and teaches him how to speak like the other young people: 'you have to get with the language'. Though Mustapha 'betrays' Alem at one point by siding with Sweeney, they resume their friendship and Alem helps Mustapha by listening to him describe why he ended up in the children's home and how his father was 'driven away' and never came back • after Alem runs away from the children's home, because of bullying, Mr and Mrs Fitzgerald help by taking him into their home and by providing foster care. They help Alem, prior to his court hearing, by offering to speak to his social worker and advising Alem on how to behave in the courtroom: 'you need to concentrate, to be polite' • Alem and Ruth provide help and support to each other. Alem helps Ruth come to terms with the death of Themba who killed himself, whilst Ruth helps Alem come to terms with his mother's death and supports him as he 'sobs his heart out' • Ruth and Mustapha help to raise awareness of Alem's and Mr Kelo's threatened deportation. They organise a campaign: 'we got leaflets, press and we got performers', and stage a rally outside the courts, appealing to everyone to 'send a message to the people who make the rules'. **Relationship between text and context (AO3):** • Alem struggles with the complexities of the English legal system faced by many asylum seekers when applying for temporary residency • the play deals with the way some refugees suffer from bullying and mistreatment at school, in children's homes or within the wider community • Sweeney and Mustapha reflect the issues faced by some young people who are abused and neglected by their parents and have to be brought up in care. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

Level	Mark	Descriptor **Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)** **Please refer to page 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 Animal Farm	The indicative content is not prescriptive. Reward responses that explore how inequality is presented in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • inequality is first presented on Manor Farm through the owner Mr Jones and is illustrated by the way his oppressive regime creates a life of 'misery and slavery' for the animals. Whilst Mr Jones drinks heavily and lives a comfortable life, the animals are left unfed and forced to work 'to the last atom' of their strength • Old Major acts as the voice against inequality. In his speech he explains how all the problems stem from the 'tyranny of human beings'. He wants equality and believes that animals could live as equals and that the only way to overthrow man is through 'rebellion' • equality is briefly established after the rebellion through the creation of the Seven Commandments, which ensure that 'all animals are equal'. However, as the novel continues, the pigs begin to alter the Commandments in favour of themselves and inequality between the pigs and the other animals occurs: 'some are more equal than others' • the growing imbalance between the animals is important in showing inequality. Napoleon and the pigs establish themselves as leaders, dictating the way the farm will be run. Despite claiming that they are fighting for the animals against evil humans, as 'Man is the only real enemy', the pigs only consider themselves • the use of violence is a manifestation of inequality. Napoleon is able to develop totalitarian control over the farm through his 'nine enormous dogs'. The dogs are used to intimidate and prevent the other animals from challenging his authority • inequality is also presented through the working conditions on the farm. The pigs extend the working week to include Sunday afternoons and whilst the other animals work 'like slaves' the pigs spend their days eating, drinking or supervising work rather than working themselves • the living conditions of the animals demonstrate inequality between the animals. The pigs take over the house and start to sleep in beds 'with sheets', whilst the provision of food is also unequal, with rations being reduced, 'except for the pigs and dogs'. Squealer lies to the other animals by saying that equality in food would be against the principles of Animalism. **Relationship between text and context (AO3):** • the animals' rebellion against what they saw as the inequalities between man and beast is a reflection of the Russian Revolution, which began with noble ideals but became corrupted • the dystopian nature of the novel shows that the revolution and subsequent control by Napoleon have not only failed to bring about a better life for the animals but destroyed many of its central characters • like the animals on the farm, the peasants in Russia were promised better lives by their leaders. Just as the Russian leaders mistreated the Soviet people, Napoleon used intimidation and violence to continue inequality on the farm. There was no more equality for the animals on the farm under Jones than there was for the Russian peasants under the Tsar. 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 Animal Farm	The indicative content is not prescriptive. Reward responses that show the ways the horses are important in the novel. Responses may include: **Interpretation of text (AO1):** • Clover is important as she is the mother figure on the farm. She is hardworking, and Boxer's companion, teaming up with him to pull the 'cutter or the horse-rake'. She is a caring character and worries about Boxer's health as she feels he is working too hard and warns him sometimes to be careful • like Boxer, Clover is loyal and strong and works hard to uphold the principles of Animalism. Despite her beliefs in the equality of all animals, she is distrustful of Napoleon, especially when the pigs begin 'sleeping in beds with sheets', as she thinks she remembers a rule against it in the Seven Commandments. Although she senses the hypocrisy of Napoleon, being unable to read and express herself eloquently, she has no choice but to go along with the pigs' directives • Mollie is important as she represents the more ignorant animals on the farm. She is a 'foolish, pretty white mare', a shallow character more concerned with material things and simple pleasures. From the beginning, Orwell hints that she's not going to last long in the rebellion as she arrives late at Old Major's speech and is more concerned with her mane and 'the red ribbons it was plaited with'. Her first question is whether there will there be 'sugar after the rebellion' • Mollie is also a lazy and cowardly character. When the animals are working, she shows up late and leaves early, complaining of 'mysterious pains' and, during the battles, she hides her head in her manger. Clover eventually sees Mollie letting one of the neighbourhood men pet her nose, and discovers sugar hidden in Mollie's manger. When Mollie finally runs off to be taken care of by humans, 'none of the animals ever mentioned Mollie again' • Boxer is important as he represents the loyal and hardworking animals on the farm. He is a large cart-horse who believes everything that Napoleon tells him. His favourite saying is, 'Napoleon is always right'. He is the strongest animal on the farm and could easily fight off the pigs and dogs but is so used to taking orders from humans that he never considers challenging the status quo • like Clover, Boxer is uneducated and finds it hard to 'marshal his thoughts'. He is a brave fighter and in the Battle of the Cowshed he fights 'like a stallion'. Napoleon awards him a military decoration, 'Animal Hero, First Class', for his bravery. The pigs take advantage of Boxer's hard work and by the end of the novel he is weak from starvation and from trying to rebuild the windmill. As he is no longer useful to the pigs, they send him to 'Alfred Simmonds, Horse Slaughterer', despite everything he has done for his comrades. **Relationships between text and context (AO3):** • Clover and Boxer represent the downtrodden Russian peasants, who were victims of class warfare. They show the working classes' industriousness but also their potential exploitation by intellectuals and their ideas • the horses represent the peasant workers of Russia who were exploited by the power of Tsar Nicholas II, and subsequently by the Communist leaders. They never earned enough money to pay for food or accommodation • '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
21 **Lord of the Flies**	The indicative content is not prescriptive. Reward responses that explain the ways power is important in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • set during a global war, *Lord of the Flies* explores the struggle for power between a group of boys stranded on a remote island. The theme of power is important in showing the breakdown in the civilised relationships between the boys. Initially, the island is a safe place. As the battles between Jack's choir, later his 'Hunters', and their military form of power and Ralph's civilised and orderly power increases, the island descends into violence and anarchy • Ralph is important in representing a leader who tries to use democratic power to maintain an orderly society. As the protagonist, he encourages everyone to have their say and his 'stillness', calm and presence result in his being voted chief: 'Ralph raised a hand for silence' • in contrast Jack is the antagonist and is important in representing the savage and ruthless desire for authoritarian power. As the 'chapter chorister and head boy', he is in command of the choir and uses this position of power to intimidate the other boys and to challenge Ralph's position. He stands against Ralph during the voting for a chief and suggests the idea of an army of hunters who will use the power of violence to hunt down the beast. The more savage Jack becomes, the more power he has over the rest of the boys • the conch shell is important as it is at first used as a device by which power is established and order is maintained. It is used to summon the boys and to determine who speaks at meetings: 'he can hold it when he's speaking'. The democratic power that the conch represents is destroyed when it gets crushed by the boulder • the power of fear is important as it is used as a way to intimidate and control others. Jack's encouragement of the idea of the beast as a hunter is his way of maintaining power over everyone. The beast represents a threat to the boys and the powerful fear of unknown horrors • the power of violence and mob mentality is important as it leads to a total breakdown in the boys' civilised behaviour. Jack and his hunters are described as animals who 'snarled' and attacked with 'teeth and claws'. The escalation in violence and 'liberation into savagery' lead to the death of Simon • Roger represents a different kind of power in that his actions are cold and calculating, culminating in the deliberate killing of Piggy • at the end of the novel, any form of power or control has been destroyed and complete anarchy reigns on the island, with the boys becoming wild and savage hunters. The position of power and order is only re-established when the officer arrives to rescue them. **Relationship between text and context (AO3):** • the novel represents the rise of the dictatorships in the 30s that led to World War II and then the Cold War and the impact this had on the innocent people of Europe • *Lord of the Flies* is an allegorical novel and many of its characters signify the battle for power between opposing aspects of humanity. Simon is the Christ figure who tries to bring the truth to the boys but dies for it • Golding promotes the idea that all human nature has the ability to gain power and control others by force. Many of the boys are from a rigid public-school background, where physical punishment would have been used to assert the power of the teachers. 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 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explore how the relationship between Jack and Ralph changes throughout the novel. Responses may include: **Interpretation of text (AO1):** • at the start of the novel, despite the differences in their personalities and temperaments, Jack's and Ralph's relationship is good. After Jack begrudgingly acknowledges Ralph as chief of the group, they establish a relationship of mutual understanding. They both agree that they need 'to decide about being rescued' and build a fire as a beacon. They work as a team to collect wood for the fire: 'Together, joined in effort by their burden' • Jack's and Ralph's relationship is not an easy one and they continually disagree over what is best for the group. At first, they attempt to resolve their differences: 'they both pushed their anger away' and try to work together for the benefit of the others: 'They looked at each other, baffled, in love and hate' • Jack's and Ralph's relationship gradually deteriorates as the novel continues. They have different ideas about what is needed to survive on the island. Ralph feels that the construction of shelters and the building of a fire, 'to have a signal going', is essential, whilst Jack feels hunting pigs and providing meat are the priorities. These differences create the rift between them • although accepting Ralph's role as chief at the start, Jack begins to resent being controlled by someone else and starts to push the boundaries of his subordinate role. He spends many hours away hunting and failing to help with building the shelters or maintaining the fire. The final breakdown in their relationship is when he sets up a tribe in direct opposition to Ralph • for a brief moment Ralph's and Jack's earlier relationship re-emerges when they are celebrating the killing of the pig. Ralph is swept away in the frenzy of the celebrations and the chanting, 'Kill the beast! Cut his throat! Spill his blood!' and as a result he too takes part in the killing of Simon • the moral differences between them affect their relationship. Following Simon's death, Ralph torments himself with what he considers 'murder', whilst Jack shows no remorse for the killing and his lust for blood increases • following Piggy's death, the relationship between Ralph and Jack completely collapses. Ralph is hunted like an animal by Jack and the other boys and is forced to run with 'fear through the undergrowth'. They deliberately set fire to the forest to smoke him out and it is only the arrival of the naval officer that saves Ralph from being killed by Jack. **Relationship between text and context (AO3):** • the rise in dictatorship regimes, World War II and the Cold War form the background to the novel and the battle for control between Jack and Ralph. Ralph attains control through democratic means, whilst Jack uses force • *Lord of the Flies* is an allegorical novel and many of its characters signify the conflict between opposing aspects of humanity • the novel promotes the idea that nearly all human nature has the ability to be savage and unforgiving. 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
23 **Anita and Me**	The indicative content is not prescriptive. Reward responses that explain how loss is presented in the novel. Responses may include: **Interpretation of the text (AO1):** • *Anita and Me* explores the way Meena grows up over a two-year period. She experiences loss of innocence through the exposure to racism, death and challenging relationships; this enables her to appreciate what is important in her life and how 'the place in which I belonged was wherever I stood'. Robert's death leaves her determined to go to grammar school • the exposure to death and the loss of those close to her has a significant impact on Meena. Anita's attempt to kill Tracey's dog with a rock after it has been hit by a car introduces her to the violence and brutality of others • Meena's behaviour causes her to lose the respect and trust of her father, such as when she is caught lying to him about stealing 'a shilling' from her mother's bag. Much later she learns from her behaviour and makes amends by telling the police the truth about Tracey and how her falling into the pond 'was an accident' • following the birth of Sunil Meena loses her single-child status and has to adapt to sharing her parents with a brother she 'disliked'. The visit by her Nanima teaches her how to become more responsible and she finds herself helping around the house and taking care of Sunil by 'mashing up boiled vegetables into a runny goo'. Her Nanima returning to India is a big loss for Meena • through her relationship with Anita, Meena loses her childhood innocence. Anita teaches Meena inappropriate language: 'shag the arse off', the facts of life and, at the Big House, Meena witnesses Anita and Sam having sex • Meena's loss of innocence is important as it exposes her to the reality of racial abuse. She is shocked by her experience in the traffic jam, feeling 'as if [she] had been punched'. Sam's racial outburst at the fete and the way it 'had taken away (her) innocence' and his violent attack on 'the Indian Bank Manager' help her to realise the true reality of what it means to be an Indian living in Britain. Anita's involvement in the attack leads to Meena's having nothing more to do with her • the loss of the mines has a detrimental impact on Tollington. Some of the luckier miners are offered 'temporary jobs in adjoining pits' but many of the families are forced to move out of the village to look for work elsewhere. The majority of those with jobs in Tollington are the village women, who work at the local factory. Later, even the local primary school closes. **Relationship between text and context (AO3):** • the closure of the mines during the 1950s and 1960s had a serious impact on the lives of miners and their families in the Midlands • Meena and her family reflect a different cultural way of living and illustrate how Indian families had to adapt to life in England • the visit of Nanima helps Meena appreciate her cultural background, enabling Meena to grow up and realise what is important in her life. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	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
24 Anita and Me	The indicative content is not prescriptive. Reward responses that explore the ways the setting of Tollington is important in *Anita and Me*. Responses may include: **Interpretation of text (AO1):** • the setting of the novel is important as it reflects the rapidly changing nature of life around Wolverhampton. Meena lives in the fictional village of Tollington, the 'jewel of the Black Country'. The Kumars have come to Tollington for a better life and in the hope that Meena would have a grammar school education • Meena describes the location with only 'one working farm' and the countryside looks untended with 'abandoned agricultural machinery', reflecting the area's agricultural past. In the distance the industrial chimneys, 'smoking like fat men's cigars', are visible, presenting a landscape that is dominated by heavy industry • the changing nature of Tollington is important. At the start of the novel, the village has 'Mr Ormerod's grocery shop', the Working Men's Club, a Methodist church and a primary school. By the end of the novel, despite a ten-year campaign, the primary school has been demolished, becoming another 'victim of the local authority's' educational streamlining, more houses are being built and a motorway is under construction • Tollington consists of grand mansions and 'two-up-two-down' properties with outside toilets. Meena and her family live in one of the miners' tithe cottages. Before the closure of the pit the village and the mine were 'as intertwined as lovers'; however, when Meena's family move there, many of the original inhabitants have moved out of the area. The new wage earners in Tollington are the 'Ballbearings' women who work in the local factories • the Big House is an important feature in Tollington as it is both a symbol of the wealthy past, having originally been the home of the local Squire, and the changing nature of the modern Tollington community. Meena discovers that the house now belongs to an Indian gentleman, Mr Singh • one negative change in the Tollington community is the growing impact of racism and violence. Sam's vicious protest at the village fete and the violent attack on the Indian bank manager highlight the volatile nature of a changing community • the novel explores how Tollington changes both in its community and its infrastructure. At the end of the novel, the Kumars are moving to another area where 'half [the] neighbours are Hindu' while the field opposite their old home is being turned into a new housing estate. **Relationship between text and context (AO3):** • the Partition of India and Pakistan in 1947 is the background to Meena's family's move to Tollington from Lahore. Meena and her family are among very few Punjabi inhabitants in Tollington • 1976 saw six weeks of miners' strikes as a result of the closure of mines in the Midlands and the devastating impact it had on the mining industry and miners' livelihoods • the building of the M6 made the Midlands more accessible. As a result, small villages like Tollington saw an expansion in housing to accommodate the influx of families. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
25 The Woman in Black	The indicative content is not prescriptive. Reward responses that explore how suffering is important in the novel. Responses may include: **Interpretation of text (AO1):** • the main suffering that is explored in *The Woman in Black* is that of Jennet Humfrye and how her experiences lead to her 'evil and hatred and loathing', with her desire to make other people suffer in the same way • initially, Jennet suffers when she becomes pregnant and is forced to give up her son, Nathaniel, to her sister, Alice, because Jennet is unmarried. She suffers the pain of being parted from Nathaniel and not being 'welcomed at her parents' house'. She becomes so distressed that she threatens violence to be able to see him • Jennet suffers a second loss when Nathaniel dies in a tragic accident on the marshes. She witnesses the pony trap from the window as it 'veered off the safety of the causeway' and all the passengers were killed. From that day onwards, Jennet goes mad with the 'desire for revenge' and to ensure others suffer for what she considers they have done to her • a further way that suffering is presented in the novel is through Kipps' mental suffering following the horrors he experiences at Eel Marsh House. The way he hears the child screaming as it drowns in the marshes, the image of the ghostly moving rocking chair in the nursery and the sighting of Jennet and her 'passionate bitterness' leave him terrified and unable to share his story with his family • Kipps' suffering through the deaths of his wife and son is also important as it shows how far the ghost of Jennet will go to make others pay for what she feels they have done. She haunts him even after he leaves Crythin Gifford and returns to London where she has 'her revenge' • the residents of Crythin Gifford similarly suffer the deaths of their own children in 'some violent or dreadful circumstance'. Following the death of his child, Mr Jerome is described as looking like a man who is haunted with a 'shuttered expression' because of the suffering he has endured • Alice Drablow suffers from the death of Nathaniel and being blamed by her sister for what happened. She also suffers the constant hauntings in Eel Marsh House until the day she dies. Keckwick suffers the death of his father who was driving the pony and trap that was 'sucked into the quicksands'. **Relationship between text and context (AO3):** • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and the fear of ghosts still exerted a powerful influence in an isolated village community • the use of an isolated setting to raise fear in the reader conforms to the traditional Gothic genre • becoming pregnant without being married was considered shameful and brought disgrace on a family. Jennet is forced by her family to give up her son and move away from Crythin Gifford. 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
26 The Woman in Black	The indicative content is not prescriptive. Reward responses that explore the significance of Alice Drablow in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • Alice Drablow is a significant character in the novel as her death acts as the catalyst for the death of Kipps' own son. Very little is revealed about her until the end of the novel, which helps to build the mystery surrounding her relationship with the Woman in Black and the horrors that affect the inhabitants of Crythin Gifford • she is an important, long-term client of Mr Bentley. He explains to Kipps how the Drablows were 'inherited from [his] father' and have been with the firm for many years. Alice Drablow is wealthy, owning Eel Marsh House, 'a few properties in Crythin Gifford', a farm and some trusts and investments, but has no living relatives • the mystery surrounding Alice Drablow is further enhanced by Mr Bentley who describes her as an eccentric woman, 'a rum 'un', who lives the life of a recluse and dies alone. When discussing her estate with Kipps, Mr Bentley is reluctant to provide too much information about her and is quick to make excuses about travelling to Crythin Gifford himself: 'I've been troubled again by my foot', suggesting that there is something unusual about her and her estate • Alice Drablow is significant as nobody in Crythin Gifford appears comfortable speaking about her, which further enhances the air of mystery surrounding her. Sam Daily expresses surprise when Kipps announces he is attending the funeral: 'You'll be about the only one', suggesting she is not popular in the village. Kipps has to build his own impression of her from 'uneasy glances' and 'hushed whispers' • the tension is continually raised by the gradual revelation of who Alice Drablow is and what her role is in the family's story. Her character is only explained fully towards the end of the novel, through her letters to her sister. In these she explains how she came to adopt Nathaniel, Jennet's illegitimate son, and about his tragic death on the marshes • Alice Drablow is important as she is the one Jennet Humfrye blames for the death of Nathaniel. Following her death, Jennet's ghostly presence writes on the nursery wall in blood, 'You could have saved him'. Jennet haunts Eel Marsh House until her sister's death, which explains the reason for Alice Drablow's living an isolated existence • Eel Marsh House with its 'ancient chapel' and graveyard, set away from other residents, mirrors the strange and reclusive nature of Alice Drablow. **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 isolated locations, mysterious characters and the gradual revealing of key elements in the story • women were expected to possess high moral values and it was considered unacceptable for a woman to have a child outside marriage. Alice Drablow adopts Nathaniel to save her sister from disgrace • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and the fear of ghosts still exerted a powerful influence. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 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
27 Coram Boy	The indicative content is not prescriptive. Reward responses that explore how Thomas is significant in the novel. Responses may include: **Interpretation of text (AO1):** • Thomas is significant in illustrating how it is possible to achieve success despite coming from a poor, working-class background. To earn extra money for the family, he sings in taverns. Because of his exceptional voice, Thomas manages to gain a scholarship to be a chorister at Gloucester Cathedral, which enables him to receive a good education. At first, he is miserable, as he does not want to be a chorister, preferring to follow in his 'father's trade as a ship's carpenter' • Thomas' strength of character is important as it enables him to cope when the other boys bully him at school. It is his comic ability to mimic the voice of Dr Smith, the Choirmaster, and sing 'bawdy tavern songs', which leads to his being accepted and he becomes 'the most popular of boys' after Alexander Ashcroft • Thomas' relationship with Alexander is significant as they become close friends, despite their social differences: 'Thomas is my dearest friend'. At school he helps Alexander with his algebra and when they meet again in London, Thomas helps instigate a reunion between Alexander and his estranged family by delivering Lord Ashcroft's letter of reconciliation and 'repairing a grieving family' • Thomas shows the class differences between Alexander and himself. When he goes to stay at Alexander's family estate, 'even the servants were better dressed' than him. Despite this, he is accepted by the family, building a close relationship with the other children, entertaining them with funny stories and making a doll's crib for Alice. Lady Ashcroft feels he is a 'good influence' on her son as Alexander seems happy when he is with Thomas • his skills as a musician are significant as they enable Thomas to become a successful music master at the Coram Hospital. Through his work with Georg Friedrich Handel and his role as Choirmaster, Thomas brings Alexander and his son Aaron together. When Otis Gardiner/Mr Goddarn tries to force Aaron and Toby onto the slave ships, Thomas dies trying to protect Alexander by taking 'the brunt of the murderous thrust'. Thomas' intervention and death ultimately lead to Alexander and the boys becoming re-united. **Relationship between text and context (AO3):** • living conditions for the working class in the 18th century were extremely difficult, with many families struggling to earn enough to feed their families; some children were forced to enter orphanages • education in the 18th century was usually only available to wealthy upper-class children. Gaining a scholarship to the Cathedral school would have meant Thomas was able to receive a good education and be able to move away from a working-class life of poverty • George Frideric Handel was a famous German composer and patron of the Coram Hospital in London. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 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
28 Coram Boy	The indicative content is not prescriptive. Reward responses that explore how fear is presented in *Coram Boy*. Responses may include: **Interpretation of text (AO1):** • one way fear is presented is through the character of Meshak/Mish. As a result of his harsh life travelling around with his father, he believes he sees 'trolls and witches: evil creatures crouching in shadows', who torment him at night. At the end of the novel, when he is trapped on the ship with Toby and Aaron, Meshak/Mish describes how he is afraid of the sea and the ships that 'loomed menacingly' • the fear of causing a public scandal forces many 'well-to-do' women to pay 'a heavy purse of money' to Otis Gardiner to take away their illegitimate babies. He promises to take the babies to the Coram Hospital and uses blackmail to keep their secret. When Melissa discovers she is pregnant, Mrs Milcote fears Melissa's pregnancy will be discovered and pays Otis to take the baby away, to prevent their both being thrown out of Ashbrook and being left destitute • Aaron and Toby are afraid of Mother Catbrain, who they think has the brain of a cat and is a witch. Aaron has nightmares of her coming to 'chop off his head' and Toby thinks he will get 'turned into a mouse and eaten' • the orphan boys who are taken from the Coram Hospital by Otis Gardiner/Mr Gaddarn are afraid of being sold to the army, navy or merchant ship captains as slave workers • Toby is afraid of going to work for Otis Gardiner/Mr Gaddarn as he is 'a devil' who horsewhips his staff. When Aaron and Toby are hiding in Mr Otis Gardiner's/Mr Gaddarn's map room, they are afraid of being discovered. They overhear his plans to sell the orphan girls to the 'harems of Istanbul' and are terrified they will be caught and sold into slavery themselves • Otis Gardiner/Mr Gaddarn experiences 'a dizzy surge of fear' when he realises his true identity has been discovered by Thomas, thereby threatening his 'position in society'. **Relationship between text and context (AO3):** • the inclusion of fear, particularly the fear of the supernatural or death by drowning, is a central element within the Gothic genre • in the 18th century, women who became pregnant without being married brought disgrace on their families. Giving a child up for adoption or placing it in an orphanage were usually the only options available • naval punishments could be cruel, as men and boys were flogged with the cat-o'-nine-tails for lesser offences and hanged as a major punishment. The men were often 'started', or encouraged to work, with a blow from the end of a rope. 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
29 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that explain how Dante's father, Tyler Bridgeman, is important in *Boys Don't Cry*. Responses may include: **Interpretation of text (AO1):** • Dante's father, Tyler Bridgeman, often referred to as Dad, is important as he shows how difficult it can be to cope as a widower with two teenage sons. Following the death of his wife from cervical cancer, he has to deal with the pressures of working full time, running a home and bringing up Dante and Adam: 'When she died, I wanted to die too' • he finds it hard to express his feelings as he has, 'never been good with those kinds of words'. He is important in illustrating the difficulties of father and son relationships. His relationship with Dante is volatile and Dante accuses his father of never praising him. Dante feels that nothing he ever does is good enough and that he is to blame for ruining his father's life: 'I was your biggest mistake' • Dad/Tyler Bridgeman is important as he exposes the emotional conflicts and demands that can be faced by a parent. When he discovers that Dante is a father, he is unable to contain his anger, 'stupid bloody idiot', but he stands by him. Dante says, 'dad had my back'. When Dante is visited by Veronica, the social worker, his father supports him and at the hospital he finally manages to admit how much he cares about Dante, 'I love you, son. Very much' • Dad/Tyler Bridgeman's reaction to Adam being gay is important in showing how some parents struggle to accept their children's sexuality. When Adam announces that he is gay, at first his father refuses to talk about it. However, after Adam is beaten up, he explains to his sister-in-law, Jackie, that he has 'come to terms with it' and expresses his anger at the 'homophobic scumbags' who nearly kill Adam • despite his initial anger at Dante having a child so young, Dad/Tyler Bridgeman spoils Emma, buying what appears to be 'three-quarters of the contents of the baby store' and proudly explaining that they are for his granddaughter. His acceptance of Emma is important as it helps to bring him and his sons closer together and enables them to reconcile their differences. **Relationship between text and context (AO3):** • the novel explores the difficulties and sacrifices faced by many single parents like Dad/Tyler Bridgeman and Dante, who have to bring up children whilst coping with various societal pressures and perhaps giving up educational opportunities • the novel deals with the challenges faced by families who suffer the loss of a loved one from cancer • the verbal and physical abuse that Adam suffers, because of his sexuality, illustrates how intolerant and bigoted some people are in society. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 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
30 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that consider how challenges are presented in the novel. Responses may include: **Interpretation of text (AO1):** • at only 17, Dante faces the challenge of being a single father when Melanie leaves Emma with him: 'Dante, you're the dad'. As a result of having to bring up Emma, he faces the challenge of not being able to go to university, 'I withdrew my application', to become a journalist. Melanie also has the challenge of coping as a teenage mother. When her mother throws her out for getting pregnant, she is unable to cope on her own and passes the challenge on to Dante • Adam faces the challenge of overcoming his fear of hospitals. After watching his mother, 'waste away in front of him', he is terrified of anything medical, even refusing to take paracetamol. When his recurring headaches become serious, he is forced by his father to see someone: 'get your shoes on. I'm taking you to the doctor' • Dante has the challenge of dealing with the bigoted attitudes of others when they discover he is a young single father: 'kids having kids', and is accused of living off benefits by the woman in the shop • the challenge of dealing with being homosexual is significant for both Adam and Josh. Adam is proud of being gay but his father refuses to talk about it. In contrast, Josh finds it difficult to come to terms with Adam's sexuality and becomes physically violent towards Adam, attacking him and being verbally abusive: 'you make my skin crawl' • following his attack, Adam faces the challenge of coping with his facial and emotional injuries. He refuses to eat or see anyone and 'wouldn't leave his bedroom'. His attack leaves him feeling like he had 'a ton of loneliness, smothering' him and unable to cope with the challenges of life any more. He takes an overdose of sleeping pills to try to end his sorrow • following Josh's attack on Adam, Dante faces the challenge of whether to risk everything to get revenge for what Josh did, threatening to 'hunt him through hell'. Dante and his father also face the challenge of coping with nearly losing Adam, when Adam needs emergency surgery and again when he attempts to take his own life. **Relationship between text and context (AO3):** • the challenging issue of depression and mental health is presented through Adam and the way he struggles to cope following his attack • the Bridgeman family represent a modern single parent family who, despite challenging issues, manage to cope with the necessary sacrifices and everyday pressures by supporting each other • the novel deals with the difficulties of many young people coming to terms with their sexuality and the intolerant attitudes that they may face. 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.

•