Pearson Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCSE

In English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

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General Marking Guidance

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

Marking Guidance – Specific

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

likely to use to construct their answer.

- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Paper 1 Mark Scheme

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

Component	Assessment Objectives				Total marks
	AO1	AO2	AO3	AO4	
Component 1: Shakespeare and Post-1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Questions 7 to 30	16		16	8	40

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

Section A – Shakespeare

Question Number	Indicative content	
1(a) Macbeth	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth. Responses may include: • Lady Macbeth is presented as an assertive woman, who is able to use a range of techniques to manipulate her husband. Throughout the extract, she employs multiple interrogatives when speaking to Macbeth: 'Was the hope drunk …?' and 'Hath it slept since?' to reinforce her anger and frustration at his change of mind. She shows him very little respect and is quick to accuse him of being 'green and pale' • her repeated use of aggressive language to insult her husband and to suggest that he is 'afeard' presents Lady Macbeth as a self-assured and determined woman. These attributes are also mirrored by the short sentences that she uses, which reflect how furious she is with him: 'From this time / Such I account thy love' • despite seeming agitated and very erratic in her speech, Lady Macbeth's choice of language appears at times to have been well planned and it contains the classic components of a persuasive argument, including: rhetorical questions, exclamatives, imperatives, repetition and anecdotal accounts. Her use of the proverb of the cat as a simile emphasises how she feels Macbeth is employing excuses rather than doing what he needs to do: 'letting "I dare not" wait upon "I would" ' • when illustrating her displeasure, Lady Macbeth's language is derogatory and challenging; she gives the impression that she considers him weak-willed and accuses him of choosing to be 'a coward in thine own esteem'. She dismisses Macbeth's objections to her accusations and uses a metaphor to compare his actions to a 'beast', to counter his claim that he is behaving like a man • Lady Macbeth's use of the first-person pronoun, 'I', highlights how she wishes to distance herself from Macbeth: 'I have given suck', and this conveys her as a confident woman who, unlike her husband, is prepared to take risks to get what she wants. Similarly, her use of 'you' appears almost confrontational and accusatory when maintaining the suggestion that Macbeth is no longer a man in her eyes: 'Then you were a man!' • her anger with Macbeth becomes more graphic and dramatic with her shocking description of how she would even consider killing her own child: 'plucked my nipple … And dashed the brains out!' rather than break a promise like Macbeth has done. However, at the end of the extract Lady Macbeth changes her approach, after she seems to be succeeding in persuading Macbeth, by offering her help in making the 'chamberlains' drunk. Reward all valid points.	
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
1(b) Macbeth	The indicative content is not prescriptive. Reward responses that consider the importance of power elsewhere in the play. Responses may include: **Interpretation of the text (AO1):** • various forms of power are presented in the play. These include physical power, psychological power and the power of good versus evil. All forms of power are important as they have the effect, first, of Macbeth's becoming king and, then, the eventual downfall of the 'butcher and his fiend-like queen' • the physical power of the opening battle scene is important as it presents Macbeth as a commanding captain and warrior in the army. Macbeth's power comes from his capacity for violence and the ability to kill his enemy: 'unseamed him from the nave to the chops'. His success as a soldier gains him the respect of King Duncan: 'O valiant cousin!' and the title of Thane of Cawdor but it also presents him as a dangerous man • the power of evil, presented through the witches and their ability to alter the status quo, is important as they appear to have the capacity to manipulate Macbeth into committing heinous acts: 'that shalt be king hereafter!' In contrast to the power of evil, the power of good is presented through Malcolm and Macduff. Their vanquishing of Macbeth is important as it reinstates the rightful order in Scotland and establishes Malcolm as king • the use of sexual and manipulative power employed by Lady Macbeth is important at the start of the play. She uses these attributes to control her husband and play on his masculinity and frailties until he agrees to her plans: 'I am settled'. Her powerful personality is important as she is able to direct the planning of Duncan's murder: 'Leave all the rest to me' • Macbeth's ambition and his 'black and deep desires' for power and advancement are important as they have the effect of leading him to commit regicide and become obsessed with any challenges to his position as king: 'Beware Macduff'. He is even unwilling to share power with his wife and refuses to tell her about his plans to kill Banquo: 'Be innocent of the knowledge' • as a king, power is important for Duncan as he is able to decide who is appointed to positions of authority or as his successor to the throne: 'whom we name hereafter / The Prince of Cumberland' • the use of elemental power is important as it creates ominous and dangerous settings to introduce characters. When the witches appear, they enter during thunder and lightning and are seen either on a 'wasteland', a heath or in a 'shadowy cavern', to reinforce their powerful supernatural abilities. **Relationship between text and context (AO3):** • the play explores the importance of kingship, power and loyalty at a time when the king was widely believed to be God's representative on Earth. To murder a rightful king was the ultimate crime • the role of women during Shakespeare's time and the period in which the play is set was generally submissive in what was a patriarchal society. The manipulative power used by Lady Macbeth to control Macbeth would have been perceived as unusual • the inclusion of witches and the power they appear to have over Macbeth would have been viewed as a bad omen by the original audience. Real world disasters such as a failed harvest, a dying child or a disease would often be attributed to witchcraft. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content
2(a) The Tempest	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Prospero. Responses may include: • Prospero is presented as a strong and assertive man who appears to control the relationship between Ferdinand and Miranda. Initially, Prospero seems to be compassionate and empathetic, acknowledging how he has treated Ferdinand 'austerely'. However, Prospero's repeated use of the first-person pronouns, 'I', 'my' and 'mine', suggests that the relationship between Miranda and Ferdinand is clearly on Prospero's terms • the inclusion of the verb 'amends', and his explanation as to why he has been testing Ferdinand: 'trials of thy love', suggest that Prospero does feel some regret for what he has put Ferdinand through. Prospero conveys his admiration for Ferdinand who has 'stood the test' and, through the short jovial exclamative 'O Ferdinand!' when he thinks Ferdinand is laughing at him, Prospero conveys a more light-hearted side to his character • the affection shown by Prospero for his daughter, Miranda, is reflected in the way he compares her to a 'rich gift' and, through the use of personification, he suggests that no matter how much acclaim he awards her 'all praise' would 'halt behind her'. Although Prospero clearly loves Miranda, his language suggests that he also sees her as a business transaction and 'compensation' for Ferdinand's treatment • although Prospero cares for Miranda, he only calls her 'his daughter' once and this is preceded by the imperative 'take', which again gives the impression that Prospero also sees her as a commodity that he can give to Ferdinand. Miranda is never mentioned by name; instead, Prospero uses the pronouns 'she' and 'her' when talking about her • the use of the lexical field of religion, 'sanctimonious ceremonies', 'holy rite', 'heavens', illustrates how the sanctity of marriage is extremely important to Prospero. His blunt discussion of Miranda's virginity and how Ferdinand must not break her 'virgin-knot' before marriage emphasises how Prospero expects Ferdinand to respect his daughter • Prospero becomes more threatening and intimidating, when discussing Miranda's and Ferdinand's relationship, and his tone of voice changes with the repetition of the conjunction 'But'. He also resorts to the use of threats when describing how their marriage bed would be filled with 'barren' hate and his final warning to Ferdinand is to 'take heed' • the final lines of the extract present a more understanding man, as he acknowledges what Ferdinand has 'Fairly spoke', although his use of the imperatives, 'Sit' and 'talk', still suggests Prospero is a man who likes to be in control. Reward all valid points.

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

Question Number	Indicative content
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that consider the importance of obedience elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • obedience and disobedience are important as they underline the island's hierarchy. Prospero stands at the top of this hierarchy and, as both the former Duke of Milan and a gifted magician, he is the most powerful figure on the island, demanding obedience from others: 'Obey and be attentive' • as a faithful servant, Ariel's obedience to Prospero is important as the effect of Ariel's compliance is that Prospero is able to carry out his plans for retribution: 'My lord, it shall be done'. Although Ariel is constantly loyal and carries out each request, Prospero considers him/her disobedient when he/she asks to be set free: 'Thou liest, malignant thing!' • the need for obedience is important in the opening scene when the ship is struggling in a violent storm. To keep the ship afloat and to protect the lives of its passengers, the Boatswain gives orders to the crew to 'Take in the topsail' and instructs the passengers to 'keep below'. Despite his instructions, Sebastian is disobedient and refuses to do what the Boatswain demands. Sebastian challenges the Boatswain, 'A pox o' your throat', as he considers the Boatswain 'insolent' • as the daughter of Prospero, and because of her love for him, Miranda is obedient to her father and respects his wishes: 'Sir, most heedfully'. Miranda does show some disobedience towards him by pursuing her romance with Ferdinand: 'O my father, I have broke your hest' • Caliban's forced obedience is important as it illustrates a crueller side to Prospero. Caliban has to obey Prospero and carry out his orders: 'Fetch us in fuel – and be quick', otherwise any disobedience or failure to complete a task results in Caliban suffering 'cramps, side-stitches'. Because of his treatment, Caliban disobeys Prospero and swears his allegiance to Stephano, becoming his 'true subject' • Prospero's need for Ferdinand to obey his commands is important as Prospero wants to ensure Ferdinand's feelings for Miranda are genuine. Using his magic, Prospero enslaves Ferdinand, claiming he is on the island to 'usurp the name thou ow'st not', manacles him and forces him to carry logs. The effect of Ferdinand's obedience is that he gains the hand of Miranda • as the King of Naples, Alonso expects obedience from Antonio, Sebastian and Gonzalo and when Alonso needs to sleep, Antonio readily obeys by offering to 'guard [Alonso's] person'. Antonio encourages Sebastian's disobedience by tempting him to kill Alonso so Sebastian can take his place as king. **Relationship between text and context (AO3):** • the colonisation of the 'New World' imposed ideologies and philosophies on the inhabitants, who were expected to obey their new authoritarian rulers • questions about the authority of the king and the right to rule reflected the worries about instability in England and Europe and the future royal succession • Prospero's use of magic and the obedience of Ariel to arrange the meeting of Ferdinand and Miranda and bring about their marriage are typical of a father arranging a good marriage in Jacobean times. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
3(a) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Romeo. Responses may include: • at the start of the extract, Romeo is presented as relaxed and happy whilst reflecting on the 'truth of sleep'. Despite being separated from Juliet, his language is passionate and his choice of adjectives suggests he is happy in love: 'joyful' and 'cheerful'. Personification of his 'bosom's lord' and a romantic lexical field reflect his physical longing and affection for Juliet: 'kisses', 'lips' • however, Romeo's language changes briefly when discussing his dream; the repetition of 'dead' and short sentences, broken up with parenthetical dashes, suggest that his dream was 'Strange' and a little unsettling at first. His negative mood does not last long and his language reverts to a romantic style when describing how the dream concluded by his being 'revived' by Juliet. His choice of the word 'emperor' suggests his love for Juliet makes him feel powerful • on the arrival of Balthasar, Romeo's eagerness for news from home is reflected by his initial exclamative, 'News from Verona!' The multiple interrogatives mirror his impatience to find out how his father and Juliet are keeping and whether there are 'letters from the Friar?' His repeated questioning of Juliet's situation emphasises how she is his primary concern instead of his family • Romeo's initial disbelief at Balthasar's shocking news is demonstrated in his questioning of him: 'Is it e'en so?' Romeo's mood immediately changes to one of anger, 'I defy you, stars!' and his behaviour becomes more erratic and emotional. His anger intensifies and his short sentences with the imperatives 'Get' and 'hire' suggest he is not thinking calmly or logically and is desperate to return home • despite Balthasar's respect for Romeo and his attempt to calm him down by advising him to be patient, Romeo becomes dismissive of Balthasar's guidance and refuses to believe that Juliet is dead: 'Tush, thou art deceived'. Romeo demands Balthasar leave and carry out the tasks he 'bid [him] do'. His repeated question about the letter conveys his desperate hope for good news • at the end of the extract, Romeo's language has become more frantic and predominantly monosyllabic in style, 'Leave me, and do the thing I bid thee do', to convey his anxiety. He continues to use short sentences and repeats his earlier commands to reflect the urgency of the situation. Reward all valid points.	
Level	**Mark**	**Descriptor - AO2 Please refer to page 4 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
3(b) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that consider the importance of suffering elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the theme of suffering is shown to be important as many of the characters experience either physical or emotional suffering. The prologue describes how physical suffering will occur through the untimely death of the 'star-crossed lovers' and how it will cause mental 'strife' for their parents. At the end of the play, the Prince declares the death of Romeo and Juliet as 'a story of more woe' • Romeo's suffering, following his rejection by Rosaline, is important as it illustrates how passionate and sensitive he is. Romeo is 'so secret and so close' with his emotions that it has the effect of causing Lord and Lady Montague to suffer parental worries. They are unable to help Romeo with his depression, 'deep sighs', and ask Benvolio to discover why Romeo is in such a 'Black and portentous' mood • the constant 'civil brawls' between the Capulet and Montague servants are important as they cause the citizens of Verona to suffer frequent hostility and disorder in the city: 'disturbed the quiet' of the streets. An effect of their 'cankered hate' is that the Prince threatens any perpetrator of further fighting to suffer the death penalty • as the children of warring families, Romeo's and Juliet's suffering is important as it highlights the many obstacles they face whilst trying to keep their love and marriage a secret. Romeo suffers the possibility of death if he is caught in the Capulets' garden: 'they will murder thee'. He also suffers the anxiety of his 'body's banishment' from Verona as a result of killing Tybalt. Juliet suffers when she discovers that 'Romeo's hand shed Tybalt's blood' and the subsequent news that Romeo has been banished • the deterioration in the relationship between Lord Capulet and Juliet is important as it has the effect of their both suffering. At first Lord Capulet is protective of his daughter and suggests that Paris wait 'two more summers' before marriage. However, when Juliet refuses to marry Paris, Lord Capulet threatens to disinherit her and let her 'die in the streets!', destroying their father/ daughter bond • the failure of Friar Lawrence's letter to arrive in Mantua is important as it leads to grief and heartbreak for both Romeo and Juliet. Thinking Juliet is dead, Romeo buys and takes 'a dram of poison', whilst Juliet, seeing Romeo's dead body, stabs herself with his dagger: 'This is thy sheath!' • the suffering of both the Montagues and Capulets, caused by the deaths of their kinsmen, is important as it enables a reconciliation between the families. They both promise to raise a 'statue in pure gold' in memory of Romeo and Juliet. **Relationship between text and context (AO3):** • the patriarchal power structure, wherein the father controls the action of all other family members, would have placed Juliet in an extremely vulnerable position. She suffers from her father's dominance and control • civil disobedience and violence between powerful families would be seen as a threat to the stability of society • during Elizabethan times, it was a normal practice in wealthy families for children to get married at a young age, with parents choosing their child's partner, particularly for their daughters, to enrich social standing. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

Level	Mark	Descriptor **Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)** **Please refer to page 4**
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Level 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 Claudio. Responses may include: • at the start of the extract, Claudio is presented as agitated and interrupts the wedding service by using the imperative, 'Stand thee by, Friar'. His intervention in the proceedings could be seen as disrespectful to the Friar and Leonato • Claudio deliberately starts by praising Hero, 'a rich and precious gift', so that his subsequent words are even more shocking. His language becomes more aggressive and severe as the extract continues, reflecting his increasing anger. He switches between short confrontational sentences, 'There, Leonato, take her back again', to mirror his irritation, and longer declarative structures to add more detailed information and to justify why he cannot marry Hero • Claudio's anger and displeasure are further increased through his use of sibilance to describe how Hero only pretends to be honourable in her use of 'signs and semblance'. His frequent exclamatives and use of sarcasm similarly emphasise his contempt for her: 'How like a maid she blushes here!' • to reflect his disdain and to express the humiliation that he feels, Claudio uses a metaphor to describe Hero as a 'rotten orange', suggesting that instead of being fresh and delightful, her beauty has been corrupted because of her behaviour • despite his use of the adjectives 'rich' and 'precious' to describe Hero at the start of the extract, Claudio shows his true feelings for her by using more insulting terms to compare her to an 'approvèd wanton', who has frequent relationships with men and 'knows the heat of a luxurious bed' • Claudio's contempt for both Hero and Leonato is also reflected in his use of pronouns. He never addresses Hero by name but refers to her disrespectfully as 'she'. When describing what he perceives she has done, he repeatedly uses 'you' to address the wedding guests, possibly in an attempt to persuade them of her wickedness and to encourage them to sympathise with him • at the end of the extract, when Leonato suggests that Claudio is the man who has 'made defeat of her virginity', Claudio addresses him with a short assertive sentence, 'No, Leonato' and uses the adjectives, 'bashful' and 'comely', to suggest that his own behaviour is honourable in contrast to Hero's. Reward all valid points.

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

Question Number	Indicative content
4(b) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that consider the importance of tricking others elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • tricking or misleading others for good or evil purposes is an important theme in the play. Many of the actions are comedic in nature and those that are more malicious have the effect of the perpetrators' being unmasked and 'brave punishments' being devised • at the masked ball, Benedick's and Beatrice's contest of wits is important as they trick each other into believing they are somebody else: 'he is the Prince's jester'. They both pretend to be ignorant of the other's identity, 'tell me who you are?' but appear to enjoy tormenting each other • Don John's and Borachio's tricking of Claudio at the masked ball is important as it illustrates the malicious nature of Don John and his desire to make trouble for his brother and to 'cross him any way'. They spitefully inform Claudio that Don Pedro has won Hero for himself: 'he swore he would marry her'. The plan fails and Don Pedro explains to Claudio that he has 'wooed in thy name' • the tricking of Claudio and Don Pedro continues when Borachio devises a plan to convince Claudio and Don Pedro that Hero is unfaithful: 'to undo Hero'. Borachio manipulates Margaret into pretending to be Hero: 'hired to it', and to be seen in an embrace with Borachio, at Hero's 'chamber window' • the tricking of Benedick and Beatrice is important as it has the effect of their admitting their love for each other. Claudio, Don Pedro and Leonato deceive Benedick into thinking Beatrice 'will die if he love her not', whilst Hero and Ursula trick Beatrice into believing that 'Benedick loves Beatrice so entirely' • following the shaming of Hero, Beatrice's tricking of Benedick by playing on his emotions is important as it demonstrates his love for her. When she asks him to 'kill Claudio', his close companion, Benedick's loyalties are tested. Despite this, Benedick agrees to the task and 'Claudio undergoes [his] challenge' • Leonato's desire to achieve recompense from Claudio for his having 'defiled' his daughter, has the effect of Leonato's tricking Claudio into marrying a woman Claudio believes to be Leonato's niece, 'my brother hath a daughter' but is in fact Hero in disguise. The tricking of Claudio is important, as his acceptance of the arrangement illustrates his repentance: 'I do embrace your offer'. **Relationship between text and context (AO3):** • Shakespeare's comedies focus on the lighter sides of life and even when villains feature and cause problems for other characters, there are only staged deaths and there is a happy ending • Claudio and Don Pedro are tricked by Don John and Borachio into believing Hero has been unfaithful. This reflects how a woman's reputation, for women of a higher social standing, was based upon her virginity and chaste behaviour • the arrangement of a good marriage for monetary gain and social connections was sometimes more important than the love of the couple. Marriages were arranged by the families, rather than the couple themselves. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content
5(a) Twelfth Night	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Sebastian. Responses may include: • at the start of the extract, in his opening soliloquy, Sebastian is presented as confused and disorientated and he uses sensory language and personification to describe how he feels as if he is in a dreamlike state. Although he can see and touch things around him, 'the air', 'the glorious sun', 'the pearl', his senses are more like a 'wonder that enwraps him' • he repeatedly uses the words 'mad' and 'madness' when describing how he is unable to believe his eyes, and his use of the verbs 'wrangle' and 'reason' gives the impression that Sebastian is fighting a mental battle • the bewilderment Sebastian is feeling is clearly worrying him as he immediately questions himself, 'Where's Antonio then?' Sebastian appears to be desperate for advice and sees Antonio as someone who can provide 'counsel'. His use of the adjective 'golden', to describe the guidance he expects to receive from Antonio with its connotation of wealth, reflects how valuable Antonio's opinion is to him • Sebastian uses negative language to describe his conflicting thoughts, 'error' and 'accident', which suggests he is not used to feeling this way. The personification of his 'soul' and how it 'disputes' his perception of reality, adds to his uncertainty about his own instincts • despite his confusion, Sebastian appears to have a positive outlook when discussing his relationship with Olivia. He uses the alliterative 'flood of fortune' to describe how beneficial this relationship will be for him. His repeated use of 'lady' to describe Olivia, illustrates her status and how a marriage to her would also be beneficial. Although he is briefly concerned about Olivia's mental state and whether 'the lady's mad', he quickly dismisses this and uses a tricolon to describe how her household would not listen to her or 'follow her command', if that were the case • at the end of the extract, Sebastian appears happy to see Olivia and to go to the church with her and the priest. The use of a rhyming couplet in his closing lines, together with the noun 'truth' and adjective 'true', conveys Sebastian as an honourable man, who is willing to marry Olivia. Reward all valid points.

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

Question Number	Indicative content
5(b) Twelfth Night	The indicative content is not prescriptive. Reward responses that consider the importance of social position elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • the way social position is shown is important as it reflects the hierarchy of characters in Illyria and the level of power they hold: 'what great ones do'. When the accepted social position is challenged, the effect is confusion and disarray • Orsino's social position as the Duke of Illyria is important as he is able to control others and to marry whom he pleases. As a nobleman, he lives in a palace, hunts 'The hart', has a household of servants and, instead of wooing Olivia himself, sends Viola/Cesario on his behalf: 'address thy gait unto her' • although they appear to have no titles, Viola and Sebastian maintain a relatively high social position. They both have sufficient money to travel, 'there's gold', and when Viola, disguised as Cesario, meets Olivia, Viola claims, 'I am a gentleman'. As a single young woman, Viola's social position is lower in status than her brother, with the effect that in order to enable her to assimilate into Orsino's court, she dresses as a young man: 'conceal me what I am' • as a countess, Olivia's social position is important as, like Orsino, she represents the higher class in society, maintaining a large household of servants. Despite being a woman, her position enables her to decide her own future and she can refuse any marriage proposal, including that of Duke Orsino: 'she hath abjured the company and sight of men'. Despite Viola/Cesario being a 'serving-man' and from a different social position, it is Olivia who instigates the wedding arrangements, 'be ruled by me!' and appears happy to marry a man whom she believes is from a lower social position • as Olivia's steward, Malvolio's social position is important as he holds the senior role within the household and oversees the other servants: 'Go off; I discard you'. He dreams of improving his social position and imagines himself as a possible husband to Olivia: 'to be Count Malvolio' • as Olivia's waiting-gentlewoman, Maria's social position is important as she is afforded a privileged position within the household and a more dominant role among the other servants. Although she is described as a 'chambermaid' by Sir Toby, she is literate and privy to Olivia's personal information. She is able 'to write like my lady'. Like Malvolio, she desires a successful marriage to improve her social position. Her deception of Malvolio has the effect that Sir Toby marries her 'in recompense' • Sir Andrew and Sir Toby are of the same social position as Olivia, with both men holding the honorific title of knight. Whilst Sir Andrew attempts to maintain his social position by visiting Olivia 'to be her wooer', Sir Toby inverts the social position by marrying Maria. **Relationships between text and context (AO3):** • in her position as a countess, Olivia challenges the social status of many women at the time the play was set. When it came to marriage, women were expected to be submissive and dutiful and know their position • Twelfth Night was the period for Yuletide revels, a time when usual societal positions were overturned • in Elizabethan times, there was a strict societal code. Malvolio, because of his status as a steward, committed a breach of protocol in his desire to marry Olivia, a woman of higher status, while it was more acceptable for Sir Toby, as a man, to pursue Maria, a woman of lower status. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content
6(a) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Shylock. Responses may include: • in the extract Shylock is presented as a frustrated man who condemns Antonio for the way he has treated him 'many a time and oft'. Despite Shylock's use of the adjective 'patient' to describe himself as tolerant and able to put up with Antonio's contempt, Shylock's choice of language throughout the extract presents him as a bitter and angry man • Shylock conveys his animosity by repeating the three things that Antonio has regularly done to abuse him. He describes how he is often called a 'misbeliever' and metaphorically compared to a 'cut-throat dog' and a 'cur'. He uses explicit language to describe the way he is physically spat on, 'did void your rheum upon my beard', and to emphasise the disgust he feels at the way he has been treated • his use of a metaphor to compare his suffering to that of a 'badge' and something all Jews have to contend with reflects how, despite the persecution he has experienced, Shylock is still proud of his Jewish heritage. He displays his allegiance to other Jews by using the noun 'tribe' to suggest that he is part of a noble people • Shylock's repeated inclusion of interrogatives to challenge Antonio presents him as a confident man, able to stand up for himself: 'What should I say to you?' His use of the personal pronouns, 'you', 'your', 'I' and 'me', to separate himself from Antonio, suggests that Shylock is self-assured and in charge of the situation. Because Antonio has come to him for 'three thousand ducats', Shylock appears the more powerful speaker • his confidence is also reflected through the way he mocks Antonio. Shylock uses the same abusive words that Antonio addresses him by to suggest that they have no effect on him: 'A cur can lend three thousand ducats?' In response to Antonio's arrogant assumption that Shylock should be happy to lend him money, Shylock resorts to sarcasm and derision: 'Shall I bend low …?' • at the end of the extract, Shylock's language briefly softens and, despite using an exclamative to mock Antonio's anger, 'look you how you storm!', Shylock uses the lexical field of friendship and forgiveness. He is prepared to 'be friends' with Antonio, to 'Forget the shames' Antonio has subjected him to and to loan him the money without charging interest: 'and take no doit of usance'. Reward all valid points.

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

Question Number	Indicative content
6(b) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that consider the importance of friendship elsewhere in the play. Responses may include: **Interpretation of text (AO1):** • friendship is shown as important as it demonstrates how far people are prepared to go to support others. The effect of their being close friends is that Antonio is willing to risk everything he owns, including his own life, to 'supply the ripe wants of [his] friend', Bassanio • Bassanio looks to Antonio for advice and support, especially when he needs to 'raise a present sum' to woo Portia. Despite having provided Bassanio with substantial financial help in the past, Antonio is still happy to give him anything he wants: 'My purse, my person, my extremest means' • Antonio's friendship with Bassanio has the effect of placing Antonio in a situation that later threatens his life and means he will have to pay the 'forfeit of [the] bond'. Despite this, the friendship is so strong that he never rebukes Bassanio. Instead, Antonio repeatedly says that, as his friend, he is happy to die for the sake of Bassanio and to clear the debt by paying 'it instantly, with all [his] heart' • Bassanio demonstrates his friendship for Antonio when he expresses concern for the terms of the loan: 'You shall not seal to such a bond for me!' Antonio tries to reassure Bassanio by describing how he views their friendship as stronger than any debt. The bond of friendship between Antonio and Bassanio may even run deeper than the love of good friends • all of Antonio's friends are important as they offer him support when needed. Salerio and Solanio try to support Antonio when he is sad by suggesting reasons for his melancholy: 'Why then, you are in love'. Gratiano, assuming that Antonio is unwell, tries to relieve Antonio of his condition by offering to 'play the fool!' and, when Shylock demands his bond be repaid, Antonio's friends all defend him in court and Bassanio offers to take his place: 'The Jew shall have my flesh, blood, bones and all' • friendship is also shown in the relationship between Bassanio and Gratiano. The effect of this is that, when Bassanio travels to Belmont to try to win the hand of Portia, Gratiano insists that he go with him. Bassanio is happy for Gratiano to accompany him but insists he behaves, and Gratiano agrees to 'put on a sober habit' to support his friend • when Jessica decides to leave her father, Shylock, and run away with Lorenzo, Gratiano and Salerio prove their loyalty and friendship for Lorenzo by helping with the arrangements: 'Meet me and Gratiano at Gratiano's lodging'. **Relationship between text and context (AO3):** • Venice was an important centre for trade and comprised many different nationalities, religions and races. Many Jews, fleeing persecution, came to Venice and were given certain legal rights in return for paying heavy taxes • Christians were not allowed to borrow or lend money for profit; therefore, the only people who could do so were the Jewish population • Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Section B – Post-1914 Literature
British Play

Question Number	Indicative content
7 An Inspector Calls	The indicative content is not prescriptive. Reward responses that discuss the ways mystery is significant in the play. Responses may include: **Interpretation of text (AO1):** • the play presents many mysterious situations and characters including the identity of Inspector Goole: 'He never seemed like an ordinary police inspector'. Even his name, 'Goole', is significant as it suggests possible supernatural origins and bears a resemblance to the word 'ghoul'. He could be the figure of death or the embodiment of conscience • despite having the gravity of a police officer, 'massiveness, solidity and purposefulness', Inspector Goole appears to know much more than a real policeman investigating a crime. He frequently cites a letter and 'a sort of diary' left by Eva/Daisy as the means by which he finds out about her life, but they are never seen by the other characters • the mystery surrounding the photograph shown to each of the characters is also significant as there is 'no proof it was the same photograph'. Priestley leaves the idea open to the audience that Eva Smith is representative of many young people living in difficult circumstances: 'millions and millions and millions of Eva Smiths and John Smiths' • the chain of events and coincidences forms much of the play's mystery. Critically, Mr Birling is pontificating about the need for a man 'to mind his own business and look after himself and his own' when the doorbell rings, heralding the Inspector's arrival • the question about the Inspector's existence is accentuated when Gerald discovers that there is no police officer named Goole working on the Brumley force: 'That man wasn't a police officer'. Mr and Mrs Birling are happy to believe 'that fellow was a fraud' and wish to move on, whilst Sheila and Eric feel remorse for what they have done: 'we all helped kill her' • Eva's/Daisy's relationship with each of the Birlings and Gerald is significant as it adds mystery as to her true identity. Despite each of them having a connection with Eva/Daisy, the audience is never sure whether it is the same girl: 'There were probably four or five different girls' • the ending of the play is significant and mysterious. The telephone call from the police, explaining about a girl who has died, 'after swallowing some disinfectant', comes when the Inspector has left and reflects the tension created throughout the entire play: 'a police inspector is on his way here – to ask some – questions'. **Relationship between text and context (AO3):** • the play is in the form of a detective story, which unravels through a series of successive exchanges and revelations. The full mystery of Eva's/Daisy's death is never fully resolved • the Inspector embodies the philosophy of Priestley and is used to highlight everything that Priestley disliked about capitalism. Eva/Daisy represents a poor, working-class woman who was seen as cheap labour. Because of her social position, she is exploited by the capitalist attitudes of the Birlings and Gerald • Eric's and Gerald's behaviour towards women, especially those of a lower class, mirrors that of many wealthy men within a patriarchal society. Eric forces himself on Eva/Daisy, whilst Gerald keeps her as a mistress. However, Gerald agrees with the Inspector, when talking about Sheila, that young women should be protected. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
8 An Inspector Calls	The indicative content is not prescriptive. Reward responses that discuss the importance of the younger generation in *An Inspector Calls*. Responses may include: **Interpretation of text (AO1):** • the younger generation is important in the play because it reflects Priestley's views that young people are more open to change than the older generation. Through the actions of the Inspector, Priestley demonstrates how Sheila and Eric, representing the younger generation, are more receptive to taking responsibility and showing remorse for their actions • Mrs Birling is out of touch with the younger generation and, when Sheila describes Eric as 'squiffy', is shocked by her choice of language, saying 'the things you girls pick up' • at the start of the play, Sheila seems 'very pleased' with herself and immature. She appears to lack her own opinion and is happy to defer to Gerald when he presents her with an engagement ring: 'Is it the one you wanted me to have?' • Sheila's personality changes as the play develops, and she becomes more independent and confident in her views: 'between us we killed her.' After Sheila realises her involvement in Eva's/Daisy's death, despite discovering the Inspector was possibly a hoax, she still feels remorse for her actions: 'I know I'm to blame, and I'm desperately sorry'. Sheila also refuses to resume her engagement with Gerald, even though Gerald seems to think that they can just go back to as they were before • Eric is initially presented as a typical product of a wealthy family. He does not appear to have a regular job and is rather immature: 'half shy, half assertive'. He is a heavy drinker and, like Sheila, Eric does not have a close relationship with his parents: 'you're not the kind of father a chap could go to'. Eric demonstrates his compassionate side when he expresses his sympathy with the workers striking at his father's factory, though he ignores, or just does not realise, the fact that his comfortable lifestyle is dependent on their exploitation • Eric has an unpleasant side to his nature, brought about by his heavy drinking: 'a chap easily turns nasty'. His behaviour results in his sexual exploitation of Eva/Daisy and the theft of fifty pounds from his father's office. By the end of the play, Eric has matured and accepts responsibility for his actions: 'I did what I did' • as the younger generation, Sheila and Eric have different attitudes to their parents. They are horrified at the lack of sympathy shown by Mr and Mrs Birling after learning of Eva's/Daisy's fate: 'it frightens me the way you talk'. Sheila and Eric represent hope for the future as they are touched by the Inspector's message of social responsibility and how 'We are all members of one body' • Gerald is a little older than Eric and Sheila and his treatment of Eva/Daisy, when he rescues her from Joe Meggarty, shows some hope that he is not going to follow in the footsteps of the older generation. However, he is quick to move on without a second thought and is more interested in proving that the Inspector is not real, rather than caring about what has happened to Eva/Daisy: 'That man wasn't a police officer'. **Relationship between text and context (AO3):** • Sheila and Eric reflect the growing change in social awareness. As the younger generation, they are open to change and taking responsibility for one's actions • the maturation of Sheila, her defiance of her parents and her reconsideration of her relationship with Gerald reflect the way many young women were reassessing their positions within society at the time the play is set, just after the start of the twentieth century. She also echoes the attitudes of the emerging suffrage movement • through the treatment of Eva/Daisy, both Eric and Gerald illustrate the rigid class divisions and attitudes towards women by many young men within their social position. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
9 Hobson's Choice	The indicative content is not prescriptive. Reward responses that discuss the relationship between Maggie and Hobson in the play. Responses may include: **Interpretation of text (AO1):** • the relationship between Maggie and Hobson is presented as volatile and not that of a typical father and daughter in the 1880s. Although Hobson is the head of the family and attempts to run the household and business, 'I'm warning you your conduct towards your parent's got to change', Maggie often challenges his authority. As a dutiful daughter, Maggie does show Hobson some respect by addressing him as 'father', but she also appears to control him: 'One o'clock dinner, father' • following the death of his wife, Hobson has to raise his three daughters by himself: 'I pay … the draper, £10 a year a head to dress you'. Hobson relies on Maggie, as the eldest, to take on the role of a wife and mother by keeping house for him, helping him to run the business and supervising her sisters • Hobson does not understand Maggie as she is a woman who knows her own mind and what she wants in life. She has a contemporary way of thinking and likes to take control of situations and people. She is not afraid to stand up to her father, particularly when it comes to money: 'How much a week do you give us?' • the relationship between Maggie and Hobson starts to deteriorate when Maggie announces that she is 'going to marry Willie'. Hobson is adamantly against the marriage as he considers Willie just a 'workhouse brat' who will make Hobson the 'laughing stock' of Salford. He does not attend Maggie's and Willie's wedding and is reluctant to wish them well as he is 'none proud' • Hobson's relationship with Maggie is tense, particularly when he blames her for his fall at Moonraker's, where he goes 'to forget that [he has] a thankless child'. Hobson appears to care more about his position in society and being 'a respectable ratepayer' than the welfare and happiness of Maggie, and he even belittles her desire to get married as he considers her 'past the marrying age' • Maggie is able to manipulate her father and manages to trick him into paying marriage settlements on Vickey and Alice: 'half of five hundred apiece'. Maggie also takes on the role of arranging her sisters' weddings, when Hobson decides, after discovering that he will have to pay settlements: 'There'll be no weddings here' • following his accident, Hobson's relationship with Maggie begins to improve as he realises how much he needs her: 'by gum, I want you now'. Because of his deteriorating health, Hobson's doctor urges him to 'get Maggie back. At any price'. Maggie demonstrates her compassionate side and is the only daughter willing to look after Hobson. **Relationship between text and context (AO3):** • Maggie is a contrast to the stereotype of some middle-class women of the 1880s, who saw marriage as a means to improve their social status. She is determined to marry Willie, despite her father's opinions and concerns • drinking problems and the impact of alcoholism on people's health were not unusual at the time the play is set. Organisations like the Temperance Movement existed to help educate communities on the perils of alcohol • the play is set during a patriarchal time when men were generally regarded as head of the family, but the homes were generally run by women. Maggie, as the eldest daughter, takes on her mother's role. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
10 Hobson's Choice	The indicative content is not prescriptive. Reward responses that discuss the importance of money in *Hobson's Choice*. Responses may include: **Interpretation of text (AO1):** • money is an important factor in the play as it differentiates the characters' positions within the Salford community. As the owner of a boot shop, Hobson runs a prosperous business, which is frequented by good-class trade from 'carriage folk'. Hobson is financially comfortable as he does not spend any money on the shop and is happy to keep it 'dingy but business-like' • Hobson's desire to maintain his middle-class position and to be seen as 'a respectable ratepayer' is important to him. Following his fall down the Beenstock's cellar, Hobson is terrified that he will lose his good-class customers and his business will be destroyed: 'ruin and disaster'. Thanks to Maggie's intervention, 'You can afford five hundred pounds and you're going to pay five hundred pounds', Hobson agrees to pay damages to avoid his name featuring in the local paper • the cost of running a business and bringing up three daughters is important as it illustrates how tight-fisted Hobson is as a father. He complains about the money he wastes on Vickey's and Alice's clothing, which he thinks makes them look like 'French Madams'. He even refuses to pay his daughters to work in the shop: 'Wages? Do you think I pay wages to my own daughters?' • Hobson's eagerness for his daughters to wed 'temperance young men' from good middle-class backgrounds illustrates the importance of arranging financially successful marriages. However, when Hobson discovers that he will need to 'bait [his] hook to catch fish' by offering settlements, he changes his mind: 'I'll have no husbands here' • the social position of the characters in the play is reflected through their financial status. Mrs Hepworth is an upper-class lady who lives at Hope Hall and is able to buy 'the best-made pair of boots'. Freddie Beenstock is the son of a financially successful corn merchant, 'in the wholesale', and Albert Prosser is a solicitor who owns a good house 'in the Crescent'. As employees of Hobson's, Tubby and Willie struggle financially, only receiving eighteen shillings a week each • money is important to Maggie and Willie as it enables them to realise their dream of running their own business: 'My brain and your hands'. With the help of Mrs Hepworth, who invests one hundred pounds in their venture, they are able to open their own boot shop in Oldfield Road. The business is very successful and after only one year they have paid back the loan and 'made a bit o' brass' • owing to Hobson's financial mismanagement, lack of investment in the business and heavy drinking, his boot shop begins to fail: 'You try to sell it, and you'd learn'. It is only when Willie and Maggie arrange to go into partnership with Hobson and to 'make some alterations' that things start to improve financially. **Relationship between text and context (AO3):** • as the daughters of a fairly successful businessman, Alice and Vickey are typical middle-class women of the time. Making successful marriages to prosperous men was essential in maintaining social status. The payment of a dowry was expected • 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 financial disintegration of Hobson's business owing to his alcohol addiction 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
11 Blood Brothers	The indicative content is not prescriptive. Reward responses that discuss the significance of the Narrator in *Blood Brothers*. Responses may include: **Interpretation of text (AO1):** • the character of the Narrator is significant as he is used to introduce the story, to recap and review its progress and to announce the characters as they appear: 'So did y' hear the story of the Johnstone twins?'. He is the first character to speak on stage and engages directly with the audience. He is similar to the chorus used in an Ancient Greek tragedy • the ambiguous nature of the Narrator is significant as it enables him to relate to the audience and the different characters simultaneously. His manner of speech varies according to the subject he discusses or character he is portraying. His tone is sometimes conversational as if passing on gossip: 'An' did y' never hear'. His social class and background are unclear: at times he speaks with a Liverpudlian accent and is plain-speaking: 'Y' shouldn't have signed for the bloody stuff, missis', similar to that of the Johnstones. He also switches to a more Standard English without slang, like the Lyons • the Narrator is omniscient throughout the play as he sees everything and reminds the audience of what is to come: 'There's a man gone mad in the town tonight'. He is not really a part of the action but often appears in scenes as other characters: 'The Narrator exits to re-enter as a Gynaecologist'. He often stands silently in the shadows reminding the audience of his role and bearing witness to the events as they play out • significantly, each of the characters the Narrator plays tells us something about the lives of the other characters or the wider society. When he appears as the Milkman, the audience discovers how Mrs Johnstone struggles with money and has to survive on credit: 'you own me three pounds, seventeen and fourpence'. When he appears as the Gynaecologist the audience are able to experience Mrs Johnstone's shock when she is told, 'You're expecting twins' • the representation of the Narrator is significant as he reflects the opinions of the general public, who can be judgmental and critical when they hear news: 'the mother, so cruel, / There's a stone in place of her heart' • despite his initial presentation of Mrs Johnstone, at the end of the prologue the Narrator asks for the audience to 'judge for yourselves' and at the end of the play poses the question, 'do we blame superstition … Or could it be … class?', enabling the audience to form its own opinion • the Narrator's repetition of themes throughout the play creates an inevitability to the story from the start. The use of superstition and religious imagery when Mrs Johnstone swears on the Bible reminds the audience that there is no happy ending as, 'the devil's got your number'. At times the Narrator appears Godlike in his knowledge but also like the devil lurking in the background. **Relationship between text and context (AO3):** • the Greek Chorus was usually played by a group of actors who were dressed identically and often spoke in unison. They represented a group of people who shared an opinion • Russell presents a picture of how the restrictions of social class and lack of money can control a person's life and how the future depends on one's financial, educational and employment situation • the Narrator is used to reflect the social divide in Liverpool and, like Russell, he has privileged access to both sides of society but is not fully part of either. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing. **Examiners must be aware that different versions of the play are available, each offering different endings.**

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

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

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

Question Number	Indicative content
12 Blood Brothers	The indicative content is not prescriptive. Reward responses that discuss the ways violence is important in the play. Responses may include: **Interpretation of text (AO1):** • the theme of violence is important as it reflects the reality of growing up in a challenging environment in 1950s to 1970s Liverpool. Violence is presented as both innocent and deadly, increasing in severity as the play develops. When we first meet Mickey as a seven-year-old, he is '*carrying a toy gun*' and playing war games with his brother Sammy: 'we've wiped out three thousand Indians' • Sammy's violent nature is important as it is connected in some way to most of the violent acts in the play. At the start, he plays a variety of games with the other children: 'cops and robbers; goodies and baddies'. By the end, Sammy has progressed to a real gun and accidentally shoots a filling station attendant when a robbery goes wrong: 'You shot him, you shot him' • in its early presentation, the violence is only invented and, after being killed, the children can re-join the game: 'if you cross your fingers / you can get up off the ground again'. These types of games foreshadow later violence and act as a reminder of how central violence is in the characters' lives • despite their innocence, even the fun that Mickey, Edward, and Linda share is tinged with violence. They are all so accustomed to violence that when Mickey and Linda encourage Edward to 'throw some stones through them windows', they believe it to be something casual and even amusing • Mickey's relationship with Sammy means that he is easily led into violent acts. After losing his job, Mickey is emotionally and financially vulnerable and easily persuaded to 'keep the eye for' Sammy. The shooting at the garage leads to Mickey's being 'Sent … down for seven years' and acts as a catalyst for the tragic ending • violence is important as it reflects a lack of control and loss of power in many of the characters. Despite appearing gentle and loving, Mrs Lyons resorts to violence when she '*hits* **Edward** *hard and instinctively*' after he swears at her and, when the Johnstones move to the country, Mrs Lyons becomes irrational and paranoid and accuses Mrs Johnstone of following her: 'Wherever I go you'll be just behind me'. Her obsessive behaviour results in her lunging at Mrs Johnstone with '*a lethal-looking kitchen knife*' • the final act of violence is important as it illustrates how it can take over a person's life. Mickey's lack of control results in his taking Sammy's gun and confronting Edward who he accuses of having an affair with Linda: 'Does my child belong to you?' The accidental shooting of Edward results in Mickey's being killed. **Relationship between text and context (AO3):** • Russell includes violence between characters to reflect the detrimental effect that social inequality can have on people's lives, highlighted by the fact that Mickey and Edward are brothers, and to remind the audience that all forms of violence have consequences and should never be thought of as normal • the collapse of the relationship between Mickey and Edward stems from the disparity between their upbringing and the way educational and career opportunities can cause barriers between friends • the innocence of the children and the way they play violent games illustrates the way children are less likely to realise the significance of their actions. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing. **Examiners must be aware that different versions of the play are available, each offering different endings.**

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

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

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

Question Number	Indicative content
13 Journey's End	The indicative content is not prescriptive. Reward responses that discuss how bravery is presented in the play. Responses may include: **Interpretation of text (AO1):** • all the characters in the play are presented as brave in their own way as they have to contend with the horror of war and the probability of dying. Because they are predominantly officers, it is important for them to exhibit a brave and confident attitude so that they boost the morale of the other soldiers in the battalion. According to Stanhope, the 'officers are here to be respected' • Raleigh is a young officer who is 'Just out from England'. His naivety is illustrated through the way he is eager to prove his bravery and be a part of what he sees as 'romantic'. His true bravery is shown when he is selected 'to make the dash' into the German trenches. After his successful capture of a German soldier, the Colonel praises him: 'Well done, my boy. I'll get you a Military Cross for this!' • Stanhope is presented as a brave officer and, according to Osborne, there 'isn't a man to touch him'. His bravery during the Battle of Vimy Ridge has gained him the Military Cross. Raleigh explains to Osborne how Stanhope's bravery inspired him to become an officer, as it made him keen 'to get to the same battalion' • although Stanhope is a brave officer, the impact of war has had a detrimental effect on him. His reputation as heroic is dependent on his constant drinking, and he admits that 'without being doped with whiskey' he would not be able to cope with the pressure and would 'go mad' • in contrast to Stanhope and Raleigh, who were recruited from school, Osborne's bravery is illustrated through his volunteering to become an officer at the age of forty-five, when most of his contemporaries were at home. When he is told he will be involved in the raid, Osborne accepts his fate with 'Oh', and calmly leaves his ring on the table as he does not 'want the risk of losing it' • Osborne's bravery is also conveyed through his selfless support of Raleigh prior to the raid. Even though Osborne must be terrified himself, he keeps changing the subject and reciting extracts from *Alice in Wonderland* to distract Raleigh and to take his mind off the impending mission: 'Quick, let's talk about pigs!' • Trotter's bravery and sense of duty are shown when Stanhope promotes him to second-in-command after Osborne is killed. He accepts the role unquestioningly, 'I won't let you down', and remains constantly cheerful, no matter what the circumstances. Mason proves himself brave when he asks to join the rest of the battalion at the front: 'I'd like to come along' • as a result of his battle fatigue, Hibbert struggles with the pressures of war and, at first, does not appear a brave man. However, when Stanhope threatens to 'have [him] shot – for deserting', and points a gun at him, Hibbert courageously stands his ground, showing he is brave enough to die. **Relationship between text and context (AO3):** • bravery in the face of adversity was a characteristic cultivated in young men through the public school system. Leadership qualities were important in serving officers • Trotter's promotion to second-in-command highlights how men of all social classes were able to progress within the officer ranks in times of war • the play explores how men coped with the constant fear of sudden death and with the intense horrors of the front line; for Stanhope, they manifested themselves in heavy drinking. Combat stress was not recognised in the First World War and many men were tried, convicted and even executed for cowardice. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
14 Journey's End	The indicative content is not prescriptive. Reward responses that discuss how humour is significant in *Journey's End*. Responses may include: **Interpretation of text (AO1):** • the inclusion of humour is significant as it assists in highlighting the conditions of the dugout and it was one way that the men coped with the stress and monotony of daily life: 'you dig your earwig in the ribs and steer him with a match'. At the start of the play the humour is lighthearted and revolves around everyday things; however, by the end it becomes darker to reflect the tragedy of war • the use of humour in connection with food and the preparation of meals demonstrates the inadequate rations provided for the men. Most of the humour is based around Mason and his witty responses to the quality and type of food, such as the 'deep yellow flavour' of the soup, and his cooking abilities: 'that's a bit o' rust off the pan'. His standards of hygiene also create humour: 'd'you realize he's washed his dish-cloth?' • at the start of the play, humour is significant as a conversational device. When Osborne enters the dugout for the first time in the play, he meets Hardy '*drying a sock over a candle flame'* and their conversation about a recent attack is reduced to a humorous joke about how 'There's nothing worse than dirt in your tea', to avoid discussing the true horrors of a dugout being blown up • Trotter's use of jokes and humorous observations is significant as it helps to keep his nerves intact. His obsession with food provides much of the comedic relief: 'there's cutlets and cutlets', and the initial description of him as a 'short and fat' man, who is the only officer to put on weight, acts as a comedic contrast to the more sombre Stanhope, who is 'tall and slim' • humour highlights the poor quality of equipment. Despite the severity of the situation, Hardy jokes about most of the beds having no bottoms to them and how they have 'twenty-five right leg and nine left leg' boots. He even jokes about the grenades being rusty and uses a pun when he advises Osborne not to use them as they 'upset Jerry and make him offensive' • having a humorous outlook is significant as it is a way for many of the men to deal with the pressures of war. Osborne hyperbolically reacts to news of the attack by saying, 'I mustn't miss that! I'll make a note in my diary', and Stanhope also uses exaggeration when encouraging Hibbert to go up into the trenches, suggesting they 'hold each other's hands' and jump 'every time a rat squeaks' • darker humour is significant as it is used to question the leaders' attitude to war. When Stanhope is discussing the outcome of the raid and the death of Osborne, he replies sarcastically, 'How awfully nice - if the brigadier's pleased', to show his contempt for the brigadier who will be happy with the capture of a German prisoner, regardless of the cost. **Relationship between text and context (AO3):** • the use of humour to lighten the atmosphere in the dugout reflects the way men of all social classes and ranks managed to cope with the pressures of poor conditions, inadequate rations and the horrors of war • the humorous description of the earwig racing reflects the endless waiting around experienced by the soldiers at the front line and contributes to the image of war that Sherriff knew would be familiar to many of the audience at the time • the reaction of Stanhope to the Colonel's comment highlights the attitudes of some men in senior positions during the First World War. The Colonel shows little concern for the lives of his troops. He is more concerned with the strategy and success in winning the war. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
15 The Empress	The indicative content is not prescriptive. Reward responses that discuss the ways Queen Victoria is significant in the play. Responses may include: **Interpretation of text (AO1):** • Queen Victoria is a significant character in the play and her position as Empress of India provides the title. The play covers fourteen years of her reign and gives an historical insight into her life at Windsor Castle and her relationship with other members of her household: 'He will do as we say' • Queen Victoria's relationships are significant as they convey a woman who does not always judge others by their race, education or background: 'to me it is a person's character that is important'. Abdul Karim is sent as a present to Queen Victoria for her Golden Jubilee and she quickly forms a close friendship with him: 'it is only fitting that we should be waited upon by such a noble gentleman'. When he returns to India for a short time, she declares that she 'will be at a great loss without' him • the portrayal of Queen Victoria during her Golden Jubilee celebrations conveys a woman who enjoys engaging with her subjects: 'Such crowds … with people cheering with flags'. Despite having ruled for fifty years, she is presented as a queen who enjoys the pomp and ceremony of a special occasion and likes to record every detail in her diary: 'We must write it all down'. Her reaction to the children's singing and the way she 'giggles' show that she has a light-hearted side to her personality • Victoria's position as Queen is significant as it illustrates the restrictive nature of her life and the 'procedures [she] must adhere to' at Court. She is an educated woman who enjoys learning new languages and is aware of political situations around the world, showing compassion when she hears of the death of her subjects: 'we can still feel for the suffering' • although the relationship between Queen Victoria and Lady Sarah is very close, it illustrates the hierarchical roles within the royal household. As her Lady-In-Waiting, Lady Sarah acts as Queen Victoria's secretary and companion and advises the Queen on important issues: 'The Prince of Wales asked me to speak with you'. Despite her senior position, Lady Sarah still has to answer to the Queen: 'Convey this back to Bertie' • the social position of Victoria and the presentation of her privileged lifestyle: 'eating an egg from a golden egg cup', acts as a dramatic contrast to other characters, many of whom are treated as second-class citizens • Queen Victoria is also presented through the perceptions of other characters. Hari describes her as an unhappy woman: 'So much money and so miserable', whilst Rani is amazed that she will be in the same city as the Queen of England and 'breathing the same air'. **Relationship between text and context (AO3):** • Queen Victoria was an avid writer and wrote 122 diaries and journals throughout her life. She continued writing until ten days before her death • a Lady-In-Waiting was historically a noblewoman of lower rank than the woman she attended. Her role was to act as a personal assistant or private secretary rather than performing the duties of a servant • Queen Victoria's Golden Jubilee was celebrated in 1887. Sir John Tyler, the governor of the North-West Province in India, sent Abdul Karim as a special gift. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
16 The Empress	The indicative content is not prescriptive. Reward responses that discuss how prejudice is important in *The Empress*. Responses may include: **Interpretation of text (AO1):** • the different forms of prejudice presented in the play are important as they highlight the challenges experienced by many of the characters. In most cases the prejudice suffered helps to motivate these characters to overcome their oppressive situation: 'We need to reform the system' • despite his academic achievements and his position as a representative for the 'Indian National Congress', Dadabhai suffers prejudice and is considered 'an alien in race, in custom, in religion'. His experiences of prejudice are important as they encourage him to stand as a Parliamentary candidate so he can 'educate the British electorate'. His success at the General Election, despite Lord Salisbury's opinion that 'an English constituency is not ready to elect a 'Black man', enables him to become the first Indian man in Parliament • the prejudicial treatment of the lascars and the way they are 'treated like animals' by the Serang reflect the different attitudes to sailors working on the merchant ships. During the voyage to England, Dadabhai notices how the 'English sailors seem to have an easier time of it' • Hari's experience of prejudice is important as it inspires him to make a better life for himself and to marry Rani. As a lascar, he is considered a 'poisonous influence' on the ship for attempting to improve the lives of the sailors. Following a beating and being thrown off the ship at The Cape, he returns to England and starts his own business: 'I make furniture in Whitechapel' • Abdul's treatment by Lady Sarah highlights the prejudice he experiences as an Indian: 'He probably doesn't even speak English'. Lady Sarah's dislike for him and his apparent influence over Queen Victoria is evident when she offers to 'arrange for his transportation back to India' • Rani experiences prejudice from the Matthews family when they arrive in England. Despite her being an excellent ayah for the children, they dismiss her from their service as they 'have a nanny, an English one' • the play's presentation of the way India was treated by the British Empire in 1887 is important as it highlights the prejudice shown towards the Indian people and how they 'pay the taxes but have no voice'. Dadabhai uses his position as a Member of Parliament to address these issues and to 'fight the British through peaceful means'. Similarly, Abdul Karim uses his close relationship with the Queen to inform her of the way her foreign subjects are exposed to the 'daily humiliation of abuse' and prejudice. **Relationship between text and context (AO3):** • Dadabhai Naoroji was an Indian political leader, merchant, scholar and writer. Despite many objections by other powerful figures, such as Lord Salisbury, he became a Liberal Party Member of Parliament and the first Asian MP • many wealthy British upper-class and middle-class families who worked for the East India Company employed Indian ayahs to look after their children. On return to Britain, many ayahs were abandoned in favour of English governesses • Queen Victoria's relationship with Abdul Karim was during one of the most controversial periods of her reign. He was initially employed as an Indian servant but was gradually given extra duties and later became Queen Victoria's Munshi (teacher). Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
17 Refugee Boy	The indicative content is not prescriptive. Reward responses that discuss how Mr and Mrs Fitzgerald are significant in the play. Responses may include: **Interpretation of text (AO1):** • Mr and Mrs Fitzgerald are significant in the play as they provide the support and security for Alem when he is living in England. As foster carers they are experienced in looking after young people who are separated from their families or need temporary accommodation whilst they are applying for asylum: 'Alem, until you can go back home, you want to stay here with us, don't you? Not at the children's home' • being foster carers demonstrates how Mr and Mrs Fitzgerald deal with emotional challenges. Mr Fitzgerald sometimes feels the pressures of fostering and is keen for Alem to live with them only on a temporary basis as they had 'agreed on a couple of months'. Mr Fitzgerald is concerned about Mrs Fitzgerald who becomes emotionally attached to the young people they foster: 'I don't want you hurt' • the situation of the financial challenges faced by the Fitzgeralds is significant as this reflects how they are a typical family who have to cope with normal everyday pressures. Although Mr Fitzgerald works, the family appears to struggle financially and this in turn causes tension within the household: 'We can't afford a holiday' • despite the financial and emotional challenges of being foster carers, Mr and Mrs Fitzgerald seem to have a close and supportive relationship: 'I love you, Mrs Fitzgerald'. Mr Fitzgerald is a cheerful man who clearly enjoys having young people in the house: 'You'll be right at home here', whilst Mrs Fitzgerald is a sensitive woman who provides support for Alem and shows an interest in his daily life: 'Was it a good week, Alem?' • Mr and Mrs Fitzgerald are significant as, like many parents, they have a volatile relationship with their daughter, Ruth, who regularly loses her temper with them. Although they show their love and support for her, 'That's great, Ruth', she accuses them of ignoring her opinions as she feels 'nobody tells [her] nothing' • Mrs Fitzgerald's difficulty in coming to terms with the death of Themba illustrates the heartbreak that can be faced when temporarily looking after young people. When Ruth wants to talk about what they have been through, Mrs Fitzgerald loses her temper as she 'can't talk about Themba' • the Fitzgeralds' knowledge of the legal system is significant as it is through their help and advice that Alem is able to apply for refugee status and acquire 'permission to stay in this country' temporarily. During the court scenes the playwright uses Mr and Mrs Fitzgerald as the voices of the Adjudicator and the Secretary of State. **Relationship between text and context (AO3):** • the Fitzgeralds are typical foster carers who are trained to look after foster children. They are childcare experts who offer children love, warmth and a positive experience of family life • young refugees in the UK come from a number of countries across Africa, the Middle East, Eastern Europe and Asia and stay in temporary accommodation whilst the courts decide their future • the play reflects the financial challenges, emotional ups and downs and relationship problems between parents and children that occur within many 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 refer to page 4**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
18 Refugee Boy	The indicative content is not prescriptive. Reward responses that discuss how courage is important in *Refugee Boy*. Responses may include: **Interpretation of text (AO1):** • having the courage to deal with adversity is an important part of the play. Through his plight as a refugee, the tragic death of his mother, who was 'killed by some very evil people', and the support of his friends, Ruth and Mustapha, Alem gains the courage to fight for asylum in England • Mr Kelo's courage to leave Alem alone in England is important as it shows the desperate lengths parents will go to in order to protect their children: 'Please son, I want you to be strong, now I need you to be strong more than ever, and your mother would want you to be strong'. Mr Kelo leaves Alem behind when he returns home as he feels it is safer for Alem to remain until the fighting stops • Alem's initial courage and belief that he will soon be reunited with his family are important as they give him the strength to live in the children's home. Despite the support of Mustapha, who advises him to 'be careful in here', Alem struggles to cope with Sweeney's constant aggressive abuse, ' 'Cause you're all poison', and he eventually runs away • Mr and Mrs Kelo's courage when challenged by the soldiers in both Ethiopia and Eritrea is important as it highlights the horrors suffered by many civilians living in a war zone. Even though they are both beaten by the soldiers, 'Blood sprays from her mouth', and told to leave both countries 'or die', they are courageous enough to stand up to the men to protect their family: 'Stay still, Alem! Stay still!' • despite Ruth's disapproval and insistence that Alem was 'brave … or stupid' and should have run away, Alem has the courage to stand up to his hooded assailant, who demands Alem give him his bike or he will 'cut [his] raaatted throat' • even though there is the possibility of having his asylum application refused and, having been told by his father that court is where they 'punish you for things you haven't done', Alem still has the courage to attend the court hearing and to plead his case for asylum. After the court rejects Mr Kelo's and Alem's asylum appeal, Alem still has the courage to continue with his campaign as he considers it is about 'our rights. Our human rights' • the courage to stand up for what you believe in is important in the play and leads to the campaign to allow the Kelos to stay in England: 'DEPORTATION. NO WAY. THE KELOS MUST STAY'. Ruth and Mustapha organise a protest campaign involving a soul band, painting a banner, delivering leaflets to 'Local shops, youth clubs, street corners' and getting their message out on the local radio. **Relationship between text and context (AO3):** • the civil war in Ethiopia and Eritrea from May 1998 to June 2000 and the constant fear of violence and death led to many civilians fleeing both countries to seek asylum in the UK • the UK has a legal responsibility to offer protection to people who seek asylum as refugees and not to return any exiled people to places where they would face persecution or the risk of death • many children seeking asylum in a different country struggle with living in temporary accommodation. Alem's determination to return home to his parents gives him the courage to adapt to his temporary 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 4**
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
19 Animal Farm	The indicative content is not prescriptive. Reward responses that discuss the ways education is important in *Animal Farm*. Responses may include: **Interpretation of text (AO1):** • education and its acquisition are important in the novel as they are instrumental to the animals' success on Manor/Animal Farm. Being educated and in command of knowledge are influential tools that the pigs abuse to acquire power and to manipulate those who they consider uneducated into believing that 'SOME ANIMALS ARE MORE EQUAL THAN OTHERS' • Napoleon's lack of education is important as it forces him to rely on his fierce nature and intimidating manner to achieve his control of Animal Farm: 'not much of a talker, but with a reputation'. To maintain his position, he is quick to dismiss Snowball's desire to educate the other animals but still takes the nine puppies from Jessie and Bluebell, because he wants to 'make himself responsible for their education' as he believes it is 'more important than anything' • old Major is an intelligent pig who has acquired a wealth of knowledge and is 'highly regarded on the farm'. His wisdom enables him to educate the other animals. Through his theories that 'Man serves the interests of no creature except himself', he inspires Napoleon, Squealer and Snowball to establish the principles of Animalism: 'a complete system of thought' • the pigs are seen as the most educated on the farm as they are considered 'the cleverest of the animals', and have spent three months learning to read and write from 'an old spelling book'. Their educational attainment is important as it enables them to establish the Seven Commandments and alter them to their own advantage • Snowball, a pig who is 'quicker in speech and more inventive', views the acquisition of education as important for improving the lives of the other animals. He establishes committees and institutes 'classes in reading and writing', which lead to many animals becoming literate 'to some degree' • the various levels of education and literacy act to enable or restrict the amount of information that the animals can understand. The dogs are able to read but are uninterested in reading, Muriel is literate and reads 'scraps of newspaper' to the other animals, and Benjamin is also fully literate but feels there is 'nothing worth reading'. Some animals manage to learn some of the alphabet but many never get beyond the letter 'A' • the animals' varied educational abilities are important as they are used by the pigs to dominate and control what work the animals do on the farm. The ignorance and lack of education of many of the animals make them susceptible to believing misinformation and propaganda and being easily manipulated into hard labour: 'the animals worked like slaves'. **Relationship between text and context (AO3):** • Orwell uses *Animal Farm* to illustrate how those in a position of power, particularly political power, and with a firm grasp of language can easily use it to manipulate the less educated, thereby denying them any possibility of advancement • Napoleon, like Stalin, uses intimidation, propaganda and a reign of terror to achieve total dominance, making the animals' lives more miserable than they had been under Jones • written in 1945, *Animal Farm* is a dystopian novel that attacks the idea of a totalitarian system. It uses animals on an English farm to tell the history of Soviet Communism. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
20 Animal Farm	The indicative content is not prescriptive. Reward responses that discuss how old Major is significant in the novel. Responses may include: **Interpretation of text (AO1):** • despite only appearing in Chapter One, old Major is a significant character who provides the catalyst for the Rebellion and the subsequent changes that occur on Manor/Animal Farm. He is Mr Jones' prize boar and is a highly respected, 'majestic-looking pig' • having lived twelve years, he is a knowledgeable pig who has had 'much time for thought' and feels that he knows a great deal about life. As he is old and likely to die soon, old Major is keen to share his wisdom with the other animals. He calls them together because he 'had had a strange dream on the previous night and wished to communicate it to the other animals' • he is well loved by the other animals and rather than being addressed by his real name, Willingdon Beauty, he is known by the more dignified and personal name of old Major. He is so revered that the animals are happy to 'lose an hour's sleep' to hear him speak. When old Major dies, Mr Jones buries him in the orchard, which suggests that even Mr Jones values him • old Major is an excellent speaker who is able to use inspirational rhetoric to encourage the other animals to share in his philosophical dream for a better world. In his speech he points out how cruel Man is and condemns the way Man 'is the only creature that consumes without producing'. After his death, old Major's speech gives the more intelligent animals 'a new outlook on life', and they secretly plan the Rebellion that old Major predicted • although he is considered the most authoritative animal on the farm, his repeated use of the term 'comrades' and the way he wants to share his philosophies suggest that old Major considers all animals equal. His ideas form the foundation of Animalism, a set of rules for animals to live by, which subsequently becomes the Seven Commandments. He teaches the animals the words to 'Beasts of England', a song about a world untainted by human hands • whilst the presentation of old Major is primarily a positive one, his speech is at times questionable. He claims that all the evils of the animals' lives 'spring from the tyranny of human beings', and within his rhetoric he includes himself as a victim of Man's oppression, which is the reason for the miserable lives the animals lead. However, he himself has not suffered from any mistreatment as he 'is one of the lucky ones', which suggests a flaw in his thinking • at the end of the novel, old Major's concept of Animalism, in the form of one of the Seven Commandments, 'four legs good two legs bad', has been so corrupted by the pigs that it has become unrecognisable. Old Major's insistence that 'in fighting against Man, [they] must not come to resemble him', is ignored by the pigs who are seen 'walking on their hind legs' and resembling their former human masters. Even old Major's skull, which was 'nailed to the post' out of respect for him, is taken down and buried. **Relationships between text and context (AO3):** • the song 'Beasts of England' is a pastiche of 'The Internationale', a song adopted by the Communists after the Russian Revolution of 1917. 'The Internationale' was written to commemorate an earlier workers' uprising, the Paris Commune of 1871, when the working people of Paris seized the city and replaced the capitalist state with their own government • old Major is partly based on Karl Marx and Vladimir Lenin. Marx's philosophical ideas form the basis of Communism and are collectively known as Marxism. Vladimir Lenin was a Russian revolutionary who established a form of Marxism in Russia in the early twentieth century and led the Revolution • the animals' rebellion reflects the Russian Revolution, which began with noble ideals but became corrupted by power-hungry leadership. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
21 Lord of the Flies	The indicative content is not prescriptive. Reward responses that discuss the ways different symbols are significant in *Lord of the Flies*. Responses may include: **Interpretation of text (AO1):** • the use of different symbols is significant in the novel. The signal fire that burns on the mountain, and later on the beach, acts as a symbol for both civilisation and savagery. At first, 'To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further'. While the fire is maintained, it represents the boys' wish to return to civilisation; when it burns low, or goes out it symbolises the boys' lack of desire to be rescued. When the boys 'set the island on fire', it represents their descent into savagery • the Island, with its untouched beauty, where 'bright flowers grew and butterflies danced', is significant as it initially symbolises the Garden of Eden, which affords the boys the opportunity to create a perfect society. However, just as evil entered the Garden of Eden, the island is also violent and chaotic, symbolising the violent world at large • the conch shell acts as a powerful symbol of order and is used to govern the boys' meetings and to provide democracy: 'I'll give the conch to the next person to speak'. The destruction of the conch by Roger's boulder and the way it 'exploded into a thousand white fragments' symbolise the erosion of all order and the destruction of the civilised instincts of almost all the boys on the island • Piggy's glasses are significant as they symbolise the intellectual reasoning and scientific endeavours of an organised and cultured society. The use of the glasses to start the fire, 'Ralph moved the lenses back and forth', illustrates what can be achieved with intellectual order. When Jack's hunters steal 'Piggy's broken glasses', it symbolises the breakdown of authority, suggesting that savagery has won • the imaginary beast, 'a thing, a dark thing' that terrifies the boys, is significant as it symbolises the primal instincts inherent in all human beings. As the boys grow more savage, their belief in the beast grows and, by the end of the novel, they are leaving it sacrifices: 'This head is for the beast. It's a gift'. It is only Simon who realises that the beast does not exist; it is just the darkness that is within humans: 'maybe it's only us' • the Lord of the Flies, the pig's head on a stick is significant because it becomes both a physical manifestation of the beast and a symbol for the devil or Satan. Simon's conversation with the Lord of the Flies leads to his epiphany that it is the boys themselves who are the evil on the island and the reason 'Why things are what they are' • many of the characters symbolise the dichotomy in human nature. Ralph represents the civilised side of humans through the establishment of order and leadership, 'Let's have a vote', whilst Piggy represents the intellectual elements of society. In contrast, Jack symbolises the savagery and desire for power, 'I'm Chief!', and Roger represents the cold-blooded cruelty of humans. Simon is symbolic of the natural goodness in humans and a Christ figure who comes to save mankind. **Relationship between text and context (AO3):** • Lord of the Flies is a translation of Beelzebub, one of the Hebrew names for the devil. The killing of the pig and the violence in the novel are symbols of the evil that can exist in everyone • the beast is used symbolically to represent the way authorities and governments instil fear into their people by using threats and the suggestion that society will deteriorate without control • the behaviour of the boys reflects that of adults waging war in the rest of the world. The breakdown of democracy on the island parallels a similar breakdown across Europe in the 1930s and the rise of dictatorship. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
22 Lord of the Flies	The indicative content is not prescriptive. Reward responses that discuss the ways human nature is presented in the novel. Responses may include: **Interpretation of text (AO1):** • in *Lord of the Flies*, Golding uses the plight of the boys to present what may happen when the constraints of civilisation vanish and the worst side of human nature takes over. Before the plane crash, the boys have all been conditioned by the rules and restrictions of society: 'Aren't there any grown-ups at all?' Although they see the island as a place they can play, they still consider it as temporary 'Until the grown-ups come to fetch' them, not fully understanding the significance of the war in the rest of the world • at first the boys try to preserve the rules of home: 'Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law'. They feel the human desire to 'have a chief to decide things'. The calling out of each boy's name is reminiscent of a teacher taking the register and establishes a feeling of normality, 'Go back, Piggy, and take names', and Ralph even suggests that they should have hands up 'like at school' • Ralph possesses a sense of fairness and justice, and he is voted 'chief' by the rest of the boys. He proposes lighting a fire as a beacon, something practical and protective. He tries to uphold the importance of democracy through the conch. At the end of the novel, 'Ralph wept for the end of innocence, the darkness of man's heart' • the inclusion of the littluns' nightmares and their descriptions of 'the beastie, the snake-thing', reflects the natural human fears experienced in childhood. Even Ralph and Jack, who initially believe there is no beast, display some uncertainty, and Jack covers up his doubts by offering to 'hunt and kill it' • the initial fears of childhood gradually evolve as the violent nature of the boys increases and becomes more adult in intensity. As Jack loses all hope of rescue from the island, he begins to lose every essence of humanity within him and is driven by the unhealthy desire to hunt and kill: 'Jack found the throat and the hot blood spouted over his hands'. By the end of the novel, many of the boys have lost their decent human qualities and become 'savages' • the sadistic nature of humans is reflected through Roger. At the start of the novel, when he is throwing stones at Henry, he is still restrained by the old rules; he avoids hitting Henry, as he was 'conditioned by a civilization'. Once the conch is destroyed and organisation deteriorates, Roger's violence increases. He assists in the killing of Simon and, 'with a sense of delirious abandonment', kills Piggy with a rock • the more rational and logical side of human nature is presented through the character of Piggy. He maintains a sense of fair play and attempts to reconcile the division between the boys: 'What is better – to have rules and agree, or to hunt and kill?' Piggy represents the weaker human who needs the protection of a law-abiding civilised society. Despite his sensitive nature, his desire to be accepted by others leads to Piggy's betraying his own morals when he witnesses the brutal attack on Simon • Simon embodies the natural goodness in humans and the inherent value of morality. He treats the younger boys with compassion, 'Simon found for them the fruit they could not reach', and is prepared to work for the benefit of everyone by helping to build the shelters. He is the first to realise that there is no physical beast on the island but rather a savage human trait that lurks in everyone. **Relationship between text and context (AO3):** • the island acts as a Biblical parallel, mirroring the Fall of Man, when Adam and Eve were cast out of Paradise. The killing of Simon, who was bringing the boys the truth, parallels the killing of Christ • Golding was shocked by the way war, in particular the Second World War, revealed the human capacity to harm others. The way that many of the boys become savage and unforgiving illustrates the human ability to commit evil acts and parallels the rise of dictatorships • the violent and evil nature of the boys' behaviour is a contrast to the picture presented in *Coral Island* by RM Ballantyne, which was described as a peaceful paradise. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
23 Anita and Me	The indicative content is not prescriptive. Reward responses that explain how mothers are important in the novel. Responses may include: **Interpretation of the text (AO1):** • the mothers presented in the novel are important as they reflect the different types of family within the Tollington community and the multiple approaches to bringing up children. Most of the women are keen to support each other, 'it seemed each one either came to our door … bearing gifts or full of advice', and when Sunil is born Mrs Keithley is eager to give Mrs Kumar 'bags full of romper suits and cardigans' • Meena's mother, Mrs Kumar, is important as she acts as a contrast to the other mothers in the village. While most of the women work at the 'metal casings factory in New Town', Mrs Kumar is an educated woman and, much to Meena's frustration, an infant teacher at Meena's school: 'separated by a mere strip of playground' • as a mother, Mrs Kumar's approach to motherhood is important. She is devoted to her children and their wellbeing and, even when she gets angry, she 'rarely raised her voice'. Despite working full time, she is able to produce home-cooked meals: 'it was the food their far-away mothers made' • Mrs Kumar's relationship with her children shows that she is a caring mother. She has great faith in Meena's intelligence and believes her daughter is capable of going to grammar school. When Meena is in hospital, Mrs Kumar is prepared to help Meena revise for her eleven-plus: 'we'll study together every day' • Nanima is Mrs Kumar's mother and like her daughter is a caring mother. When Mrs Kumar suffers from post-natal depression after Sunil's birth, 'I can't cope any more', Nanima is happy to travel from India to support her daughter • Auntie Shaila is the mother of Pinky and Baby, 'two docile daughters'. She is a domineering woman who is not afraid to reprimand her daughters physically: 'cuffed her soundly on the back of her head'. As an Indian mother, she expects Pinky and Baby to be dutiful daughters and 'hand round starters' at family gatherings. Auntie Shaila is critical of the way Mrs Kumar raises Sunil, 'The boy should be crawling', as she feels he is too pampered • Deirdre, the mother of Anita and Tracey, is important as she is an example of a mother who struggles to cope when bringing up her daughters. Tracey asks, 'Where's me mum? I'm hungry'. Deirdre frequently has affairs, even stealing her daughter's prospective love interest, the poet. She eventually abandons her daughters to go and live with her lover. Despite her mother's poor parenting skills, Tracey is devastated when her mother leaves: 'she sobbed into my shoulder'. **Relationship between text and context (AO3):** • extended families are a common feature in Indian communities. Older relatives act as an integral support for mothers when raising children. The local non-Indian mothers in Tollington do not appear to have the same family unity as the Kumars • the dysfunctional nature of Anita's and Tracey's relationship with their mother reflects how family structures came to differ from the stereotypical nuclear family of the pre-war years • Tollington is a predominantly white working-class village, where the women play a significant role in running the home and working in the local factories. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
24 Anita and Me	The indicative content is not prescriptive. Reward responses that discuss how anger is significant in *Anita and Me*. Responses may include: **Interpretation of text (AO1):** • anger is significant in the novel as it highlights some of the social problems within the Tollington community. Sam Lowbridge's outburst at the Tollington Spring Fair, when it is decided that the money raised would be donated to the church roof fund, reflects the anger felt by many of the local residents: 'What's that gonna do for us, eh?' • Sam Lowbridge is an angry young man, who is prone to verbal and physical outbursts. His reactions are significant as they reflect the growing racist attitudes that were emerging in some areas of Britain at the time. During the Tollington Fair he accuses Uncle Alan of giving money 'to some darkies we've never met'. Uncle Alan responds, 'Anger is good! But not used this way! Please! You're going the wrong way!' • although Mr Kumar does not usually lose his temper with Meena, his reactions to her use of inappropriate language and her questions about sexuality are significant as they reflect the challenges faced by parents when their children are exposed to unsuitable influences: 'his famous temper was about to erupt' • Mrs Kumar's anger illustrates the complexities faced by parents when educating their children about what is right and wrong. When Meena steals money from her mother's purse and later blames Pinky and Baby for stealing the collection tin from Mr Ormerod's shop, Meena compares her mother's reaction to that of the goddess Kali, 'a black-faced snarling woman' • Meena's anger and resentment on meeting her new baby brother, Sunil, and the way she 'disliked him on first sight' show the difficulties faced by many children when they have to share their parents' love and attention with a sibling. Meena's dislike of him is also shown when she suggests that her parents leave him at 'the orphanage for a trial period', which results in her father losing his temper and ordering Meena to stay in her room until she realises what she has said • Deirdre's anger is significant as it reveals a different side to her relationship with her daughters. Usually, Deirdre shows very little interest in either of them; however, when she thinks Mrs Kumar has stopped 'Meena seeing my Anita', she becomes angry and accuses Mrs Kumar of being prejudiced against the Rutter family: 'Cos we ain't good enough for yow lot' • Meena experiences anger when she overhears Anita callously boasting to Sherrie about how she watched Sam and his gang attacking the Indian Bank Manager and the way 'They really did him over'. **Relationship between text and context (AO3):** • in 1960s Britain, there were fewer people from ethnic minorities in towns and villages. The Kumars face the challenge of living in a community that tolerates and, at times, promotes racial prejudice • after the Second World War and the 1948 British Nationality Act, there was mass immigration of people coming to work in the UK. The Act said that all Commonwealth citizens could have British passports. Many of the earliest arrivals were from South Asia • Anita's volatile relationship with her mother reflects the challenges faced by some children growing up in a dysfunctional family. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Level	**Mark**	**Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please 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 discuss how obsession is significant in the novel. Responses may include: **Interpretation of text (AO1):** • Jennet Humfrye's obsession with getting revenge for what she perceives as her unfair treatment by the residents of Crythin Gifford is significant as it is the catalyst that leads to her madness: 'her pent-up hatred and desire for revenge permeated the air all around'. She holds the community responsible for the tragedy of Nathaniel's being 'sucked into the quicksands'. Jennet is obsessed with punishing others and making them suffer a similar fate: 'a child has died' • as his mother, Jennet's obsession with being close to Nathaniel is significant as it highlights the desperate lengths mothers will go to for their children. As an unmarried mother, Jennet is forced to give up Nathaniel to her sister and to move away from him. However, the pain of being parted from Nathaniel, 'He is mine', leads to her returning to Crythin Gifford and threatening her sister: 'I shall kill us both before I let him go' • as a result of his experiences at Crythin Gifford and the death of his first wife and child, Kipps' obsession with suppressing his memories is important as he feels 'that [he] should have no rest from' his nightmares. At the start of the novel, when the family are telling ghost stories, he does not want to take part as the past is too traumatic and 'would never leave him' • although Kipps is initially presented as a rational young man, his increasing obsession with discovering the identity of the woman in black and the story surrounding her leads to him questioning whether it was real or just an illusion. His obsession leads to his changing his beliefs about ghosts • Kipps' obsession with completing the task he was sent to do in Eel Marsh House is significant as it presents him as a conscientious lawyer: 'it was pretty tedious going but I persevered'. Even though his previous visit to the house was harrowing, he is prepared to return to Eel Marsh House and stay overnight: 'I could not run away from that place' • the community of Crythin Gifford's obsession with hiding the truth about Jennet Humfrye illustrates the traumatic impact her revenge has had on the residents: 'the half-hints and dark mutterings'. They are so emotionally damaged by a child dying 'in some violent or dreadful circumstance', every time Jennet Humfrye is seen, that nobody will talk to Kipps about the Humfrye/Drablow family • the condition of the nursery and how it has been left in perfect order with 'the bed, made up and all complete', as if the occupant was still there, is significant as it reflects the obsession of not only Jennet Humfrye but also Alice Drablow and their desperate attempts to maintain the memory of Nathaniel. The nursery acts like a shrine to him. **Relationship between text and context (AO3):** • Jennet Humfrye's obsession with getting revenge on the community of Crythin Gifford, whose judgemental attitudes forced her to give up her child, conform to the traditional Gothic Horror genre • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and the obsessive belief and fear of ghosts still exerted a powerful influence in isolated village communities • becoming pregnant outside marriage 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 4
	0	No rewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	• The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

Question Number	Indicative content
26 The Woman in Black	The indicative content is not prescriptive. Reward responses that discuss the importance of children in *The Woman in Black*. Responses may include: **Interpretation of text (AO1):** • children play an important role in the novel as they are the innocent victims of Jennet Humfrye. Every time her ghost is seen a child dies in 'violent or dreadful circumstances'. Owing to her malevolence, the adults of Crythin Gifford dread seeing her. When Kipps first encounters the children, 'that row of small, solemn faces, with hands all gripping the railings, that surrounded the school yard', they are presented unlike normal 'carefree' children • Nathaniel is an important child as he is the catalyst for what happens to Jennet Humfrye and her mental deterioration. Because he is born out of wedlock, Jennet is forced to give 'up her child … she'd no choice', and he is adopted by her sister, Alice Drablow, and her husband, to avoid bringing shame on the family • the strong relationship between Nathaniel and his real mother, with whom he had 'a natural affinity', is important as it creates a division between Jennet and her sister. Despite Alice Drablow trying to keep Nathaniel and Jennet apart, when Alice Drablow does relent, Nathaniel becomes 'more and more attached' to his real mother. Following his death, Jennet blames Alice for the accident • the description of Nathaniel's upbringing suggests that he is loved and well cared for. The Drablows are a wealthy, middle-class family who own a large house and a farm. They also have tenanted properties in Crythin Gifford and 'the usual small trusts and investments'. They are able to hire a nursemaid to help with Nathaniel's care, and the description of his nursery suggests the Drablows wanted the best for him as it is comfortably furnished with 'toys, so many toys', paints, books and well-made clothes • the importance of the death of Mr Jerome's child is that it reflects the suffering felt by all the residents in Crythin Gifford. The loss of his child leaves him a broken man with a 'shuttered expression'. Kipps only discovers Mr Jerome's tragedy when Mr Daily describes how the children in the town mysteriously die • Kipps' son, Joseph, is important as his birth and death create dramatic tension in the novel. Because Kipps sees the woman in black, the death of his son appears inevitable: 'she had had her revenge' • the stepchildren and grandchildren of Kipps are important as they create some normality and stability in his life and give him an 'uprush of well-being'. Although he is not biologically related, he is still proud of them and happy to guide them in their adult life: 'if my advice prevailed upon him, for a career at the Bar'. **Relationship of text and context (AO3):** • the use of Jennet Humfrye's ghostly hauntings and the mysterious deaths of the children is typical of the Gothic genre • within a Victorian society, a woman was expected to possess high moral values and any deviation could result in her being cut off by her family, especially if she was from the upper class • it was common practice at the turn of the century for wealthier middle-class families to have nursemaids to look after their children. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
27 Coram Boy	The indicative content is not prescriptive. Reward responses that discuss the ways Otis Gardiner/the Coram Man/Mr Gaddarn is significant in the novel. Responses may include: **Interpretation of text (AO1):** • Otis Gardiner, nicknamed the Coram Man and later known as Mr Gaddarn, is a significant character as his portrayal highlights the harsh treatment of some babies and children who are 'abandoned, orphaned and unwanted' as a result of illegitimate pregnancies or family poverty. He is a 'pots man, Jack-of-all-trades and smooth-tongued entrepreneur'. He also runs an illicit trade collecting abandoned children and selling them to factories, farms, mills and the navy as slave workers • he is a ruthless man, who is always looking for a way to make money. He plays on the vulnerability of 'desperate women', who are willing to pay him to take their babies to the Coram Hospital; hence he is known as the Coram Man. He shows no compunction about taking money for the babies and deceiving their mothers into believing they will be well cared for by 'the finest institution'. When Melissa falls pregnant, Mrs Lynch arranges for Otis Gardiner to take the baby • his lack of compassion is also significant as it highlights his ruthless nature. Unlike the older children, whom he sees as a profitable business transaction, the babies are a financial burden and need to be disposed of. Otis Gardiner has no concerns about burying them in a ditch: 'Just dig a hole … to submerge the bundles' • Otis Gardiner's relationship with his son, Meshak/Mish, is significant as it reinforces the cold-hearted nature of Otis Gardiner's personality. He demonstrates no love for Meshak/Mish and often verbally and physically abuses him: 'he flicked his whip across his back'. He only keeps him around to help with the business as 'blood is thicker than water' • the financial success of his trade enables Otis Gardiner to fake his own death and re-invent himself. Following his conviction 'for murder and blackmail', he then blackmails the local magistrate to hang another man in his place, and escapes to London where he changes his name to Mr Philip Gaddarn. He establishes himself as a rich and powerful trader 'speculating in the South Seas', transporting luxury goods from abroad and exporting slaves to America and Africa • significantly, despite his change of identity, Mr Gaddarn's connections with the Coram Hospital afford him access to children for his slave trade: 'destined for the harems of North Africa and Arabia'. When Meshak/Mish and Aaron try to seek his help, fearing that his identity will be exposed, Mr Gaddarn throws them both onto a slave ship: 'Sell them or throw them overboard' • Mr Gaddarn's obsession with his livelihood and his 'position in society – indeed his life' is significant as he is prepared to go to any lengths to protect his name and status. When his identity is finally discovered by Alexander and Thomas, Mr Gaddarn and his men attack them, and Thomas is killed by the 'murderous thrust' of Mr Gaddarn's sword. **Relationship between text and context (AO3):** • slavery and the transportation of slaves were a lucrative business. Slavery was finally abolished in Britain in 1833 • the Coram Hospital was established by Thomas Coram as the Foundling Hospital, London's first home for babies whose mothers were unable to care for them • the novel recreates the conventions of the Gothic genre through the disturbing killing of babies by Otis Gardiner/the Coram Man/Mr Gaddarn. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
28 Coram Boy	The indicative content is not prescriptive. Reward responses that discuss the importance of secrets in *Coram Boy*. Responses may include: **Interpretation of text (AO1):** • when Melissa discovers she is pregnant with Alexander's baby, her need to keep it secret is important as its discovery would lead to her exclusion from the Ashcroft family and 'could ruin [her] completely'. At first Melissa only confides in Isobel; however, when Melissa goes into labour, her secret becomes known to Mrs Milcote, Tabitha and Mrs Lynch. who says 'No one knows about the child except the four of us. Remarkably, the secret has been well kept' • Mrs Lynch's knowledge of Melissa's baby is important as it enables her to conspire secretly with Otis Gardiner to extract money from Mrs Milcote. She arranges for Otis to remove the baby, telling Mrs Milcote that he will go to the Coram Hospital to be 'apprenticed out … Given a future'. Despite her promises, Mrs Lynch knows that Mr Gardiner will probably kill the baby • Otis Gardiner's success as the Coram Man highlights the corrupt nature of his business. He establishes a secret arrangement with Sarah Wood, the chief nurse at the Coram Hospital, to take in the babies he brings through the 'back door instead of the front', and he pays her 'a goodly sum' for her part in the deception • keeping his identity as Mr Gaddarn a secret is important for Otis Gardiner. When he realises that he will be exposed by Meshak/Mish, he feels threatened as it would destroy his 'very existence' and the power and status he has acquired. Rather than risk losing everything, he orders Buckley to transport Meshak/Mish to America and secretly dispose of Aaron and Toby: 'Just see those brats never come back' • following his father's insistence that he leaves Gloucester Cathedral School and his removal of 'Every single instrument' in Ashbrook House, Alexander goes against his father's wishes for him to be 'familiar with the affairs of the state', and secretly plays the virginals in Waterside Cottage. Alexander's secret relationship with Melissa is important as it leads to her becoming pregnant with his son, Aaron • keeping his whereabouts in London a secret from his family is important for Alexander as it enables him to follow his dream to work with George Frederic Handel and become a 'composer and performer with a growing reputation' • Meshak's/Mish's desire to protect Aaron and to keep both of their identities secret is important as it helps to save Aaron's life. Despite Otis Gardiner's ordering him to 'take this baby and bury it', Meshak/Mish is prepared to risk his father's anger by running to the Coram Hospital for safety. **Relationship between text and context (AO3):** • in the eighteenth century, women who became pregnant without being married brought disgrace on their families. Giving children up for adoption or placing them in an orphanage were usually the only options available • the Coram Hospital became a very fashionable charity, and was supported by many notable figures, including the portrait painter, William Hogarth, and composer, George Frederic Handel • the slave trade was an economic mainstay for cities like London. Merchant ships engaged in transporting goods and slaves to and from the Americas and Africa made considerable profit for wealthy businessmen like Mr Gaddarn. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
29 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that discuss how Dante is significant in the novel. Responses may include: **Interpretation of text (AO1):** • the challenges Dante faces in the novel are significant as they reflect those faced by some young people when their plans are disrupted. At only 17, Dante is an intelligent young man who achieves four A-stars in his A-levels. He plans to attend university to study history so he can 'leave home and be independent'. When he discovers that he is Emma's father, his dreams of becoming a journalist are destroyed: 'I was off to university in less than a month and there was no way I was going to let Melanie and some baby ruin my plans' • his reaction when Melanie announces that he is Emma's father is significant as it emphasises his self- centred nature. Rather than accepting responsibility for his actions, he insinuates that Melanie has had other relationships, something which she vehemently denies: 'I don't sleep around'. His naivety is also shown through his lack of empathy for Melanie and the decisions she has had to make: 'how come you didn't have an abortion?' • Dante's relationship with his father clearly illustrates the problems faced by some parents and their teenage children. Following his exam results, Dante accuses his father of never praising him, 'nothing I ever did was good enough', and they frequently disagree • despite Dante's initial reaction at becoming a father, his ability to change and take responsibility for both himself and Emma is significant. He gradually learns to love Emma, to accept guidance from his father, Aunt Jackie and Veronica and to organise his life by finding 'a decent job to support Emma' and himself. His ability to take charge of his life is important as it brings Dante and his father closer: 'I want you to know how proud I am of you' • as Adam's older brother, Dante's relationship with him is significant in showing the complex lives of sibling teenagers. Although they often fight and mock each other, 'scab-face', Dante is prepared to defend Adam and not 'let him waste his life'. When Adam tries to talk to Dante about his sexuality, at first Dante claims it is a phase and suggests that Adam will 'grow out of it'. However, after Adam is violently attacked by Josh, Dante realises Adam is certain about being gay and is supportive of him • Dante's relationship with his brother also contributes to his development and gradual growth of maturity in the novel. When Adam is attacked, Dante acts impulsively at first and is prepared to risk losing Emma to get revenge for Adam and 'to make him [Josh] suffer'. Despite his anger, he shows maturity by stopping himself from going too far: 'I turned round and walked away' • becoming a father is significant as it exposes Dante to the true nature and opinions of other people. When Logan encourages Josh to beat up Adam, Dante realises that Logan was the 'one in the background pulling everyone's strings'. Dante also realises how bigoted some people can be towards young single parents when he is accused of 'not working and living off benefits' by the woman in the shop. **Relationship between text and context (AO3):** • the novel explores how emotionally and physically challenging it can be for some young parents, like Dante, to give up the chance of an education and career to bring up a child • the verbal and physical abuse that Adam suffers at the hands of Josh, and the comments Dante endures in the shop, illustrate how intolerant and bigoted some people are • the Bridgeman family represents a modern single-parent family who is able to cope with everyday pressures by supporting each other. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
30 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that discuss how different attitudes to sexuality are presented in *Boys Don't Cry*. Responses may include: **Interpretation of text (AO1):** • Dad/Tyler Bridgeman struggles to discuss personal and emotional issues with his sons, particularly when it comes to their sexuality. He finds it difficult at first to acknowledge that Adam is gay, but later demonstrates a better understanding of Adam's situation: 'Of course I know Adam is gay. I've come to terms with that'. He expresses his contempt for the 'homophobic scumbags' • at first Dante is dismissive of Adam's sexuality as he considers it a phase that Adam is going through and even suggests that Adam will 'grow out of it'. To show that he is certain he is gay, Adam challenges Dante about his own sexuality and sarcastically asks whether Dante will grow out of his 'heterosexual phase', too • although Dante appears dismissive of Adam's sexuality, as his brother, he cannot tolerate the bigoted nature of others and is prepared to defend Adam, especially when Josh insults him in the restaurant: 'you queer son-of-a-bitch'. When Adam is attacked by Josh, Dante is determined to get justice as 'Josh had to pay' • Adam is confident in his sexuality and is not ashamed to challenge anyone who insults him. When Josh starts to abuse him verbally, Adam does not retaliate but has the confidence to kiss 'Josh full on the lips', despite knowing what the consequences will be • Josh's apparent hatred of Adam's sexuality is important as it illustrates the difficulties many young people face when dealing with their own sexual identity. Josh's only way to cope with the confusion of being gay himself and his fear of losing all his 'friends and family if [he] came out' is to insult Adam in front of others: 'You make my skin crawl' • Logan's hatred of Adam's sexuality is important as it shows the intolerant nature of some people in society. Although he only joins in with the verbal insults and does not physically assault Adam, his malicious nature enables him to manipulate Josh into attacking Adam. As Dante says, 'We'd all been played – even Josh' • Dante's initial reaction to Melanie's announcement that Emma is his daughter is important as it reflects some of the narrow-minded attitudes to male and female sexuality and gender roles. Rather than taking responsibility, he considers Melanie is the one to blame for her pregnancy and she should take care of Emma: 'How exactly was that my problem?' **Relationship between text and context (AO3):** • Adam's experience of physical and verbal abuse reflects the intolerant attitudes that are experienced by many young people because of their sexuality. The novel also considers how hard it is for some young people, like Josh, to come to terms with their own sexuality • in almost all Western countries, violence against LGBTQ+ people is classified as a hate crime and perpetrators can receive custodial sentences • the novel deals with a number of challenging issues, including gender roles, single parenthood, bullying and family breakdown. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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