

GCSE (9-1)

English Literature

Paper 1: Shakespeare and Post-1914 Literature



SPECIMEN PAPERS (SET 2)

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature
Paper 1 (1ET0/01)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.
- Candidate's responses need to provide evidence that meets the whole of the level, and preceding levels in a levels-based mark scheme, before being considered against a higher level.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives 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.
- Examiners of GCSE English Literature should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.

- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner’s responsibility to apply their professional judgment to the candidate’s response in determining if the answer fulfils the requirements of the question.
- For AO3, context is information which informs the understanding of a text. Candidate responses should treat it in ways that are suitable to the text, the author and the specific task. It is important that the contextual information provided is directly relevant, rather than being ‘bolt-on’, (general) context that does not illuminate the response to the particular question. Responses to particular questions should select from relevant context to illustrate and develop their interpretation of what is required by the task. The examples in the indicative content section show the link between text, task and context. Points that make these links should be rewarded; general statements which do not support the interpretation should not.

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 2) for first teaching
September 2015

Time: 1 hour 45 minutes

Paper Reference

1ET0/01

Questions and Extracts Booklet

Turn over ►

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PEARSON

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Answer the question on ONE text from Section A and ONE text from Section B.

The extracts for use with Section A are in this question paper.

Section A – Shakespeare	Page
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4(a) and 4(b) – <i>Much Ado About Nothing</i>	10
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6(a) and 6(b) – <i>The Merchant of Venice</i>	14

Section B – Post-1914 Literature	Page
EITHER	
British Play	
7 OR 8 – <i>An Inspector Calls</i> : J B Priestley	16
9 OR 10 – <i>Hobson's Choice</i> : Harold Brighouse	17
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13 OR 14 – <i>Journey's End</i> : R C Sherriff	19
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British Novel	
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17 OR 18 – <i>Lord of the Flies</i> : William Golding	21
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SECTION A–Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

***Macbeth* – from Act 1 Scene 3, lines 128 to 153**

In this extract, Macbeth has just been told that he is to become Thane of Cawdor.

MACBETH

[*Aside*] Two truths are told
As happy prologues to the swelling act
Of the imperial theme. (*To ROSS and ANGUS*) I thank
you, gentlemen. 130

(*Aside*) This supernatural soliciting
Cannot be ill – cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion 135
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.

My thought, whose murder yet is but fantastical, 140
Shakes so my single state of man, that function
Is smothered in surmise, and nothing is
But what is not.

BANQUO

(*To ROSS and ANGUS*) Look how our partner's rapt.

MACBETH

(*Aside*) If chance will have me king, why, chance
may crown me,
Without my stir.

BANQUO

New honours come upon him 145
Like our strange garments – cleave not to their mould
But with the aid of use.

MACBETH

(*Aside*) Come what come may,
Time and the hour runs through the roughest day.

BANQUO

Worthy Macbeth, we stay upon your leisure.

MACBETH

Give me your favour. My dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are registered where every day I turn
The leaf to read them. – Let us toward the king.

150

- 1 (a) Explore how Shakespeare presents the reactions of Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Macbeth reacts to the predictions made by the witches.

Explain the importance of predictions **elsewhere** in the play.

In your answer, you **must** consider:

- how predictions are shown
- the reasons for the predictions.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 1 = 40 marks)

The Tempest – from Act 3 Scene 2, line 7 to 37

In this extract, Stephano and Trinculo mock Caliban.

STEPHANO

Drink, servant- monster, when I bid thee! Thy eyes are almost set in thy head.

TRINCULO

Where should they be set else? He were a brave Monster indeed, if they were set in his tail. 10

STEPHANO

My man-monster hath drowned his tongue in sack. For my part, the sea cannot drown me. I swam, ere I could recover the shore, five- and- thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard. 15

TRINCULO

Your lieutenant if you list: he's no standard.

STEPHANO

We'll not run, Monsieur Monster.

TRINCULO

Nor go neither – but you'll lie like dogs, and yet say nothing neither.

STEPHANO

Moon-calf, speak once in thy life, if thou beest a good moon-calf. 20

CALIBAN

(Very drunk) How does thy honour? Let me lick thy shoe. I'll not serve *him*. He is not valiant.

TRINCULO

Thou liest, most ignorant monster! I am in case to jostle a constable. Why, thou debauched fish, thou, was there ever man a coward that hath drunk so much sack as I today? Wilt thou tell a monstrous lie, being but half a fish and half a monster? 25

CALIBAN

Lo, how he mocks me! Wilt thou let him, my lord?

TRINCULO

'Lord,' quoth he? That a monster should be such a natural! 30

CALIBAN

Lo, lo, again! Bite him to death, I prithee.

STEPHANO

Trinculo, keep a good tongue in your head. If you prove a mutineer – the next tree! The poor monster's my subject, and he shall not suffer indignity.

35

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

- 2 (a) Explore how Shakespeare presents Stephano's relationship with Caliban and Trinculo in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Stephano appears to have power over Caliban.

Explain the importance of the abuse of power **elsewhere** in the play.

In your answer, you **must** consider:

- how the abuse of power is shown
- the reasons for the abuse of power.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 2 = 40 marks)

Romeo and Juliet – from Act 1 Scene 1, lines 165 to 192

In this extract, Romeo tells Benvolio about his feelings.

ROMEO

Alas, that Love, whose view is muffled still, 165

Should, without eyes see pathways to his will!

Where shall we dine? O me! What fray was here?

Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with love.

Why, then, O brawling love, O loving hate, 170

O anything, of nothing first create!

O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick health, 175

Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this.

Dost thou not laugh?

BENVOLIO

No, coz, I rather weep.

ROMEO

Good heart, at what?

BENVOLIO

At *thy* good heart's oppression.

ROMEO

Why, such is love's transgression.

Griefs of mine own lie heavy in my breast, 180

Which thou wilt propagate to have it pressed

With more of thine. This love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke made with the fume of sighs:

Being purged, a fire sparkling in lovers' eyes; 185

Being vexed a sea nourished with loving tears.

What is it else? A madness most discreet,

A choking gall, and a preserving sweet.

Farewell, my coz.

BENVOLIO

Soft! I will go along –

And if you leave me so, you do me wrong. 190

ROMEO

Tut, I have lost myself. I am not here.

This is not Romeo: he's some other where.

3 (a) Explore how Shakespeare presents Romeo's emotions in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Romeo speaks of love.

Explain the importance of romantic love **elsewhere** in the play.

In your answer, you **must** consider:

- how romantic love is presented
- the effect romantic love has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)

***Much Ado About Nothing* – Act 4 Scene 1, lines 255 to 283**

In this extract, Beatrice discusses her concern for Hero with Benedick.

BENEDICK
Surely I do believe your fair cousin is wronged. 255

BEATRICE
Ah, how much might the man deserve of me that would right her!

BENEDICK
Is there any way to show such friendship?

BEATRICE
A very even way, but no such friend.

BENEDICK
May a man do it? 260

BEATRICE
It is a man's office, but not yours.

BENEDICK
I do love nothing in the world so well as you. Is not that strange?

BEATRICE
As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you. But believe me not, and yet I lie not: I confess nothing, nor I deny nothing. I am sorry for my cousin. 265

BENEDICK
By my sword, Beatrice, thou lovest me.

BEATRICE
Do not swear, and eat it.

BENEDICK
I will swear by it that you love me; and I will make him eat it that says I love not you. 270

BEATRICE
Will you not eat your word?

BENEDICK
With no sauce that can be devised to it. I protest I love thee.

BEATRICE
Why, then, God forgive me! 275

BENEDICK
What offence, sweet Beatrice?

BEATRICE

You have stayed me in a happy hour. I was about to protest I loved *you*.

BENEDICK

And do it with all thy heart.

BEATRICE

I love you with so much of my heart that none is left to protest.

280

BENEDICK

Come, bid me do anything for thee.

BEATRICE

Kill Claudio.

- 4 (a) Explore how Shakespeare presents the relationship between Beatrice and Benedick in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Beatrice is concerned about her cousin's reputation.

Explain the importance of reputation **elsewhere** in the play.

In your answer, you **must** consider:

- how reputation is shown
- why reputation is important.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 4 = 40 marks)

Twelfth Night – from Act 1 Scene 1, lines 1 to 31

In this extract, Duke Orsino reveals his emotions.

DUKE ORSINO

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall;
O, it came o'er my ear like the sweet sound 5
That breathes upon a bank of violets,
Stealing and giving odour. Enough! no more;
'T is not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity 10
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute; so full of shapes is fancy
That it alone is high fantastical. 15

CURIO

Will you go hunt, my lord?

DUKE ORSINO

What, Curio?

CURIO

The hart.

DUKE ORSINO

Why so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence;
That instant was I turned into a hart, 20
And my desires, like fell and cruel hounds,
E'er since pursue me.

Enter VALENTINE

(To VALENTINE) How now! what news from her?

VALENTINE

So please my lord, I might not be admitted;
But from her handmaid do return this answer:
The element itself, till seven years' heat, 25
Shall not behold her face at ample view;
But, like a cloistress she will veiled walk,
And water once a day her chamber round
With eye-offending brine; all this to season
A brother's dead love, which she would keep
Fresh 30
And lasting in her sad remembrance.

5 (a) Explore how Shakespeare presents the character of Duke Orsino in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Duke Orsino talks about his love for Olivia.

Explain the importance of love **elsewhere** in the play.

In your answer, you **must** consider:

- how love is presented
- the effect love has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 5 = 40 marks)

The Merchant of Venice – from Act 1 Scene 1, lines 119 to 152

In this extract, Bassanio discusses a loan.

ANTONIO

Well, tell me now what lady is the same
To whom you swore a secret pilgrimage, 120
That you today promised to tell me of.

BASSANIO

'Tis not unknown to you, Antonio,
How much I have disabled mine estate
By something showing a more swelling port
Than my faint means would grant continuance. 125

Nor do I now make moan to be abridged
From such a noble rate – but my chief care
Is to come fairly off from the great debts
Wherein my time something too prodigal
Hath left me gaged. To you, Antonio, 130
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

ANTONIO

I pray you, good Bassanio, let me know it – 135
And if it stand, as you yourself still do,
Within the eye of honour, be assured
My purse, my person, my extremest means
Lie all unlocked to your occasions.

BASSANIO

In my school-days, when I had lost one shaft, 140
I shot his fellow of the self-same flight
The self-same way, with more advised watch
To find the other forth, and by adventuring both
I oft found both. I urge this childhood proof
Because what follows is pure innocence. 145

I owe you much, and, like a wilful youth
That which I owe is lost. But if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both 150
Or bring your latter hazard back again,
And thankfully rest debtor for the first.

- 6 (a) Explore how Shakespeare presents the relationship between Antonio and Bassanio in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Antonio and Bassanio are discussing money.

Explain the importance of money **elsewhere** in the play.

In your answer, you **must** consider:

- why money is important
- the effect of money on the characters.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B – Post-1914 Literature – British Play OR British Novel

Answer ONE question from this section, on EITHER a British Play OR a British Novel.

You should spend about 50 minutes on this section.

BRITISH PLAY

An Inspector Calls: J B Priestley

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

7 Sheila: *[passionately] You're pretending everything's just as it was before.*

In what ways is Sheila important in the play?

You **must** refer to the context of the play in your answer.

**(Total for Question 7 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))**

OR

8 BIRLING: *You'll apologise at once ... I'm a public man –*

INSPECTOR: *[massively] Public men, Mr. Birling, have responsibilities as well as privileges.*

Explore the significance of social position in *An Inspector Calls*.

You **must** refer to the context of the play in your answer.

**(Total for Question 8 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))**

Hobson's Choice: Harold Brighouse

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

9 Willie: *It's like an 'appy dream. Eh, Maggie, you do manage things.*

In what ways does Maggie control the other characters in the play?

You **must** refer to the context of the play in your answer.

**(Total for Question 9 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

10 Hobson: *You can't have Willie Mossop. Why, lass, his father was a workhouse brat.*

Explore the relationship between Hobson and Will in *Hobson's Choice*.

You **must** refer to the context of the play in your answer.

**(Total for Question 10 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

Blood Brothers: Willy Russell

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

11 Mrs Lyons: *They say that if either twin learns that he was once a pair, they will both immediately die.*

What is the significance of superstition in *Blood Brothers*?

You **must** refer to the context of the play in your answer.

**(Total for Question 11 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

12 Mrs Johnstone: *They say I should put them into care, but ... I love the bones of every one of them.*

Explore the importance of the character of Mrs Johnstone.

You **must** refer to the context of the play in your answer.

**(Total for Question 12 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

Journey's End: R C Sherriff

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

13 Osborne: *You'll feel all right in a minute. How's that? Comfortable?*

Stanhope: *Yes. Comfortable. [He looks up into Osborne's face and laughs again.]
Dear old Uncle.*

Explore the relationship between Osborne and Stanhope in the play.

You **must** refer to the context of the play in your answer.

**(Total for Question 13 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation)**

OR

14 Hibbert: *Ever since I came out here I've hated and loathed it.*

In what ways does the war affect the soldiers in *Journey's End*?

You **must** refer to the context of the play in your answer.

**(Total for Question 14 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation)**

BRITISH NOVEL

Animal Farm: George Orwell

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

15 *The next moment he and his four men were in the store-shed with whips in their hands, lashing out in all directions.*

Explore the significance of control in *Animal Farm*.

You **must** refer to the context of the novel in your answer.

**(Total for Question 15 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

OR

16 *Within a few weeks Snowball's plans for the windmill were fully worked out.*

In what ways is the windmill important in the novel?

You **must** refer to the context of the novel in your answer.

**(Total for Question 16 = 40 marks
includes 8 marks for the range appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

Lord of the Flies: William Golding

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

17 *'Shut up,' said Ralph absently. He lifted the conch. 'Seems to me we ought to have a chief to decide things.'*

In what ways is conflict important in *Lord of the Flies*?

You **must** refer to the context of the novel in your answer.

**(Total for Question 17 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

18 *A skinny, vivid little boy, with a glance coming up from under a hut of straight hair that hung down, black and coarse.*

Explore the importance of Simon in the novel.

You **must** refer to the context of the novel in your answer.

**(Total for Question 18 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

Anita and Me: Meera Syal

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

19 *I want to be someone else in some other place.* (Meena)

In what ways does Meena want to belong in *Anita and Me*?

You **must** refer to the context of the novel in your answer.

**(Total for Question 19 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

20 *Sam Lowbridge, the wild boy of the yard ...*

Explore the significance of Sam Lowbridge in the novel.

You **must** refer to the context of the novel in your answer.

**(Total for Question 20 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

The Woman in Black: Susan Hill

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

21 *He was a big man, with a beefy face and huge, raw-looking hands.*

Explore the importance of Samuel Daily in *The Woman in Black*.

You **must** refer to the context of the novel in your answer.

**(Total for Question 21 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

22 *Behind me, out on the marshes, all was still and silent; save for that movement of the water, the pony and trap might never have existed.*

Explore the significance of isolation in the novel.

You **must** refer to the context of the novel in your answer.

**(Total for Question 22 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

**TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS**

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Sources:

Longman School Shakespeare Macbeth, Shakespeare, Pearson Education Ltd
The Tempest, Pearson Education Ltd Longman School
Romeo and Juliet, Shakespeare, Pearson Education Ltd Longman School
Much Ado About Nothing, Shakespeare, Penguin Education Ltd
Twelfth Night, Shakespeare, Penguin Longman School
The Merchant of Venice, Shakespeare, Pearson Education Ltd
An Inspector Calls, JB Priestley, Pearson Education Ltd Heinemann
Hobson's Choice, Harold Brighouse, Samuel French Ltd
Blood Brothers, Willy Russell, Methuen Drama, 2001
Journey's End, RC Sheriff, Penguin Classics 2000
Animal Farm, George Orwell, Heinemann, 1972
Lord of the Flies, William Golding, Faber and Faber Edition, 2012
Anita and Me, Anita Syal, Harper Perennial, 2004
The Woman in Black, Susan Hill, Vintage 1998

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Surname		Other names	
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Pearson Edexcel
Level 1/Level 2
GCSE (9–1)

Centre Number

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Candidate Number

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English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 2) for first teaching September 2015 Time: 1 hour 45 minutes	Paper Reference 1ET0/01
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You must have: Questions and Extracts Booklet (enclosed)	Total Marks
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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question on **one** text from Section A and **one** text from Section B.
- You should spend about 55 minutes on Section A.
- You should spend about 50 minutes on Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- The marks available for the accuracy of your writing are clearly indicated.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A – Shakespeare

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number: Question 1 Question 2 Question 3
 Question 4 Question 5 Question 6

Area for writing answers, consisting of 20 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large central area with horizontal dotted lines for writing.



Lined writing area with horizontal dashed lines.

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TOTAL FOR SECTION A = 40 MARKS



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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS



Paper 1 Mark scheme

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

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

Section A - Shakespeare

Question Number	Indicative content	
1 (a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the reactions of Macbeth.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • his reactions to the announcement that he is now the Thane of Cawdor, for example, questioning, doubting, weighing up and seeking to justify: 'This supernatural soliciting/ Cannot be ill - cannot be good' • the ambiguity of his words to illustrate his confusion: 'nothing is/ But what is not'; 'Cannot be ill - cannot be good.' The expressions could indicate confusion between the world Macbeth thinks of as real and the world of dreams: a confused mind • how Macbeth is obsessed with the predictions; his soliloquy emphasises his curiosity with what his future may hold and his questioning shows his confusion: 'Why hath it given me earnest of success,/ Commencing in a truth?' • how Macbeth begins to consider the possibility of 'murder'; however, it terrifies him and makes his 'seated heart knock at [his] ribs' and makes him have 'horrible imaginings' • reference to how Shakespeare uses language to illustrate the impact of the predictions on Macbeth through the use of dramatic and metaphorical images: 'horrid image doth unfix my hair' • how Macbeth believes in fate dictating whether he becomes King: 'If chance will have me king... Without my stir.' <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>1 (b) Macbeth</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of predictions elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of the text (AO1):</p> <ul style="list-style-type: none"> • the opening of the play – the witches and their predictions suggest they have the ability to change the natural order and foresee the future: the battle being ‘lost, and won’ and how they will ‘meet with Macbeth.’ • the predictions are deliberately confusing: ‘fair is foul, and foul is fair’ • Lady Macbeth’s belief in the predictions: ‘and shalt be what thou art promised’ • Macbeth’s meeting with the witches in Act 4 Scene 1 and their predictions • the closing battle scene in Act 5 where the predictions come true. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • beliefs about witchcraft and the supernatural at the time Shakespeare wrote the play: the predictions and the ability to alter and influence situations • power of evil. At that time people viewed witches and their craft as a force that challenged religion • inciting the murder of a king went against the belief that kings were God-appointed: ‘Divine Right of Kings’ and the superstition associated with regicide. <p>Reward all valid points.</p> <p>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.</p>

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 (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Stephano's relationship with Trinculo and Caliban.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • how Stephano calls Caliban his 'servant monster' and 'moon-calf', showing his lack of respect and how he feels socially superior • the way Caliban calls Stephano 'my lord'; he is flattered by Caliban's 'foot-licking' and subservient manner • how Trinculo wishes to be equal to Stephano in his control of Caliban: 'you'll lie like dogs, and yet say nothing neither' • Stephano's use of a list of three when dictating the role Caliban will have on the island, 'thou shalt be my lieutenant, monster or my standard', and his use of imperatives to show his control: 'Tell not me', 'Drink, servant monster, when I bid thee', 'drink to me' • the use of the possessive pronoun 'my' to illustrate how Stephano considers himself above Trinculo and Caliban • how Stephano challenges Trinculo and commands he 'keep a good tongue' and threatens him with 'the next tree' if he were to 'prove a mutineer.' <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that consider the importance of the abuse of power elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Antonio abuses his power by overthrowing his brother, Prospero • Prospero’s abuse of power to create the tempest and putting lives at risk • Prospero takes control of the island, imprisoning Sycorax in a tree, reducing Caliban to a subservient role and controlling Ariel • Prospero keeps Miranda in ignorance in order to fulfil his plans • master-servant relationships dominate the play and often demonstrate the abuse of power: Prospero and Caliban; Prospero and Ariel; Alonso and his nobles; the nobles and Gonzalo; Stephano, Trinculo, and Caliban. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • the colonisation of the ‘New World’ by European countries to impose European ideology and philosophies • new lands and their inhabitants were subjugated and exploited by these new rulers • kingship and the right to rule also reflects the fears about any instability in England and Europe with regard to the royal succession. <p>Reward all valid points.</p> <p>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.</p>

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 (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Romeo's emotions.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Romeo's reluctance to talk to Benvolio because it 'doth add more grief to too much of mine own' • a list of oxymorons to illustrate his confusion: 'Feather of lead', 'O loving hate' • the use of metaphorical imagery to convey his sadness: 'Love is a smoke', 'a fire sparkling in lovers' eyes' • the use of over-exaggerated and melodramatic language to illustrate his mixed emotions • how Romeo feels so strongly about Rosaline: 'This love feel I, that feel no love in this' • how Romeo is distracted by love and feels he has lost his identity: 'This is not Romeo: he's some other where.' <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>3 (b) Romeo and Juliet</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of romantic love elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • romantic love is one of the play’s central themes; the opening prologue introduces the play and the ‘star-crossed lovers’ • how love is described in terms of religion, in the sonnet when Romeo and Juliet first meet at the Capulet ball: ‘And palm to palm is holy palmers’ kiss’, ‘Thus from my lips, by yours, my sin is purged’ • love is described as enchanting: ‘Alike bewitched by the charm of looks’ • Juliet’s attitude to love contrasts with Romeo’s romantic view of love: ‘O swear not by the moon, th’ inconstant moon’ • Paris’ love for Juliet could be considered romantic, ‘doting’ and ‘loving’ • romantic love is questioned by Mercutio and he tries to convince Romeo to view love as a simple matter of sexual appetite: ‘when maids lie on their backs’, ‘If love be rough with you, be rough with love’. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • arranged marriages were commonplace, especially for wealthy families; children were used as pawns in enriching social and economic positions - Paris is a close kinsman of the prince • the tradition of asking parents for their daughter’s hand in marriage • daughters were expected to do as they were told, otherwise, they could have been sent to a ‘nunnery’. <p>Reward all valid points.</p> <p>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.</p>

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 (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Beatrice and Benedick.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Benedick’s concern and support for Beatrice and the use of questions: ‘Is there any way to show such friendship?’ • Benedick’s declaration of his feelings: ‘I do love nothing in the world so much as you’ • Beatrice’s acknowledgement of her feelings: ‘I was about to protest I loved <i>you</i>’ • the repetition of ‘love’ by both Benedick and Beatrice • the rapid fire and witty responses illustrate the flirtatious interplay of the characters • the use of the imperative when Beatrice commands Benedick to ‘Kill Claudio’. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>4(b) Much Ado about Nothing</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of reputation elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the aborted wedding ceremony, in which Claudio rejects Hero, accusing her of infidelity and publicly shaming her in front of her father, thereby destroying her reputation • Leonato speaks of Hero's loss of reputation as an indelible stain from which he cannot distance himself, no matter how hard he tries: 'O she is fallen / Into a pit of ink' • Benedick challenges Claudio to a duel to defend Hero's reputation: 'You are a villain' • Hero was advised to fake her death by the Friar in order to regain her reputation • Claudio defends Hero's reputation: 'I have drunk poison whiles he uttered it', regretting that he had wrongfully accused her. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • the play explores how a woman's reputation was, for women of a higher social standing, based upon her virginity and chaste behaviour • for a woman to lose her reputation by having sexual relations before marriage meant that she would lose all social standing and her family would be disgraced • for men reputation depended on male friendship alliances and was more military in nature. Men could defend their reputation, and that of their family, by fighting in a battle or a duel. <p>Reward all valid points.</p> <p>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.</p>

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 (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Duke Orsino.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Duke Orsino is temperamental: after initially asking for more music, he has no 'appetite'; previously it had been 'like the sweet sound/ That breathes upon a bank of violets' • he is frustrated in his courtship of Olivia: 'Enough! no more', 'Tis not so sweet now' • Orsino is obsessed with Olivia, who keeps refusing him. He is desperate to hear what she has to say in his exclamatory sentence and question: 'How now! What news from her?' • Valentine reminds him that Olivia does not wish to communicate with him 'but from her handmaid do return his answer' • use of hyperbolic and metaphorical language to show his self-pity: 'I turned into a hart' • Orsino fears that his love is hopeless because Olivia is in mourning for her brother and she has vowed that everyone 'shall not behold her face' for another seven years. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>5(b) Twelfth Night</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of love elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the way many of the characters view love as a kind of curse, a feeling that attacks its victims suddenly and disruptively; Olivia describes love as a ‘plague’ from which she suffers terribly • the metaphors contain an element of violence, further painting the love-struck as victims of some random force in the universe • Viola sighs unhappily that ‘My state is desperate for my master’s love’. This desperation has the potential to result in violence: when Orsino threatens to kill Cesario because he thinks that Cesario has ‘forsaken’ him to become Olivia’s lover • Malvolio, who has pursued Olivia, must ultimately face the realisation that he is a fool, socially unworthy of his noble mistress • Antonio is in a more difficult situation with his apparently sexual attraction to Sebastian. Love cannot conquer all obstacles. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • the play challenges the social and religious attitudes to marriage, relationships and gender roles of the time • there was a strict code of behaviour: while Olivia, in her position as Countess, could feel at liberty to pursue an attractive page boy, Malvolio, because of his status as a servant, committed a breach of etiquette in trying to ‘court’ Olivia • women were expected to be under the protection of the males of their household. <p>Reward all valid points.</p> <p>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.</p>

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 (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Antonio and Bassanio.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Bassanio repeatedly explains how much he is indebted to Antonio: 'To you, Antonio/ I owe the most', 'I owe you much' • there is a contrast between Antonio's mood and Bassanio's excitement and determination to win the love of Portia • Antonio uses a list of three to offer his friend anything: 'My purse, my person, my extremest means' to help him • their friendship could be viewed negatively by questioning Bassanio's requests for further loans and Antonio's unquestioning desire to help his friend • Bassanio's use of narrative and metaphorical language to persuade Antonio: 'in my school-days, when I had lost one shaft' • the language reflects the balance of power in their friendship; Bassanio describes his childhood experience as 'pure innocence'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>6(b) The Merchant of Venice</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of money elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Shylock’s usury is his only means of creating wealth and security; the bonds he issues give him power over those who have abused him, leading to his obsessive desire to protect and maintain his wealth and well-being • Jessica, who understands the importance of money to Shylock, steals from him in order to elope with Lorenzo, a Christian, ruining her relationship with her father • to Shylock money is more important than human life: his attempts to kill Antonio, ‘The pound of flesh which I demand’; his desire that Jessica should be dead and his money and jewels returned, ‘I would my daughter were dead at my foot’ • Antonio suffers because of Bassanio’s reckless spending; he is taken to court by Shylock and his life is threatened • Portia’s financial status means that she is relentlessly pursued by suitors. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the presentation of Shylock as a moneylender and the anti-Semitic attitudes of the time • the understanding of the position of the Jewish population and how Shylock has to depend on usury for financial security unlike other Venetians who were mostly Christians • Venice was a centre of trade and bargaining, leading to the concept of the ‘bond’ and its consequences. <p>Reward all valid points.</p> <p>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.</p>

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 (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>The indicative content is not prescriptive. Reward responses that explore the significance of social position in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Sheila comes from a wealthy background and is representative of her social class. Her engagement to Gerald opens the play and introduces us to the main characters • she demonstrates concern over the news of Eva Smith’s suicide, and she is the first among the Birlings to express remorse for her involvement in it: ‘it was my fault’ • throughout the play, she warns her mother against presumptuously putting up ‘walls’ between themselves and the less fortunate • she is the first to realise Eric’s and Gerald’s part in the events. Significantly, she is the first to wonder who the Inspector really is, saying to him, ‘wonderingly’, ‘I don’t understand about you.’ She warns the others: ‘he’s giving us the rope - so that we’ll hang ourselves’ and, near the end, is the first to consider whether the Inspector may not be real • she becomes angry and frustrated with her parents for trying to pretend that nothing much has happened: ‘it frightens me the way you talk,’ she cannot understand how they have not learnt from the evening in the same way that she has • at the end of the play, Sheila is much wiser. She can now judge her parents and Gerald from a new perspective, but the greatest change has been in her. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • it was a time of growing social awareness. Sheila represents the younger generation who were open to social change; she echoes Priestley’s message about the consequences of failing to recognise social responsibility • Sheila’s treatment of Eva, having her fired, is shallow and spiteful simply because Eva is from a lower social order. Sheila abuses her social position • being young, Sheila is capable of learning from her and her family’s mistakes: her understanding of the plight of Eva Smith, and those like her, holds hope for the future. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>8. An Inspector Calls</p>	<p>The indicative content is not prescriptive. Reward responses that consider how Sheila is important in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the Birlings use their social position and influence immorally, in disempowering and worsening the position of a girl from a lower class • Arthur Birling has married a woman who is his 'social superior'; he is the head of a privileged family with wealth and status and is hoping for a 'knighthood'. He uses his position in an attempt to intimidate and control the Inspector • as the owner of the factory, Birling uses his position to force Eva Smith out of her job when she leads a faction of workers in demanding a pay rise; Eva is used by men in power including Alderman Meggarty, Gerald and Eric • Sheila, in a bad temper, uses her social status and her family's reputation to have Eva fired from Milwards; • Mrs Birling uses her influence in the Women's Charity Organisations to deny Eva monetary aid because she called herself 'Mrs Birling' • the engagement of Sheila and Gerald would mean a merger of two businesses, giving Mr Birling greater social status and an advantage in business • the Inspector uses his position as a police inspector to challenge and control the main characters. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the play demonstrates the corruption implicit within a capitalist economy in which wealth, status and influence are concentrated in a small portion of the population. The few wealthy people at the top maintain the social hierarchy in order to retain their high position and power • the play was written towards the end of the Second World War, but set before the outbreak of the First World War, allowing the audience to reflect upon the necessity of social change • Priestley advocates a socialist viewpoint through the character of the Inspector. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>9. Hobson's Choice</p>	<p>The indicative content is not prescriptive. Reward responses that consider how the character of Maggie controls other characters in the play <i>Hobson's Choice</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Maggie represents a woman who is born before her time; she has a modern way of thinking and spends the entire play breaking away from convention. Her modern spirit reveals itself in a way that shows that she knows her own mind and takes charge of any situations • Maggie controls her father by the way she runs the house and is responsible for running the business: '<i>Dinner's at one, remember</i>' • she controls her sisters because they depend on her for providing a stable domestic atmosphere; she assumes the role of 'mother' • Maggie is an assertive character and organises Will's life. She orchestrates their marriage, instructing Will to arrange for the banns to be read to which he replies: 'I'm hardly used to the idea yet'. She organises for him to stay at Tubby's when Will tells her he is afraid of Ada's mother and does not want to upset her • Maggie is able to trick Hobson into paying marriage settlements on his two younger daughters, freeing them from his tyranny • Maggie saves Hobson from himself by marrying Will and supporting him in taking over complete control of the business: '<i>Mossop and Hobson</i>'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Maggie goes against the social conventions of the time the play is set. Men were widely assumed to be master of the house and business, although the ideas of equality between the sexes were gaining ground • Maggie illustrates the changing nature of society and the way the younger generation were beginning to be more independent, assertive and able to run a house and a business • marriage was seen as an essential part of a woman's life at this time and Maggie's insistence that Will marry her conforms to this social expectation. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>10. Hobson's Choice</p>	<p>The indicative content is not prescriptive. Reward responses that explore the relationship between Hobson and Will Mossop in <i>Hobson's Choice</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Hobson's words and actions towards Will are almost always negative and confrontational. Hobson is an established businessman, pompous and self-assured; Will is Hobson's bootmaker, uneducated and with low self-esteem: 'I'm not ambitious that I know of' • Hobson is used to being in control of all those around him. We see an obsequious side to his character when speaking to Mrs Hepworth and his misreading of the situation with Will • when Maggie announces her intention to marry Will, Hobson becomes enraged and attempts to beat Will with a belt: 'you'll get a leathering'. Will stands up for himself against Hobson, and then allows Maggie to educate him so that he eventually takes Hobson's custom • Hobson's alcoholism and downfall change his relationship with Will; initially Hobson calls him 'lad' and by the end of the play refers to him by his name • at the start of the play Hobson is in control; by the end of the play he has lost control of his three daughters, his shop, his health and his wealth. Will has grown to be a successful businessman, in complete contrast to the timid, uneducated, young man working at the lowest level of the shop. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • class distinction is clearly an issue for Hobson. There is an obvious difference between the two men: Hobson has class and education, whilst Will does not, but this does not deter Will, seeking a better future, with encouragement from Maggie • Will and Maggie are representative of the younger generation working as a team with a more balanced relationship within their marriage and business • alcoholism was a common problem in inner cities in late Victorian society, partly because of the cheapness of alcohol. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>11. Blood Brothers</p>	<p>The indicative content is not prescriptive. Reward responses that explain the significance of superstition in <i>Blood Brothers</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • each of the major characters is presented as being trapped and plagued by various kinds of misfortune and bad luck • the Narrator, who plays an integral part in the play, could be interpreted as the devil or bogeyman, following Mickey, Eddie and Linda around and taunting their mothers: 'Now you know the devil's got your number,' in this manner controlling the main characters and making the events come to pass. The 'kids,' believe in the bogey man, and incorporate him into their games: 'will he get me, mummy?' • the number seven is associated with superstition; at the beginning of the play Mrs Johnstone has seven children, the gaps within the play are seven years long and Mickey is sentenced to seven years because of an armed robbery. The number seven occurring in these places could be linked to the Seven Deadly Sins and the deaths of Mickey and Edward • Mrs Johnstone is very superstitious, although she denies it: 'There's shoes upon the table an' a joker in the pack, the salt's been spilled and the looking glass cracked, there's one lone magpie overhead'. These superstitions eventually come true • superstition could also explain why Mrs Lyons keeps Edward away from Mickey: 'They say...they say that if either twin learns that he was once a pair they will both immediately die'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Russell seems to be asking us to consider whether superstition, fate or destiny control our lives or whether we are controlled by the way we are educated and live • the majority of the bad luck involved in the play revolves around the disparity within the class system, suggesting that the lower classes are more superstitious • the attitudes to superstition differ between adults and children; for the children it is a game whereas for the adults it is a serious concern. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>12. Blood Brothers</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of the character of Mrs Johnstone.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Mrs Johnstone is a central character in the play; she is 25 years old at the start of the play and has already had seven children. She is the catalyst for what happens in the play • she is the moral compass of the play as she instinctively knows what is right and wrong. She refuses Mrs Lyons' attempts to bribe her, showing that she values people above money and only agrees under extreme pressure to give Mrs Lyons one of her children • she is poor and trapped by poverty. She finds it very difficult to care for her children and this is ultimately the reason that she gives Edward away to Mrs Lyons • despite being a kind and loving mother she finds it hard to discipline her children and keep them under control. When Sammy burns the school down, instead of scolding him, she casually jokes that it was the school's fault for letting 'the silly gits play with magnesium' • she is uneducated and does not value intellectual or academic pursuits. She lacks concern for the education of her children, taking little interest when either Mickey or Sammy is suspended from school • she has a fatalistic attitude: 'what will be will be'. She does not really concern herself with causes or explanations of the events in her life, instead accepting them as they happen. She rejoices in her relocation by the council. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Mrs Johnstone is used to illustrate a divided society by her giving Edward to Mrs Lyons • the play illustrates that money and influential connections are necessary to become successful • Mrs Johnstone's love of 'dancing' is a love of escape from her everyday life and highlights the pop culture of the time period, where cinema and dancing were available to all classes. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>13. Journey's End</p>	<p>The indicative content is not prescriptive. Reward responses that explore the relationship between Osborne and Stanhope in <i>Journey's End</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Osborne and Stanhope are both from the wealthy upper class and hold the position of officers. They understand each other since they have common interests - cricket and rugby and Osborne affectionately calls Stanhope 'old chap' • they have formed a strong friendship and Osborne has gained the nickname 'Uncle', which shows the respect the soldiers have for him and illustrates the softer side of Stanhope. Osborne makes it clear that Stanhope is an exceptional soldier and the respect he has for him: 'I love that fellow. I'd go to hell with him' • Osborne does not take offence at anything Stanhope says or does, especially when Stanhope is drunk: 'Come and lie down and go to sleep' • Osborne is a positive and caring person, 'putting his hand gently on his shoulder'. He respects others who try to do their job to the best of their ability • Stanhope trusts Osborne with his insecurities; he opens up to him about the effect the war has had on him • Stanhope's reaction to Osborne's death illustrates how much he relied on their friendship and how lost he is without him: 'You think there's no limit to what a man can bear?', 'The one man I could trust – my best friend'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the play illustrates the impact war and living in the trenches had on the men, how they fought and the close friendships they formed • the proximity of death led to heightened emotions of fear and bewilderment which were exacerbated by the conditions in the trenches – men turning to alcohol • the First World War setting shows how trench warfare was the dominant feature of the fighting. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>14. Journey's End</p>	<p>The indicative content is not prescriptive. Reward responses that show how war affects the soldiers in <i>Journey's End</i>.</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the play illustrates the psychological impact of war on the soldiers: Trotter's 'coping method' is to cross off circles to 'make the time pass by'; Hibbert feigns illness and Stanhope has a drinking problem • Raleigh becomes a changed man within days: war-wearied, beaten and horrified • the obsession with food, together with public schoolboy conversation, distances the men from the horrors of the trenches • men do not usually change their clothing or wash at the Front Line: 'we never undress when we're in the line' • soldiers endure the tedium and uncertainty of waiting for something to happen: 'we are, generally, just waiting for something. When anything happens, it happens quickly. Then we just start waiting again' • the deaths of Osborne and Raleigh impact upon the other soldiers/officers, particularly Stanhope, who as a result of the war loses his determination to continue fighting. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • coping mechanisms were a survival strategy for the men in the First World War • Sherriff portrays the alcoholism that affected many soldiers involved in the war • men of all social classes were affected by the war. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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

British Novel

Question Number	Indicative content
15. Animal Farm	<p>The indicative content is not prescriptive. Reward responses that explore the significance of control in <i>Animal Farm</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Mr Jones controls Manor Farm, based on the idea that human control of animals is the natural order of things: ‘Man serves the interest of no creature except himself’ • Napoleon and the pigs control Animal Farm with the claim that they are fighting for animals against evil humans as ‘Man is the only real enemy’; Squealer threatens the animals with Jones’s return and uses the mantra: ‘Four legs good, two legs bad’ • Napoleon develops totalitarian control once he defeats Snowball: ‘At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn’ • the pigs control the working conditions and extend the working week to include ‘Sunday afternoons’ • the creation of the Seven Commandments to control the animals and provide rules to follow; the final abuse of control by the pigs in the alteration of the Seven Commandments: ‘All animals are equal, but some animals are more equal than others’ • Napoleon prefers to work behind the scenes to build his power by secrecy and deception, while Snowball devotes himself to winning popular support through his ideas and his eloquence. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the abuse of the pigs’ control is similar to when Stalin hunted down and killed Trotsky, creating a dictatorship • the pigs represent the leaders who, thanks to intimidation, propaganda and a reign of terror, achieve total control, making the animals’ lives more miserable than they had been under Jones • the dystopian nature of the novel shows that the revolution and subsequent control by Napoleon have not only failed but destroyed many of its central characters. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>16. Animal Farm</p>	<p>The indicative content is not prescriptive. Reward responses that explain the importance of the windmill in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Snowball wants to build a windmill to develop the farm, but Napoleon on principle hates Snowball's idea so much that he 'urinated over the plans and walked out without a word'. The windmill creates a rift between the animals: 'the whole farm was deeply divided on the subject'. Later on, Napoleon quickly adopts Snowball's plans, revealing his manipulative character • Squealer argues that the windmill will create a 'three-day week', whilst Napoleon feels they need to focus on producing food for a 'full manger'. Benjamin does not endorse either pig as he believes 'windmill or no windmill, life will go on as it always had gone on – that is, badly' • the windmill symbolises the pigs' manipulation of the other animals for their own gain by making them undertake backbreaking labour; Boxer determines to 'work harder', which results in his death • the windmill is also a symbol of technological progress, as according to Snowball the machines 'would do their work for them while they grazed at their ease in the fields' • the pigs' declaration that Snowball is responsible for the windmill's first collapse constitutes psychological manipulation: 'Snowball has done this thing!'. This prevents the other animals from doubting the pigs' abilities and unites them against a supposed enemy • the ultimate conversion of the windmill to commercial use is one more sign of the pigs' betrayal of their fellow animals. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the windmill represents the enormous modernisation projects undertaken in Soviet Russia after the Russian Revolution • the windmill represents an important promise made by Stalin. The peasants and the labourers were promised better lives just as the animals were • the windmill represents the rift between Stalin and Trotsky, which led on to the totalitarian regime of Soviet Russia. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>17. Lord of the Flies</p>	<p>The indicative content is not prescriptive. Reward responses that explain the importance of conflicts in <i>Lord of the Flies</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the novel takes place at a time of conflict. The boys are on the island because the plane that is evacuating them from an unspecified nuclear war has crashed • conflict is introduced through the rivalry of the 'choir' and the other boys on the island. The naming of the choir as either the 'army' or the 'hunters' suggests future conflict between the boys • when Roger starts throwing stones at the 'littluns', it symbolises the innate potential of some boys for conflict and violence • the story explores the conflict between civilisation and savagery through the novel's two main characters: Ralph, the protagonist, who represents order and leadership; and Jack, the antagonist, who represents savagery and the desire for power • conflict manifests itself in acts of extreme violence, such as the deaths of Simon and Piggy. This is significant as it symbolises the breakdown of civilisation without rules or adults • there are different reasons for conflict throughout the novel: Piggy is victimised by the other boys because of his accent, class and physical appearance; Simon is viciously attacked because he is different. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • conflict is attractive to the boys, especially for the boys who form Jack's 'Hunters'. Golding creates a microcosm of a violent society • the author lived through World War II, experiencing the devastation that was caused by conflict • <i>Lord of the Flies</i> is an allegorical novel, and many of its characters signify the conflict between opposing aspects of humanity. Ralph represents order, leadership, and civilisation. Piggy represents the scientific and intellectual aspects of civilisation. Jack represents unbridled savagery and the desire for power and he gradually uses conflict to achieve his goals. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>18. Lord of the Flies</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of Simon in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Simon is important as he is different from the other boys; he is imaginative and sensitive; he sees buds on the bushes 'like candles'; he works for the good of others and stays with Ralph to make the shelters when the others go off to play • he is physically weaker than the other boys and is victimised because of it; he is a 'skinny, vivid little boy, with a glance coming up from under a hut of straight hair' • he seems able to see the future and is the first to suggest that it wasn't a good island and tells Ralph 'you'll get back to where you came from' • he is important because he is the most perceptive about the 'beast': 'maybe there is a beast...What I mean is... maybe it's only us' and is killed just as he is about to reveal the truth • he has a 'secret place in a clearing full of flowers and butterflies', and is sufficiently at one with the jungle and nature and this is where he communes with the 'Lord of the Flies' • Simon's close relationship with nature carries on after his death: 'the waves turned the corpse gently in the water... Simon's dead body moved out towards the open sea.' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Simon represents natural human goodness and can be seen as a 'Christ-like figure' • Simon arrives at the moral truth and the other boys kill him sacrificially. Simon's conversation with the 'Lord of the Flies' also parallels the confrontation between Jesus and the devil during Jesus' forty days in the wilderness, as told in the Christian Gospels • the forest glade in which Simon sits symbolises the loss of innocence. At first, it is a place of natural beauty and peace, but when Simon returns later in the novel, he discovers the bloody sow's head, a powerful symbol of innate human evil disrupting childhood innocence. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>19. Anita and Me</p>	<p>The indicative content is not prescriptive. Reward responses that show the ways in which Meena wants to belong in <i>Anita and Me</i>.</p> <p>Responses may include:</p> <p>Interpretation of the text (AO1):</p> <ul style="list-style-type: none"> • Meena’s physical appearance means that she does not feel she belongs: her mother is slim and graceful, whereas Meena is plump; the colour of her skin means that she does not fit in with the other ‘wenches’; she gets Anita to make her up using lots of face powder to make her look paler, but it does not have the desired result • Meena tries to be more of a ‘Tollington wench’ but she is ‘too Indian to be a real Tollington girl’ and ‘too mouthy, clumsy and scabby’ to be Indian; outside the house she adopts a broad West Midlands accent • she prefers to dress like the others rather than in her ‘beautiful Indian saris’; she lets Anita lead her astray • the lack of belonging is emphasised at various points, for example, Meena is aware how her family do not belong: ‘...as if I had been punched in the stomach. My legs felt watery and a hot panic softened my insides to mush’ • when Meena discovers, right at the end, that there is another Indian, ‘Harinder P. Singh’, living in the ‘Big House’, she and her family are delighted. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Tollington is a fictional small town in the West Midlands. The area is an ex-mining village. Following the pit closure, there are few jobs and the area is generally poor. It is a traditional white working class area, but only the women can get work, which leads to a change in social status • the area is predominantly white; Meena and her family think that they are the only non-white people in the village. There was a lot of immigration at the time, including many Sikh families like Meena’s • Britain in the 1960s was very different as there were fewer people from ethnic minorities in towns and villages, so those who did live there were seen as ‘outsiders’ and many saw them as coming into this country taking their jobs away. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>20. Anita and Me</p>	<p>The indicative content is not prescriptive. Reward responses that consider the significance of Sam Lowbridge in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Sam’s anti-social behaviour gradually becomes more serious and sinister: the introduction of Sam as ‘the wild boy of the yard’ and later as ‘the Yard’s Bad Boy’ and his ‘vendetta’ against Butch, the dog • his racist outburst during the filming of the television report gradually undermines Meena’s view of Sam as a ‘hero’ • Meena observes Sam and his gang acting inappropriately towards the girls during their ‘invasion’ of the local park: ‘Their intimacies unsettled me’ • when we see Sam and Meena at the shooting range, it presents a positive impression of Sam; when Tracey asks for Meena’s help to ‘save’ Anita from Sam, this provides a negative view of Sam • Sam highlights the racism in Tollington: ‘If you want a nigger for a neighbour, vote Labour!’; his behaviour at the fete is racist and his attack on Rajesh Bhatra is vicious • Meena’s mother mentions Sam as an example of ‘the worst’ in English culture ‘swearing’ and ‘urinating in telephone boxes’. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Sam embodies the gang culture of ‘Mods and Rockers’ at the time with their ‘mopeds’ and skin-head appearance • Meena is initially impressed by Sam’s ‘bad boy’ reputation which, in addition to Anita, leads her to become closer to English culture and move away from her home culture; this makes her less respectful to her parents • Sam represents the growing resentment by the unemployed of 1960s/70s Britain to what they saw as the immigrant population taking their jobs. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>21. The Woman in Black</p>	<p>The indicative content is not prescriptive. Reward the responses that explore the importance of Samuel Daily in <i>The Woman in Black</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Samuel Daily is described as a ‘country bumpkin’ but is ‘well enough spoken’; he is successful and not embarrassed by his wealth • Samuel Daily offers Arthur advice about his work at Eel Marsh House: ‘you’re a fool if you go on with it’ • although Arthur initially dismisses Samuel Daily, he becomes Arthur's greatest ally. He is loyal and keeps an eye out for Arthur even when Arthur is unaware that he needs watching over. He even lends him Spider, the dog • he does not try to change Arthur's plans; he does not tell him that he cannot go back to Eel Marsh House • when Arthur is at his lowest, Samuel is his saviour: ‘I found myself lying, propped up on the couch in the morning room, with the large, red, concerned face of Mr Samuel Daily looming over me’ • Samuel Daily acts as Arthur’s emotional support and lifeline and, after Arthur’s return to London, Samuel Daily becomes his son’s godfather and visits often. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the story is in the form of the classic Gothic ghost story genre, in which the narrator is drawn into the narrative and is influenced by the supernatural events. Samuel Daily provides a rational voice • Samuel Daily is part of the Gothic convention as he is an important member of an isolated village community in which there is an unspoken understanding about past events, not shared by outsiders such as Kipps • the historical setting is not precise but suggests the changes around the turn of the 19th to 20th century: Samuel has a ‘shining, capacious and plush’ car and travels by steam train. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>22. The Woman in Black</p>	<p>The indicative content is not prescriptive. Reward responses that consider the significance of isolation in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Eel Marsh House represents both physical and emotional isolation from the real world: 'Minutes later, they were receding across the causeway, smaller and smaller figures in the immensity and wideness of marsh and sky' • the empty and lonely surroundings at Eel Marsh House have an impact on Kipps: 'But for today I had had enough... enough of monotonous grayness, enough of this gloomy old house' • Hill describes the house and setting to give them an isolated feel: 'I must have a candle, some light, however faint and frail, to keep me company' • the fear of the narrator is enhanced by the description of the isolated land surrounding Eel Marsh House: 'out on the marshes, all was still and silent; save for that movement of the water, the pony and trap might never have existed' • Jennet cannot find peace as a ghost and continues with the cycle of alienation and isolation even in death • when Kipps finally gets back to London and a semblance of normal life, he finds himself emotionally isolated, even though he is with his new family, as he can never share with them the horrors he has experienced. <p>Relationship of text and context (AO3):</p> <ul style="list-style-type: none"> • the use of an isolated setting conforms to the traditional Gothic ghost story tradition • the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and belief in ghosts still exerted a powerful influence in an isolated village community • the isolated nature of the village and Eel House reflects the widening disparity of the industrial towns of Victorian Britain between the poorer countryside communities. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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 (32 marks)	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

