

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 character of Lady Macbeth as being in control.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • her attitude, e.g. dismissive, fearless, commanding, lack of remorse • use of imperatives to reveal her authority, e.g. 'Give me the daggers!' • reference to 'a painted devil' reinforces her evil nature • not really in control as naïve about the consequences, e.g. 'little water clears us of this deed: how easy is it then!' • reference to how Shakespeare reveals character through the use of images/colour, e.g. Lady Macbeth uses 'white' to describe Macbeth's lack of courage • Lady Macbeth tries to shame Macbeth, so she uses this to control him. <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 conflict elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • internal conflict, e.g. Macbeth struggling with the idea of killing Duncan, 'He's here in double trust.' – guilt versus ambition. Lady Macbeth's conscience sends her mad • external conflict, e.g. battles at the end of the play • conflict between order/disorder – good versus evil, fate/witches /supernatural forces • conflict between Macbeth/Lady Macbeth, e.g. when he refuses to go through with killing Duncan, 'We will proceed no further in this business.' • fight between love and ambition. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • beliefs about supernatural/witches at the time of writing: influence of these on conflicts, e.g. between Macbeth and Lady Macbeth • attitude to killing a king (regicide) would horrify Shakespeare's audience: 'Divine Right of Kings' doctrine should preclude conflict • questions about kingship also reflect the instability of the line of succession with regard to the English royal family, a possible source of conflict. <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.
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Question Number	Indicative content	
2(a) The Tempest	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Prospero's relationships with Miranda and Ariel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> aggressive/cruel/threatening, e.g. 'If thou more murmur'st' appreciative/using flattery, e.g. 'Fine apparition! My quaint Ariel' to get Ariel to do as he wants the other characters obey Prospero's every command appears to be a loving father using affectionate terms, e.g. 'Awake, dear heart' to Miranda his use of imperatives to assert authority, e.g. 'Come forth, I say!' Unlike Ariel, Miranda is able to show her displeasure at her father's commands, e.g. 'I do not love to look on.' use of meter/rhythm to reflect authoritative tone, e.g. power over Ariel, promising freedom for obedience: 'And after two days I will discharge thee'. <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>2(b) The Tempest</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of control elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Prospero controls others by abusing his power, e.g. uses Ariel to punish others, 'With dry convulsions; shorten up their sinews.' • Prospero uses nature to control others, e.g. the storm to bring people to the island • Miranda and Ferdinand are controlled during the 'courtship' • Alonso suffers because of his thirst for control • Prospero has to give up his staff (control base of magic) and his control at the end of the play. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • beliefs in the existence of magic and magic as something that can cause physical harm by the way it exerts control • slaves created and controlled through magic, e.g. Ferdinand who is controlled by Prospero • using captives as slaves, treatment of slaves, e.g. 'Whom stripes may move, not kindness!': source of social control. <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.
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Question Number	Indicative content	
3(a) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Juliet's relationship with her mother.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> capable of misleading her mother/deceit, e.g. using language to suggest she mourns her cousin when she is weeping for Romeo: 'I cannot choose but ever weep the friend.' able to hide real feelings as shown in the aside, 'Villain and he be many miles asunder.' Lady Capulet is insensitive to Juliet's grief and says she 'shows still some want of wit' she is strong when she speaks to her mother, e.g. 'Yet let me weep for such a feeling loss.' Juliet is secretive and able to act out a role as she is ignorant of the identity of the villain, e.g. 'What villain, madam?' aware of social position, e.g. how she refers to her mother, 'my lady mother', 'Madam'. <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 revenge elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Tybalt wanting revenge after he sees Romeo at the ball, suggesting that some want to keep the feud alive, 'Now seeming sweet, convert to bitterest gall!' • Romeo seeking revenge after Mercutio's death leading to his banishment and realising his own folly, 'O, I am fortune's fool!' • the Prince foreshadows the importance of vengeance early in the play when he warns the warring families • revenge-driving actions of others, e.g. fight between Rome and Paris • revenge leads to the tragedy of Romeo and Juliet, role of Friar Lawrence in believing he can bring the two houses together, turning 'rancour to pure love' and his flawed plan at the end of the play. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the importance of the concept of feud/vendetta, seen as key social force in the Italian society depicted • confrontations between the rival households cause thoughts of taking revenge if wronged, especially by 'opponents' • negative effects of conflicting families seeking revenge, powerful threat to stability in Elizabethan society. <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.
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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 idea of loyalty.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Beatrice is confident that Benedick's loyalty will be with her, e.g. 'Kill Claudio' • Benedick's loyalty to Claudio is expressed through his total contradiction of his offer to do anything for Beatrice, 'Ha! Not for the wide world.' • use of hyperbole, e.g. 'you kill me to deny it' emphasises Beatrice's disappointment at Benedick's lack of loyalty to her • Beatrice suggests that Benedick's loyalty disguises that he is taking the easy way out, 'easier be friends with me than fight with mine enemy' • Beatrice shows her loyalty through her strong sense of injustice regarding Hero, e.g. 'She is wronged, she is slandered, she is undone' – rule of three as a rhetorical device. <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
4 (b) Much Ado about Nothing	<p>The indicative content is not prescriptive. Reward responses that consider the importance of disagreements elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • a disagreement affects Hero's happiness – Don John and Claudio as they suggest that she has lost her virtue • in Act 5 Claudio is challenged to a duel because of Hero's disgrace • power/lack of power, particularly for women, evident in Beatrice's frustration that she cannot carry out actions that are traditionally for men. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • a woman publicly shamed regarding her virtue is ruined in terms of making a good marriage: it is difficult for her to defend herself • duels are seen in the society depicted as an acceptable way to resolve disagreements and to restore honour • role/status of women very much subservient – this can lead to tensions and disputes. <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.
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Question Number	Indicative content	
5(a) Twelfth Night	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Viola's feelings.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • she is frustrated, by her situation, e.g. 'As I am a woman – now, alas the day' • Viola feels the negative impact of her disguise/deceit, e.g. 'Disguise, I see thou art a wickedness.' • Viola shows sympathy/awareness/empathy, 'Poor lady, she were better love a dream.' • rhetorical questions show that Viola is confused by events/situation, 'what means this lady?' • aware of her own limitations and of the difficult situation, e.g. 'It is too hard a knot for me t'untie.' • she is anxious about the situation, 'What will become of this?' <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 deception elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Sir Toby's deception of Sir Andrew is driven by money and mockery, but this affects other characters such as Cesario (Viola) • the deception used by Maria as revenge leads to the humiliation of Malvolio and his later desire for revenge at the end of the play • forged letter: Malvolio is deceived into thinking that the letter is from Olivia and encouraged to behave oddly, wearing 'yellow stockings' which Olivia would hate • Malvolio is deceived into thinking he cannot tell light from dark, which is deception beyond acceptable levels • Viola's disguise as a boy/gender confusion/appearance and reality • deception has an impact on love, which is resolved when the deception ends/is uncovered. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Viola's disguise adds to the confusion and, as a woman, she would not be expected to take part in a duel, 'Pray God defend me!' • expectations about dress code for men will add to the deception • Cesario is not who 'he' appears to be – causing confusion/chaos – also reflects Shakespeare's stage where boys dress as women • the practice whereby male actors play females on stage is part of the wider 'deception' of the theatre: suspending disbelief. <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.
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Question Number	Indicative content	
6(a) The Merchant of Venice	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Portia's feelings towards her suitors.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> arrogant/confident/dismissive attitude, she has no interest in marriage, conversation with Nerissa is light hearted, 'I pray thee over-name them' sees men as vain/arrogant/shallow, e.g. 'he makes it a great appropriation to his own good parts' unafraid to refer to doubts about suitor's parentage – mocking tone of her language, e.g. 'I am much afraid my lady his mother played false with a smith.' forms clear impressions of the suitors, e.g. 'he is every man in no man' suggesting she has firm ideas of the type of man she does not want to marry comment about County Palatine suggests that she likes humour, 'He hears merry tales and smiles not.' frustrated by the range of suitors as suggested by her comments about them also reveals that she is witty/clever descriptions of suitors suggest Portia is perceptive. <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.
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Question Number	Indicative content
6(b) The Merchant of Venice	<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"> father/daughter Jessica and Shylock – she is not close to Shylock and wants to escape his house and reject his religion. Shylock speaks of loss of daughter and ducats – does he value her less? Jessica makes secret plans to elope and marries Lorenzo from a different religious background Portia and Shylock: the trial – she wields the power and shows him no mercy struggles in male/female relationships – Portia and Nerissa test their husbands – is this a harmless joke? Is marriage for love or money? Portia and her father – does his will suggest theirs is an impersonal relationship? <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> Jessica can rely only on a husband to support her and to escape Shylock – as a woman she is not financially independent She converts to Lorenzo’s religion – does she have a choice in that society? Is Portia simply a possession to be given away to the right man? <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.
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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 consider how learning from experience is important in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • even when the Inspector's visit was thought to be a hoax, Sheila and Eric have learned from experience, e.g. '...That's what's important – and not whether a man is a police inspector or not.' • Gerald and Mr and Mrs Birling dismiss how they felt and so have not learned from the experience, e.g. 'But the whole thing's different now. Come, come, you can see that, can't you?' • Mrs Birling is relieved that nothing will go public, 'But I'd a special reason for not wanting a scandal just now.' • Sheila and Eric continue to learn. Sheila: 'You began to learn something. And now you've stopped.' • the play has a strong contrast between young and old when it comes to learning from experience, e.g. 'Everything we said had happened really had happened.' The young are thought by the older characters to be 'more impressionable' • the older characters revert to type and are concerned only that they are no longer facing Inspector Goole, rather than how a girl outside their class may or not have suffered. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the play reflects a period when social mobility was very limited and this often led to ingrained attitudes, which could affect characters' ability to learn from experience • the play suggests that the rich are self-seeking and complacent; they feel no responsibility for the 'body' of society • the young learn from experience and finally understand the plight of Eva Smith, and those like her, hold the hopes 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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
8. An Inspector Calls	<p>The indicative content is not prescriptive. Reward responses that consider the ways Eva Smith is exploited in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Eva is exploited as a worker by Mr Birling when she wants a pay rise, and hence loses her job: Mr Birling has very negative attitudes towards working class people: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth.' • she is sexually exploited by Gerald/Eric in their affairs with her • her loneliness is exploited by Gerald – who takes advantage of her situation • she is exploited by power, e.g. Sheila in the shop • she is again exploited by power when Mrs Birling refuses to help the so-called 'Mrs Birling' at the charity meeting; this is combined with a sense of social position – she has been using the Birling name and is 'punished' for her impertinence. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • women may be viewed negatively if they have sex outside marriage (double standards were rife): their reputation can be ruined and they can be cast out of society: the treatment of Eva reflects these attitudes • the regular customer had the power to insist that someone such as Eva should be dismissed: this shows that in the early twentieth century workers were not protected and employment/career opportunities for women were extremely limited. Asking for a pay rise was considered unacceptable and it was difficult to get a job when dismissed from a previous position: Eva was exploited for making demands which today would be considered perfectly reasonable • rigid class distinctions operated in Edwardian and pre-First World War Britain – to some extent it was the war that changed these attitudes (Priestley writes with hindsight after the two World Wars): Eva was a victim of exploitation because she came from a lower social class. <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 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.
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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 Willie Mossop's character changes throughout the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • at the beginning, he hides himself away from people • he tries to hide the fact he cannot read • he is honest when Maggie proposes marriage • he stands up to Hobson (end of Act 1) • he is reluctant to take the lead "I've got my name wrote up on the windows, but I dunno so much about being the master.' • he needs prompting but makes wedding speech • he learns to read – and becomes more confident • he insists on 'Mossop and Hobson' but is secretly still in awe: 'Well, by gum!' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • it was not unusual for people at that time (1880, when the play was set) to be unable to read, since many adults would have experienced a lack of schooling: Willie took advantage of what was a contemporary enthusiasm for seeing reading as a route to social advancement • at this time, men were widely assumed to be master of the house/business, although ideas of equality between the sexes were beginning to gain ground. Willie implies that this is not the case for him • the play's setting is in a Lancashire industrial town, Salford, whose inhabitants at the time could have been described as mainly working or lower middle class; this is the social context of Willie's development and growing strength • the play reflects that in northern industrial cities, hard-working and ambitious people could become successful in business or industry, even in unpromising circumstances. <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 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.
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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 significance of Hobson's relationship with his daughters.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • he considers they are above themselves – 'uppishness' • he pretends not to obey them, e.g. when asked to wear a collar he does so 'because my neck is cold' • confused by their fashionable clothes, he shows his lack of understanding about how they should dress/fashions of the day • he seeks advice from a friend as he does not know how to cope with them since the death of his wife • outwitted by them, he believes they have little respect for him – 'windbag' • he has to admit he needs them in the end, and replies at the end 'meekly' • he is more realistic about Maggie when she says she needs to consult Will, 'asking Will's a matter of form.' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Hobson has clear expectations about the role his daughters should adopt, reflecting the setting of the play, but is left stranded by the changes in society and modern attitudes • he finds the daughters mystifying without his wife there to take on a disciplinary role ('and the missus does the lathering') • the disintegration of his authority and weakening of his character are heavily influenced by his alcohol addiction – very common 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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
11. Blood Brothers	<p>The indicative content is not prescriptive. Reward responses that consider the significance of the relationship between Mickey and Eddie.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • they relate to each other immediately as children: ‘blood brothers’ • Eddie’s feelings concerning Mickey: he was in awe as a young boy, but this changes, particularly when Linda comes between them. Does Eddie use or abuse his status? • the situation of Eddie and Mickey – twins but with contrasting backgrounds • in early adulthood, Mickey struggles with no work, marriage and a child on the way, ‘because while no one was looking I grew up. An’ you didn’t because you didn’t need to; an’ I don’t blame y’ for it, Eddie.’ • the idea of ‘blood brothers’ has a tragic outcome as they die violent deaths on the same day. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • jealousy and rising tension act as a spur to violence, leading to tragedy – this arises from the difference in their upbringing and social class • the play shows a divided society, set in 1980s Britain (the decade of Thatcherism and the miners’ strike) – Mickey cannot get on and it is Eddie’s adoptive father who ‘lays people off’ • Eddie also has a university education; despite the expansion of higher education in the 1980s, this was still far less common (especially among those of lower social class) than it is now – and was seen as bringing clear-cut socio-economic advantages. <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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
12. Blood Brothers	<p>The indicative content is not prescriptive. Reward responses that consider how freedom is important in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • consequences of having freedom: positive, e.g. freedom to choose a course of action; and negative, e.g. freedom in Mickey's world where this leads to criminal activity • loss/lack of freedom is also important, e.g. for Mickey being in prison affects his health permanently, 'And treats his ills with daily pills' • there is a contrast in the different childhood experiences of Mickey's family and friends and the Lyons family – poverty removes freedom of choice, whereas the Lyons family have financial freedom • freedom of movement between classes is presented as impossible • freedom and choice/free will – could Mickey have avoided what happened? Could Eddie have stayed away from Linda? • the contract between Mrs Lyons and Mrs Johnson – no freedom – continuing motif of 'we always pay for decisions/actions', 'But a debt is a debt and must be paid.' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • consequences of having freedom: positive, e.g. freedom to choose a course of action, and negative, e.g. freedom in Mickey's world where this leads to criminal activity • life in 1980s Britain as presented in the play (the decade of 'Thatcherism' and the miners' strike) has a great sense of freedom for some (licence to act as they wish) but not for others • despite widespread affluence, society had its casualties, notably in the inner cities, where some people felt less free. <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 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.
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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 importance of fear.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Stanhope's own fears, e.g. using whisky to get him through the pressures of war: 'I couldn't bear being fully conscious all the time', and fear of responsibility/being idolised, expectations of others, e.g. Raleigh expecting him to be the same • Hibbert's fear and facing Stanhope's gun, 'Because I feel the same' • the impact of fear on the men's behaviour, e.g. Stanhope confiscating Raleigh's letter • how Raleigh and Osborne use an irrelevant conversation to overcome fear before the mission, e.g. 'Now we're off! Quick, let's talk about pigs!' • the capture of the German soldier shows that fear is felt equally by both sides: 'Mercy – mister – mercy!' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • military discipline in the First World War was designed partly to instil fear of disobedience: pretending illness and desertion could lead to execution – Stanhope makes him see that this way he still has a chance to come through • officers are young, close in age to those in their command, with limited experience, and hence as prone to fears • letters could be read by commanding officers, so men are fearful as to what they can write • conditions in trenches: extremely unpleasant environment, very claustrophobic: constant likelihood of losing comrades – this all contributes to the fear experienced. <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 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.
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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 consider the ways heroism is important.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • all characters can be seen as needing to show heroism as all face battle • there were pressures of being perceived as a hero, e.g. Raleigh and Stanhope '– as long as a hero's a hero.' • heroism could be used as motivation, e.g. to encourage Hibbert to fight on, appealing to his nobler feelings: 'Don't you think it's worth standing with men like that?' • heroism could be used to boost morale and minimise impact of death, e.g. Osborne's death and Raleigh's survival 'I'll get you a Military Cross for this! Splendid!', 'Heroic' acts could receive official reward and recognition • heroism is also about supporting the men and carrying on, e.g. 'My officers are here to be respected – not laughed at.' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • being a hero as a schoolboy is vastly different from the demands made when faced with combat and responsibility • Hibbert is encouraged to 'take his chances' and stand with fellow heroes, rather than be branded a coward • bravery awards were given for valiant deeds in warfare • the idea of war as glorious and heroic had been a strong element in recruitment to fight. <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 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.
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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 consider the significance of Boxer in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the other animals admire Boxer's work ethic, they follow his lead • he is a brave fighter, as is shown during the Battle of the Cowshed, when he was 'terrifying'. He reared up on his hind legs and struck out 'like a stallion' • by the end of the novel, Boxer has worked so hard for the Rebellion that he is exhausted. He is so weak from starvation and from trying to rebuild the windmill that he is no longer useful. The pigs send him off to be slaughtered at the knacker's yard, and he is too weak to fight back, having given his all to his comrades. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • he represents the downtrodden in society, who are portrayed as victims of class warfare • Boxer says, 'I will work harder,' which indicates that he believes in Animalism (linked to Communism in society) and is prepared to work incredibly hard and push himself as far as he can, because he believes that if he does, life will be better for everyone • he signifies the working classes' industriousness but also their potential exploitation by intellectuals and their ideas. <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 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.
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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 explore the importance of rebellion in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the Rebellion is inspired by Old Major’s dying wish to seize control of the farm from its human owner, Mr Jones • the leaders of the Rebellion (the pigs) have to persuade the rest of the animals why they should accept the principles of Animalism, overcoming the opposition, especially of Moses, with his tempting idea of Sugarcandy Mountain • the Rebellion is presented as being achieved with ease, partly because the current rulers are presented as drunk and decadent – the combined strength of the animals is too much to resist. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the Rebellion by the animals is the focus of their action and aims – it represents, allegorically, a revolutionary political movement, and is based especially on the Russian Revolution: it is class based • before the Rebellion, the farm animals live a life of misery, parallel to the workers’ exploitation in a society of inequality and mistreatment • there is a rallying cry for the rebellion, that of ‘Animalism’ (linked to communism in society) and its Seven Commandments • the Rebellion has noble ideals initially (like the Russian Revolution): it is only later that the ‘manifesto’ becomes corrupted. <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 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.
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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 consider how ideas about society are important in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • without formal rules, violence and the survival instinct take over and the physically unattractive/weak Piggy is made a scapegoat by Jack and his tribe • the breaking of taboos: Roger throwing stones at the 'little 'un', Henry, and breaking the circle around him • hysteria and savagery result in the death of Simon (who is killed as 'the beast') • the well-ordered society that the boys have known in the UK is rapidly replaced by barbarism and lawlessness (Jack and hunting/killing the pig, the loss of school uniforms). <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the reasoned debate and sensible ideas valued by civilised society count for little, as savagery controls the course of events (the death of Piggy) • Ralph's attempts to keep a sense of order and live by agreed principles (the rule of the conch shell) come under increasing strain until the eventual disintegration of 'society' • the 'beast' is a symbol representing the savage impulses lying within every human being, that threaten society. <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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
18. Lord of the Flies	<p>The indicative content is not prescriptive. Reward responses that consider how Jack changes throughout the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • with his strong will and self-centredness, Jack becomes the novel's representative of savagery, violence, and the desire for power • by the end of the novel he becomes a leader who wants power for his own benefit. Jack comes to stand for the human love of dominance and power • he has learned to use the boys' fear of the 'beast' to control their behaviour – a reminder of how religion and superstition can be used as instruments of power. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the head boy of his choir back in civilisation, Jack becomes the leader of the hunters (when he loses out in the competition to be leader to Ralph) • at first, Jack retains civilised behaviour. The first time he encounters a pig, he is unable to kill it • he becomes obsessed with hunting and devotes himself to the task, losing his civilised self and hiding behind the 'mask', when painting his face like a barbarian and giving himself over to bloodlust • the more savage Jack becomes, the more he is able to control the rest of the group. Apart from Ralph, Simon, and Piggy, the group largely follows Jack in casting off society's rules and their upbringing when they embrace violence and savagery. <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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
19. Anita and Me	<p>The indicative content is not prescriptive. Reward responses that consider the ways Meena is influenced by her friendship with Anita.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Meena is attracted by Anita for various reasons: she has greater experience and apparent sophistication. Meena is flattered to be admitted into her circle • she sees Anita's world as one of excitement and danger, compared with the straitjacket of her Punjabi upbringing in which she feels herself to have been living • her attempts to conform to Anita's expectations and greater physical maturity lead to strains, especially when she encounters extreme racist attitudes among her friends. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Anita's world has an appeal for Meena because it is English, less restrictive and culturally different, so is fascinating for her • white culture exerts a strong pull – Meena at one point says that when she grows up she would like to be blonde • Meena is, to an extent, rebelling against the rules and requirements of her strong, close-knit Indian family and Punjabi background • she begins to see past the superficial attraction of this new world and to appreciate her own Punjabi culture, values and family more strongly. <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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
20. Anita and Me	<p>The indicative content is not prescriptive. Reward responses that explore the significance of racism in Tollington.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • from an early age Meena sees herself as being different because of her race • as Meena matures she begins to understand racism more clearly. Sam Lowbridge's racist outburst at the fête makes Meena feel that she has been 'punched in the stomach' • Sam's later comment that he meant only 'the others' shows his lack of ability to understand how much racism affects people. He does not recognise that his offensive comments and actions will be considered repulsive by anyone from a different race • Rajesh is beaten up by Sam. Here we see that Sam's racism turns to violence. Sam dislikes Rajesh because he has worked hard and become successful in life • when Meena's Auntie Usha is 'shoved around by anonymous white fists' this outrages her and the threat of physical violence based on racism becomes clearer for her. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • racism against the small, recently-arrived Punjabi community • the car incident where Meena's mother is called 'a bloody stupid wog' by an elderly woman driver shows that racism pervades all parts of society. This is one of the first times Meena is exposed to direct racism and she is unsure how to react • Syal wants the reader to consider that, while the Kumars' neighbours are often not directly racist to them, their comments and actions are often indirectly racist. <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 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.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
21. The Woman in Black	<p>The indicative content is not prescriptive. Reward responses that explore the importance of settings in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Eel Marsh House: a large, forbidding haunted house, now in a state of disrepair • the house is cut off from the mainland when the causeway is inaccessible • the swirling mists over the marshes suggest a gloomy atmosphere • Crythin Gifford is an isolated coastal town, where the residents are reticent • Monk's Piece, where the novel opens, is a completely different, idyllic setting: a 'tiny hamlet... tucked snugly into a bend of the river below, white walls basking in the afternoon sunshine'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • historical setting is not precise but suggests the period around the turn of the 19th–20th century (pony and trap, steam train) • nature is presented as a powerful force that can overwhelm people and buildings • the nature of the house, furnishings and such details as the transport, all convey a place at a particular time in history • the setting of the novel is in keeping with the elements of the literary Gothic genre. <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 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.
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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 ways that belief in the supernatural is significant in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the quotation in the question suggests that belief in the supernatural is an old-fashioned view, which can be dismissed by the characters as irrelevant in their times • when Kipps speaks to Mr Daily he even admits that he accepts that Eel Marsh has been haunted by a ghost • the ghostly atmosphere is evoked by the isolation of the house and the description of strange noises elsewhere in the manor: it is the traditional 'haunted house', even to the extent of furniture mysteriously moving • we learn that there seems to be more than one ghost: Jennet Humfrye and little Nathaniel both appear to be haunting the marsh • at the end, the characters remain haunted as if by supernatural beings. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the setting of the novel in late Victorian times allows the writer to explore differences between 'modern' and 'old-fashioned' attitudes to the supernatural • this 'modern' (i.e. late Victorian) disbelief in the supernatural becomes harder to share by the events that unfold: the words of the narrator, Kipps, show how his earlier, confident dismissal of supernatural tales has been thrown into doubt • the late Victorian period was a time of professed rationalism and scientific attitudes but at the same time, superstitions and ideas of ghostly occurrences still exerted a powerful influence: this tension between contrasting world views is central to the novel • the power of the supernatural is a significant part of the literary Gothic genre. <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 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.
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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.