Pearson Edexcel

GCSE (9-1) English Literature

Sample Assessment Materials

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

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Edexcel, BTEC and LCCI qualifications

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Summary of Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature SAMs Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
Component 1 We have added questions and mark schemes for the four new diverse texts for post-1914 Literature. Two new British plays: • questions 15 and 16 – *The Empress*, Tanika Gupta • questions 17 and 18 – *Refugee Boy*, Benjamin Zephaniah (adapted for the stage by Lemn Sissay). Two new British novels: • questions 27 and 28 – *Coram Boy*, Jamila Gavin • questions 29 and 30 – *Boys Don't Cry*, Malorie Blackman.	 24–25, 88–93, 94–99 30–31, 124–129, 130–135
Component 2 We have added two new sample questions and mark schemes for the new poetry collection *Belonging* – this means that there are two Question 11s in this booklet to help teachers with this new assessment (in the live paper students will only have one Question 11).	 160–163, 222–227

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) in English Literature is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.
- Candidates' responses need to provide evidence that meets the whole of the level, and preceding levels in a levels based mark scheme, before being considered against a higher level.

Marking guidance – specific

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

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

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Sample assessment materials for first teaching
September 2015

Paper Reference
1ET0/01

Questions and Extracts Booklet

Turn over ▶

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PEARSON

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

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

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SECTION A – Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

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

Macbeth – from Act 2 Scene 2, lines 48 to 69

In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers! The sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
Exit.

A knocking is heard.

MACBETH

Whence is that knocking? –
How is't with me, when every noise appals me?
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No – this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH

LADY MACBETH
My hands are of your colour – but I shame
To wear a heart so white! *(Knocking heard again)*
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. *(Knocking again)* Hark! –
more knocking.

Get on your nightgown, lest occasion call us,
And show us to be watchers. – Be not lost
So poorly in your thoughts!

1 (a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, there is conflict between the characters.

Explain the importance of conflict elsewhere in the play.

In your answer you must consider:

- how conflict is shown
- the reasons for the conflict.

You should refer to the context of the play in your answer.

(20)

(Total for Question 1 = 40 marks)

***The Tempest* – from Act 1 Scene 2, lines 294 to 319**

In this extract, Prospero gives instructions to Ariel, Miranda and Caliban, just after the shipwreck.

PROSPERO

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails, till
Thou hast howl'd away twelve winters.

ARIEL

Pardon, master.
I will be correspondent to command,
And do my spiriting gently.

PROSPERO

Do so!
And after two days I will discharge thee.

ARIEL

That's my noble master! What shall I do?
Say what! What shall I do?

PROSPERO

Go make thyself
Like a nymph o' the sea. Be subject to
No sight but thine and mine: invisible
To every eyeball else. Go take this shape,
And hither come in't. Go! Hence, with diligence!

Exit ARIEL

(*To* MIRANDA) Awake, dear heart, awake! Thou hast
slept well.
Awake!

MIRANDA

The strangeness of your story put
Heaviness in me.

PROSPERO

Shake it off. Come on;
We'll visit Caliban my slave, who never
Yields us kind answer.

MIRANDA

'Tis a villain, sir,
I do not love to look on.

PROSPERO

But as 'tis,
We cannot miss him. He does make our fire,
Fetch in our wood, and serves in offices
That profit us. What, ho! Slave! Caliban!
Thou earth, thou: speak!

CALIBAN
(*Calling from the far side of Prospero's cave*)
There's wood enough within!

PROSPERO
Come forth, I say! There's other business for thee:
Come, thou tortoise! When?
Enter ARIEL, *like a water-nymph*.
Fine apparition! My quaint Ariel,
Hark in thine ear. (*He whispers instructions to* ARIEL.)

ARIEL
My lord, it shall be done.
Exit.

2 (a) Explore how Shakespeare presents Prospero's relationships with Miranda and Ariel in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, we see how Prospero can control others.

Explain the importance of control elsewhere in the play.

In your answer you must consider:

- how control is shown
- why control is important.

You should refer to the context of the play in your answer.

(20)

(Total for Question 2 = 40 marks)

***Romeo and Juliet* – from Act 3 Scene 5, lines 53 to 85**

In this extract, Juliet says goodbye to Romeo just before her mother, Lady Capulet, comes to see her.

JULIET
O God, I have an ill-divining soul!
Methinks I see thee, now thou art so low,
As one dead in the bottom of a tomb.
Either my eyesight fails, or thou look'st pale.

ROMEO
And trust me, love, in my eye so do you.
Dry sorrow drinks our blood. Adieu, adieu!
Exit ROMEO
JULIET *pulls up the rope-ladder.*

JULIET
O Fortune, Fortune! All men call thee fickle.
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, Fortune –
For then I hope thou wilt not keep him long,
But send him back.

LADY CAPULET (*From inside the house*)
Ho, daughter, are you up?

JULIET
Who is 't that calls? It is my lady mother.
Is she not down so late, or up so early?
What unaccustom'd cause procures her hither?

Enter LADY CAPULET, *below*. JULIET *comes down from her window and enters to meet her mother.*

LADY CAPULET
Why, how now, Juliet?

JULIET
Madam, I am not well.

LADY CAPULET
Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
And if thou couldst, thou couldst not make him live –
Therefore have done. Some grief shows much of love,
But much of grief shows still some want of wit.

JULIET
Yet let me weep for such a feeling loss.

LADY CAPULET
So shall you feel the loss, but not the friend
Which you weep for.

JULIET

Feeling so the loss,
I cannot choose but ever weep the friend.

LADY CAPULET
Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughter'd him.

JULIET
What villain, madam?

LADY CAPULET
That same villain, Romeo.

JULIET
(*Aside*) Villain and he be many miles asunder. –
(*To her mother*) God pardon him! I do, with all my heart
And yet no man like he doth grieve my heart.

LADY CAPULET
That is because the traitor murderer lives.

JULIET
Ay, madam – from the reach of these my hands.
Would none but I might venge my cousin's death!

3 (a) Explore how Shakespeare presents Juliet's relationship with her mother in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Juliet talks about taking revenge on Tybalt's murderer.

Explain the importance of revenge elsewhere in the play.

In your answer you must consider:

- where revenge is shown
- how revenge affects those involved.

You should refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)

***Much Ado About Nothing* – from Act 4 Scene 1, lines 282 to 315**

In this extract, after Claudio has accused Hero of being unfaithful, Beatrice asks Benedick to kill him.

BENEDICK
Come, bid me do anything for thee.

BEATRICE
Kill Claudio.

BENEDICK
Ha! Not for the wide world.

BEATRICE
You kill me to deny it. Farewell.

BENEDICK
Tarry, sweet Beatrice.

BEATRICE
I am gone though I am here. There is no love in you.
Nay, I pray you, let me go.

BENEDICK
Beatrice –

BEATRICE
In faith, I will go.

BENEDICK
We'll be friends first.

BEATRICE
You dare easier be friends with me than fight with mine enemy.

BENEDICK
Is Claudio thine enemy?

BEATRICE
Is he not approved in the height a villain that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands, and then, with public accusation, uncovered slander, unmitigated rancour – O God, that I were a man! I would eat his heart in the market-place.

BENEDICK
Hear me, Beatrice –

BEATRICE
Talk with a man out at a window! A proper saying!

BENEDICK
Nay, but, Beatrice –

BEATRICE
Sweet Hero! She is wronged, she is slandered, she is undone.

BENEDICK
Beat –

BEATRICE
Princes and counties! Surely, a princely testimony, a goodly count, Count Comfect – a sweet gallant, surely! O that I were a man for his sake, or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too. He is now as valiant as Hercules that only tells a lie and swears it I cannot be a man with wishing: therefore I will die a woman with grieving.

4 (a) Explore how Shakespeare presents the idea of loyalty in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, we see a disagreement between the characters.

Explain the importance of disagreements elsewhere in the play.

In your answer you must consider:

- how disagreement is shown
- the reasons for the disagreement.

You should refer to the context of the play in your answer.

(20)

(Total for Question 4 = 40 marks)

***Twelfth Night* – from Act 2 Scene 2, lines 12 to 41**

In this extract, Olivia has sent Malvolio to give Cesario (Viola) a ring as a token of her love.

VIOLA
She took the ring of me, I'll none of it.

MALVOLIO
Come, sir, you peevishly threw it to her, and
her will is it should be so returned. If it be worth stooping
for, there it lies in your eye; if not, be it his that finds
it.

Exit

VIOLA
I left no ring with her; what means this lady?
Fortune forbid my outside have not charmed her!
She made good view of me, indeed so much,
That – methought – her eyes had lost her tongue,
For she did speak in starts, distractedly.
She loves me, sure, the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring? Why, he sent her none.
I am the man! If it be so – as 'tis–
Poor lady, she were better love a dream.
Disguise, I see thou art a wickedness
Wherein the pregnant enemy does much.
How easy is it for the proper false
In women's waxen hearts to set their forms.
Alas, our frailty is the cause, not we,
For such as we are made, if such we be.
How will this fadge? My master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love.
As I am woman – now, alas the day,
What thriftless sighs shall poor Olivia breathe!
O time, thou must untangle this, not I!
It is too hard a knot for me t'untie!

Exit

5 (a) Explore how Shakespeare presents Viola's feelings in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Viola speaks of the problems caused by her deception.

Explain the importance of deception elsewhere in the play.

In your answer you must consider:

- when others are deceived
- the reasons why they are deceived.

You should refer to the context of the play in your answer.

(20)

(Total for Question 5 = 40 marks)

***The Merchant of Venice* – from Act 1 Scene 2, lines 34 to 60**

In this extract, Portia is unhappy because her father's will prevents her from choosing her own husband.

PORTIA
I pray thee over-name them, and as thou namest them
I will describe them – and according to my description

level at my affection.

NERISSA
First, there is the Neapolitan prince.

PORTIA
Ay, that's a colt indeed, for he doth nothing but talk
of his horse – and he makes it a great appropriation to
his own good parts, that he can shoe him himself. I am
much afeard my lady his mother played false with a
smith.

NERISSA
Then is there the County Palatine.

PORTIA
He doth nothing but frown – as who should say 'An you
will not have me, choose.' He hears merry tales and
smiles not. I fear he will prove the weeping philosopher
when he grows old, being so full of unmannerly sadness
in his youth. I had rather be married to a death's-head
with a bone in his mouth than to either of these. God
defend me from these two!

NERISSA
How say you by the French lord, Monsieur Le Bon?

PORTIA
God made him, and therefore let him pass for a man. In
truth I know it is a sin to be a mocker, but he! – Why
he hath a horse better than the Neapolitan's, a better
bad habit of frowning than the Count Palatine: he is
every man in no man. If a throstle sing, he falls straight
a-capering. He will fence with his own shadow. If I
should marry him, I should marry twenty husbands. If
he would despise me I would forgive him – for if he
love me to madness, I shall never requite him.

6 (a) Explore how Shakespeare presents Portia's feelings towards her suitors in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Portia tells Nerissa how she feels about her suitors.

Explain the importance of love elsewhere in the play.

In your answer you must consider:

- when love is shown
- how love affects those involved.

You should refer to the context of the play in your answer.

(20)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

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

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

You should spend about 50 minutes on this section.

BRITISH PLAY

***An Inspector Calls*, J B Priestley**

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

EITHER

7 **Sybil Birling:** *I must say, we **are** learning something tonight.*

Explore how learning from experience is important in the play.

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

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

OR

8 **Sheila Birling:** *But these girls aren't cheap labour – they're **people**.*

In what ways is Eva Smith exploited in the play?

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

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

***Hobson's Choice*, Harold Brighouse**

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

EITHER

9 **Maggie:** *Maybe Will's come on since you saw him, Vickey. It's getting a while ago.*

How does Willie Mossop change throughout the play?

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

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

OR

10 **Hobson:** *I've noticed it coming on ever since your mother died. There's been a gradual increase of uppishness towards me.*

Explore the significance of Hobson's relationship with his daughters.

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

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

***Blood Brothers*, Willy Russell**

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

EITHER

11 Mickey (looking at him)**:** *You don't understand anythin', do ye? I don't wear a hat that I can tilt at the world.*

Explore the significance of the relationship between Mickey and Eddie.

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

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

OR

12 Narrator: *When you're young, free and innocent and just eighteen*.

In what ways is freedom important in *Blood Brothers*?

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

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

Journey's End**, R C Sherriff**

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

EITHER

13 **Stanhope:** *Sometimes I feel I could just lie down on this bed and pretend I was paralysed or something – and couldn't move – and just lie there till I died – or was dragged away.*

Explore the importance of fear in *Journey's End*.

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

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

OR

14 **Osborne:** *Small boys at school generally have their heroes.*
Stanhope: *Yes. Small boys at school do.*

In what ways is heroism important in *Journey's End*?

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

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

***The Empress*, Tanika Gupta**

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

EITHER

15 Lascar Sally: *If it wasn't for me, you'd have to sleep in the streets. No one else will put you lot up.*

How is Lascar Sally important in the play?

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

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

OR

16 Serang: *…get back to work or I will send your skinny little body down to hell to work in the boiler room.*

Explore the ways people are treated badly in *The Empress*.

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

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

***Refugee Boy*, Benjamin Zephaniah (adapted for the stage by Lemn Sissay)**

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

EITHER

17 Mr Hardwick: *No no no no no. Shhh Shhh … Shhhhh. I'm not going to hurt you. I'm not going to hurt you.*

In what ways is fear important in the play?

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

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

OR

18 Mr Kelo: *It would be too dangerous for us to return to Africa. This must be our home now.*

Explain the significance of Mr Kelo in *Refugee Boy*.

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

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

BRITISH NOVEL

Animal Farm, George Orwell

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

EITHER

19 *'Boxer!' cried Clover in a terrible voice. 'Boxer! Get out! Get out quickly! They are taking you to your death!'*

Explore the significance of the character of Boxer in the novel.

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

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

OR

20 *'Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.'* (Old Major)

Explore the importance of rebellion in *Animal Farm*.

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

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

***Lord of the Flies*, William Golding**

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

EITHER

21 *The world, that understandable and lawful world, was slipping away*.

How are ideas about society important in *Lord of the Flies*?

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

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

OR

22 *He began to dance and his laughter became a bloodthirsty snarling.*

How does Jack change throughout the novel?

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

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

***Anita and Me*, Meera Syal**

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

EITHER

23 *My life was outside the home, with Anita, my passport to acceptance.* (Meena)

In what ways is Meena influenced by her friendship with Anita?

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

(Total for Question 23 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

24 '*This is our patch.*' (Sam Lowbridge)

Explore the significance of racism in Tollington.

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

(Total for Question 24 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

***The Woman in Black*, Susan Hill**

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

EITHER

25 *But no-one had been there. The room had been empty. Anyone who had left it must have come out into the corridor and confronted me, I would have had to move aside to let them pass.*

Explore the importance of settings in *The Woman in Black*.

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

(Total for Question 25 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

26 *She would have been branded as a witch and local legends and tales were still abroad and some extravagant folklore still half-believed in.*

In what ways is belief in the supernatural significant in the novel?

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

(Total for Question 26 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

***Coram Boy*, Jamila Gavin**

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

EITHER

27 *Alexander and Thomas drew their swords and stood back to back as they were encircled.*

Explore the significance of courage in *Coram Boy*.

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

(Total for Question 27 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

28 *'I know things about a lot of people – a lot of high-up people.'*

How is Mrs Lynch important in the novel?

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

(Total for Question 28 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

***Boys Don't Cry*, Malorie Blackman**

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

EITHER

29 *'Dante, you're the dad. Emma is our daughter'.* (Melanie)

In what ways is Emma important in *Boys Don't Cry*?

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

(Total for Question 29 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

30 *'Anger at Josh and Logan and Paul, anger at the whole world. Anger at myself.'* (Dante)

Explain the significance of anger in the novel.

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

(Total for Question 30 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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

BLANK PAGE

Sources:

Longman School Shakespeare Macbeth, Shakespeare, Pearson Education Ltd

The Tempest, Shakespeare, Pearson Education Ltd

Romeo and Juliet, Shakespeare, Pearson Education Ltd

Much Ado About Nothing, Shakespeare, Pearson Education Ltd

Twelfth Night, Shakespeare, Penguin

The Merchant of Venice, Shakespeare, Pearson Education Ltd

An Inspector Calls, JB Priestly, Pearson Education Ltd Heinemann

Hobson's Choice, Harold Brighouse, Samuel French Ltd

Blood Brothers, Willy Russell, Methuen Drama, 2001

Journey's End, RC Sheriff, Penguin Classics, 2000

The Empress, Tanika Gupta, Oberon, 2013

Refugee Boy, Benjamin Zephaniah (adapted for the stage by Lemn Sissay), Bloomsbury Methuen Drama, 2013

Animal Farm, George Orwell, Heinemann, 1972

Lord of the Flies, William Golding, Faber and Faber Edition: 2012

Anita and Me, Meera Syal, Harper Perennial, 2004

The Woman in Black, Susan Hill, Vintage, 1998

Coram Boy, Jamila Gavin, Egmont, 2000

Boys Don't Cry, Malorie Blackman, Random House, 2010

Write your name here

Surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Sample assessment materials for first teaching
September 2015
Time: 1 hour 45 minutes

Paper Reference
1ET0/01

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

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

Advice

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

Turn over ▶

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PEARSON

SECTION A – Shakespeare

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

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

TOTAL FOR SECTION A = 40 MARKS

SECTION B – Post-1914 Literature

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

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

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

Paper 1 – mark scheme

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

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

Section A – Shakespeare

Question Number	Indicative content	
1(a) ***Macbeth***	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth as being in control. Responses may include: • 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. Reward all valid points.	
Level	**Mark**	**Descriptor – AO2**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
1(b) ***Macbeth***	The indicative content is not prescriptive. Reward responses that consider the importance of conflict elsewhere in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
2(a) ***The Tempest***	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Prospero's relationships with Miranda and Ariel. Responses may include: • 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'. Reward all valid points.	
Level	**Mark**	**Descriptor – AO2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
2(b) ***The Tempest***	The indicative content is not prescriptive. Reward responses that consider the importance of control elsewhere in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
3(a) ***Romeo and Juliet***	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Juliet's relationship with her mother. Responses may include: • 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'. Reward all valid points.	
Level	**Mark**	**Descriptor – AO2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
3(b) ***Romeo and Juliet***	The indicative content is not prescriptive. Reward responses that consider the importance of revenge elsewhere in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
4(a) *Much Ado about Nothing*	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the idea of loyalty. Responses may include: • 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. Reward all valid points.	
Level	**Mark**	**Descriptor – AO2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
4(b) *Much Ado about Nothing*	The indicative content is not prescriptive. Reward responses that consider the importance of disagreements elsewhere in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
5(a) ***Twelfth Night***	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Viola's feelings. Responses may include: • 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?' Reward all valid points.	
Level	**Mark**	**Descriptor – AO2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
5(b) ***Twelfth Night***	The indicative content is not prescriptive. Reward responses that consider the importance of deception elsewhere in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Question Number	Indicative content	
6(a) *The Merchant of Venice*	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Portia's feelings towards her suitors. Responses may include: • 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 afeard 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. Reward all valid points.	
Level	**Mark**	**Descriptor – AO2 (20 marks)**
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
6(b) *The Merchant of Venice*	The indicative content is not prescriptive. Reward responses that consider the importance of love elsewhere in the play. Responses may include: Interpretation of text (AO1): • 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? Relationship between text and context (AO3): • 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? Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

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

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

Section B – Post-1914 Literature British Play

Question Number	Indicative content
7. *An Inspector Calls*	The indicative content is not prescriptive. Reward responses that consider how learning from experience is important in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
8. *An Inspector Calls*	The indicative content is not prescriptive. Reward responses that consider the ways Eva Smith is exploited in the play. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
9. ***Hobson's Choice***	The indicative content is not prescriptive. Reward responses that consider how Willie Mossop's character changes throughout the play. Responses may include: Interpretation of text (AO1): • 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!' Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
10. ***Hobson's Choice***	The indicative content is not prescriptive. Reward responses that explore the significance of Hobson's relationship with his daughters. Responses may include: Interpretation of text (AO1): • 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.' Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
11. *Blood Brothers*	The indicative content is not prescriptive. Reward responses that consider the significance of the relationship between Mickey and Eddie. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
12*. Blood Brothers*	The indicative content is not prescriptive. Reward responses that consider how freedom is important in the play. Responses may include: Interpretation of text (AO1): • 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.' Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
13. ***Journey's End***	The indicative content is not prescriptive. Reward responses that explore the importance of fear. Responses may include: Interpretation of text (AO1): • 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!' Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
14. ***Journey's End***	The indicative content is not prescriptive. Reward responses that consider the ways heroism is important. Responses may include: Interpretation of text (AO1): • 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.' Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
15 ***The Empress***	The indicative content is not prescriptive. Reward responses that explore the ways that Lascar Sally is important in the play. Responses may include: Interpretation of text (AO1): ● Lascar Sally is important as she runs a boarding house and tavern near the docks in London. She provides lodgings, food, drink and women for the lascars, sailors from the Empire, when they need somewhere to stay between voyages ● she is a confident and outspoken woman, who is able to speak Hindi. She controls the drunk and rowdy sailors, 'I don't want to see your ugly face in here again', but has a good relationship with her patrons and her boarding house is always busy with customers ● Sally is also a caring woman and acts as a motherly figure to Rani. When Rani is dismissed by her employers, Mr and Mrs Matthews, and has nowhere to go, she provides Rani with a meal and a room for the night: 'I will look after you' ● with the help of Firoza, Sally helps Rani again when she becomes pregnant and is dismissed by Lord Oakham. Sally helps Rani and her baby secure a room at the Home for Ayahs, a charitable refuge for ayahs who are abandoned by their employers ● when Hari returns to the sea, Sally passes on his letters to Rani and acts as their go between. Following Hari's return to England, she reunites him and Rani, 'I've found him for you Rani', and encourages their relationship and eventual marriage. Relationships between text and context (AO3): ● during the Victorian era, London was the capital of the British Empire, fed by immigrants from the colonies, who came to find work. It was the world's largest port and the heart of international finance and trade ● the Home for Ayahs was founded by a committee of women in 1825 in Aldgate. It was a place to provide shelter for ayahs whose employment had been terminated upon arriving in Britain. It also helped find them employment and passage back to India with other English families ● most working-class women who had to work during the Victorian era were in poorly-paid, manual jobs. Sally is unusual as she runs a successful boarding house. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
16 ***The Empress***	The indicative content is not prescriptive. Reward responses that explore the ways that people are treated badly in *The Empress*. Responses may include: Interpretation of text (AO1): ● the lascars are treated badly by the Serang who beats them with a bamboo stick, kicks them or verbally abuses them if they do not complete their work to his standards: 'you good-for-nothing lazy scoundrel'. They are made to do the more demanding work on the ship, cleaning the decks or working in the boiler room, with poor pay and working conditions ● Rani is treated badly by Mr and Mrs Matthews who dismiss her on arrival in England as they have employed an English nanny for their children: 'We have no need for you'. At only 16 she is abandoned in London ● Lord Oakham treats Rani badly when he abuses his position and takes advantage of her. When she becomes pregnant with his baby, he has her thrown out without any financial support or care for her wellbeing, declaring her a 'harlot' and even suggesting Rani should take her child and drown her ● when Hari encourages the other lascars to demand better conditions on board, he is treated badly by being thrown off the ship, 'beaten and bloodied', and left stranded in The Cape without a job ● despite being welcomed in the royal court by Queen Victoria, Abdul is treated badly by Lady Sarah, who sees him as a threat to her position as Victoria's Lady-In-Waiting. She objects to him being appointed a *Munshi*, a confidante and teacher, to Queen Victoria and being given private apartments. Lady Sarah eventually contributes to having him sent back to India and informs him that all his letters from Victoria will be burned. Relationships between text and context (AO3): ● the British East India Company recruited thousands of lascars to work on British ships around the world. Like Hari, many lascars were subjected to prejudice and ill-treatment ● ayahs were Indian girls hired as nursemaids and nannies by the wealthy British families to care for their children. When the family travelled to England the ayahs usually accompanied the family but many were dismissed on arrival ● Queen Victoria's relationship with Abdul Karim was one of the most scandalous periods of her 64-year reign. The relationship caused such ill-feeling that her son, King Edward, ordered all records of their relationship, including correspondence and photographs, to be destroyed. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
17 ***Refugee Boy***	The indicative content is not prescriptive. Reward responses that consider the way fear is important in the play. Responses may include: Interpretation of text (AO1): ● fear is important as it is the catalyst that forces Mr Kelo and Alem to journey to England in order to seek asylum. The Kelo family experience the threat of violence as a result of civil war and the constant fear of death ● Alem experiences fear when he discovers his father has left him alone in England and returned home to Eritrea: 'Abaten yet alleh / Where is my father?' He becomes hysterical and only calms down when Mr Hardwick hands him his father's letter explaining why he has left ● Mr and Mrs Kelo are afraid of the soldiers who invade their home, verbally abuse them and physically attack them. They are forced to move to Eritrea: 'Leave Ethiopia or die!' Both Mr and Mrs Kelo are afraid of exposing Alem to the violence and hatred in their country and risk everything to shield him by taking him to England to seek asylum ● fear is significant for Ruth as it impacts on her relationships with others. After the death of Themba, she finds it difficult to form a relationship with Alem, 'Shut up, I hate you. I hope they send you back', but eventually she becomes closer to Alem and initiates the campaign to prevent the Kelos being sent back to Africa: 'DEPORTATION. NO WAY. THE KELOS MUST STAY.' ● the theme of fear is explored through the rhetoric used by Mustapha and Ruth when trying to rally support for the Kelos, when they are threatened with deportation. They describe the Kelo's experiences and how they 'deserve the right to live without fear'. Relationships between text and context (AO3): ● the word refugee originates from *refuge* in Old French, meaning hiding place or a shelter from danger or distress and from the Latin *fugere*, meaning to flee, and *refugium*, a taking [of] refuge ● the civil war in Ethiopia and Eritrea and the constant fear of violence and death led to many civilians fleeing both countries to seek asylum in the UK ● the play deals with the way some child refugees suffer from bullying and mistreatment at school or in children's homes. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
18 ***Refugee Boy***	The indicative content is not prescriptive. Reward responses that explore the significance of Mr Kelo in *Refugee Boy*. Responses may include: Interpretation of text (AO1): ● Mr Kelo is a significant character who is willing to risk his life to protect his son Alem. He brings him to England to escape civil war. He initially tries to protect Alem from the truth by telling him that they are on holiday ● although he is a loving and caring father, Mr Kelo abandons Alem, who is only fourteen, in England and returns to Africa to be with his wife. He leaves Alem a letter explaining that he thinks 'it would be best if [Alem] stay in England' for his own safety as he and his wife 'value [Alem's] life more than anything' ● he is significant as he reflects the plight of many Africans suffering the violence of civil war. Because he is Ethiopian and his wife is Eritrean, they are persecuted by the soldiers and forced to flee their home. Mr Kelo is spat at, beaten and has to witness his wife being violently beaten and then murdered as she is seen as 'the enemy' ● Mr Kelo is a very educated man who is able to 'speak six languages' and has read the works of Dickens and Shakespeare. In his home country, he held an important job as a 'general manager of the post office'. He sees education as important and encourages Alem to study hard ● Mr Kelo is a strong man who, despite the dangers, is prepared to return to England to be with Alem. He tries to secure a future for his son and claims asylum and refugee status. Despite fleeing a warzone, Mr Kelo is killed in England in what the police believe is a 'politically motivated' attack. Relationships between text and context (AO3): ● the play is set against the backdrop of the civil war in Ethiopia and Eritrea. It explores the effects the war had on the population and those who had to abandon their homes to flee the violence. Mr Kelo is forced to seek asylum in England for him and his son ● in 2017, there were 2,399 asylum applications made by unaccompanied children to the United Kingdom. Many of them came from Eritrea, which had been condemned by the United Nations for gross human rights violations ● the death of Mr Kelo illustrates the bigoted attitudes of some British citizens to refugees entering the United Kingdom to seek asylum. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing**.**

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

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

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	**Mark**	**Descriptor**
	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.

Section B – Post-1914 Literature British Novel

Question Number	Indicative content
19. ***Animal Farm***	The indicative content is not prescriptive. Reward responses that consider the significance of Boxer in the novel. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
20. ***Animal Farm***	The indicative content is not prescriptive. Reward responses that explore the importance of rebellion in the novel. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
21. *Lord of the Flies*	The indicative content is not prescriptive. Reward responses that consider how ideas about society are important in the novel. Responses may include: Interpretation of text (AO1): • 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 ˊun', 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). Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
22. *Lord of the Flies*	The indicative content is not prescriptive. Reward responses that consider how Jack changes throughout the novel. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
23. *Anita and Me*	The indicative content is not prescriptive. Reward responses that consider the ways Meena is influenced by her friendship with Anita. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
24. *Anita and Me*	The indicative content is not prescriptive. Reward responses that explore the significance of racism in Tollington. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
25. *The Woman in Black*	The indicative content is not prescriptive. Reward responses that explore the importance of settings in the novel. Responses may include: Interpretation of text (AO1): • 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'. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
26. *The Woman in Black*	The indicative content is not prescriptive. Reward responses that consider the ways that belief in the supernatural is significant in the novel. Responses may include: Interpretation of text (AO1): • 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. Relationship between text and context (AO3): • 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. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
27 *Coram Boy*	The indicative content is not prescriptive. Reward responses that explore how courage is significant in *Coram Boy*. Responses may include: Interpretation of text (AO1): • Alexander and Thomas show their courage by defending Toby and Aaron when being attacked by Captain Buckley and the sailors • having the courage to stand up to his father is significant for Alexander as it enables him to leave Ashbrook House and fulfil his ambition of becoming a musical composer. As Lord Ashbrook's heir, he was expected to involve himself in the running of the estate but he travels to London in order to follow his dream as he 'cannot live without music' • although she is the Lady of the Manor, Lady Ashbrook has the courage to challenge the way the local orphanage is run and sets up a charity to help the local community. She also has the courage to stand up to her husband, who feels what she is doing is 'not befitting for the lady of the house' • Melissa's courage is tested when she discovers she is pregnant with Alexander's baby. Although she is still young, she manages to keep it a secret. Despite considering suicide, she has the courage to go through with the birth and is strong enough to cope with him being taken away from her • Meshak shows courage when he rescues Aaron, Melissa's baby, and takes him to the Coram Hospital. He risks his life and the anger of his father by running away to London • Toby is courageous when he is sent to work for Mr Goddarn. Because of his colour, he is seen as an exotic creature, stroked and petted by the women and suffers from being beaten and kicked by Mr Goddarn 'as if [he] were a stray dog'. Relationships between text and context (AO3): • during the 18th century many enslaved Africans found themselves working as butlers or other household attendants in wealthy homes. Their chief function was to look decorative. They were often dressed in silks and satins; their heads were wrapped in bright turbans and they were presented as exotic novelties to entertain guests at parties • expressing too much grief was considered unchristian in the 18th century. Excessive grief shown by a woman after the loss of a child was blamed for any further deaths of children at birth • aristocratic women, like Lady Ashbrook, were expected to oversee the financial and practical running of the home and not involve themselves in activities outside of their social class. Aristocratic men who were the first born son, like Alexander, were expected to take over the running of the family estate. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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

Question Number	Indicative content
28 ***Coram Boy***	The indicative content is not prescriptive. Reward responses that show how Mrs Lynch is important in the novel. Responses may include: Interpretation of text (AO1): • Mrs Lynch is important as she is the housekeeper and most senior member of staff at Ashbrook House. She is in charge of the other servants and organises the running of the home, even patrolling 'the corridors of Ashbrook' at night to ensure that there are 'sufficient candles burning'. She travels to Gloucester to collect Alexander and Thomas when they return for the holidays • at first, Mrs Lynch is presented as a reliable and supportive woman, a confidante to Lady Ashbrook. When Melissa starts 'the flowers', she gets support from Mrs Lynch, who sends 'Dorcas to the kitchen for a pail of warm water' • Mrs Lynch is also a cunning and unscrupulous woman, always listening at doors and gaining information that she can use to her advantage: 'Mrs Lynch had to press her ear to the door to hear'. When she discovers Melissa is pregnant, she turns it to her benefit and begins 'to scheme' • she is important as she arranges for Otis to take Melissa's baby away to cover up any scandal. She deliberately lies to Mrs Milcote, telling her that the baby will be taken to the Coram Hospital, despite knowing that Otis will probably take the money and let the baby die • in collaboration with Otis Gardiner, Mrs Lynch extorts money from Mrs Milcote and other vulnerable upper-class mothers, to keep quiet about their unwanted babies and to avoid scandals. Her connections with the Ashbrook family enable her to control Otis: 'I can offer you useful information in exchange for a small cut'. Relationships between text and context (AO3): • The Coram Hospital became a very fashionable charity, and was supported by many notable figures, including the portrait painter William Hogarth, composer George Frederic Handel and writer Charles Dickens • the housekeeper had the power to hire and fire domestic staff. The position came with a great deal of responsibility. Mrs Lynch abuses her position to obtain information about members of the family that can be used for financial gain • *Coram Boy* recreates the conventions of the Gothic genre through the use of wild and dangerous forests and the disturbing killing of babies by Otis Gardiner, of which Mrs Lynch was aware. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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

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Level 1	1–2	**threshold performance**-in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	**intermediate performance**-in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6-8	**high performance**-in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
29 ***Boys Don't Cry***	The indicative content is not prescriptive. Reward responses that consider the ways Emma is important in *Boys Don't Cry*. Responses may include: Interpretation of text (AO1): • Emma is important as her abandonment by Melanie completely changes Dante's life and future dreams of going to university. Melanie can't cope with bringing up a child on her own and feels she loves 'Emma too much to ruin her life' • despite his initial dislike and resentment towards Emma, Dante gradually learns to love her and starts becoming a responsible father, applying for a part-time job and allowing Veronica to give him advice on how to get full parental responsibilities and rights • Dante is prepared to lose his friends because of their attitude towards Emma. At first, he pretends she is a relation but when Logan laughs at her and maliciously says, 'God, she's ugly', Dante defends her and finally admits that he is her father • her presence in the family is important in bringing Dante and his dad closer together and to reconcile their differences. Both Dante and his father find expressing emotions difficult as 'boys don't cry', however having Emma in their lives helps them to express their feelings and brings them together as a family • Emma's presence, particularly whilst they are at the hospital, helps Dante cope with the trauma of Adam being attacked and suffering life-threatening injuries, 'she smelled of hope' • following Adam's assault and his return home, Emma enables him to come to terms with what has happened. Her innocence makes him realise that appearances do not matter, 'She leaned forward and kissed his scar-ridden cheek'. Relationships between text and context (AO3): • the Bridgeman family represent a modern single-parent family who have to cope with emotional, societal and financial problems • Josh's cruel nature and violent aggression towards Adam, are a way for Josh to cover up his own sexuality and reflects some of the emotional conflicts young people experience when growing up • the novel deals with a number of challenging issues: single parenthood, bullying and family breakdown. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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Level 3	6-8	**high performance**-in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
30 ***Boys Don't Cry***	The indicative content is not prescriptive. Reward responses that explore the significance of anger in the novel. Responses may include: Interpretation of text (AO1): • Dante's anger when he discovers that he is Emma's father is significant in highlighting his selfish and naïve attitude. At only 17, and having achieved four A-stars in his A Levels, all he wants to do is attend university and become a journalist rather than taking responsibility for his own daughter • Dante's expression of anger and resentment towards his dad is important in conveying the volatile relationship they have. Dante accuses his dad, Mr Bridgeman, of never supporting him or saying, 'Well done, Dante'. Dante feels that no matter what he does nothing will ever be good enough for his dad • Mr Bridgeman is angry when he discovers Dante has taken a DNA test to see if he is Emma's father: 'His body was held rigid' and his 'tone was scathing' • the anger of the 'blonde middle-aged woman' in the newspaper shop is significant in reflecting the misguided attitudes some people have towards Dante as a young parent. She accuses him of being a 'waster' who is living off 'child benefit and job seekers allowance' • Josh's verbal anger towards Adam is significant as it conveys his bigoted attitude to homosexuality. He says Adam 'gives [him] the creeps'. To support his brother, Dante shows his anger by threatening to 'punch in' Josh's face • following Josh's physical abuse of Adam and the need for Adam to receive emergency surgery, Dante loses his temper and decides to take revenge on Josh and 'to make him suffer'. Relationships between text and context (AO3): • Melanie's abandonment of Emma because she is unable to cope emotionally or physically, demonstrates the challenges faced by some young single mothers • despite a notable global increase in the acceptance of homosexuality over recent years, there are still some people who view same sex relationships as unacceptable and, like Josh, even resort to violence • the novel explores the complexities of family life and the pressures faced by Mr Bridgeman bringing up two teenage sons. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

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AO4 Mark Scheme		
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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.

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

English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Sample assessment materials for first teaching
September 2015
Questions and Extracts Booklet

Paper Reference
1ET0/02

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Answer THREE questions:

ONE question from Section A
ONE question from Section B, Part 1
AND Question 12 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

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3	*Dr Jekyll and Mr Hyde*, R L Stevenson	144
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5	*Pride and Prejudice*, Jane Austen	148
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12	Unseen Poetry	164

SECTION A – 19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

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

Use this extract to answer Question 1.

***Jane Eyre*, Charlotte Brontë**

In Chapter 10 Jane Eyre reflects on her life at Lowood now that her friend Miss Temple has left the school.

It did not seem as if a prop were withdrawn, but rather as if a motive were gone: it was not the power to be tranquil which had failed me, but the reason for tranquillity was no more. My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and excitements, awaited those who had courage to go forth into its expanse, to seek real knowledge of life amidst its perils.

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks; it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two; how I longed to follow it farther! I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight; an age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school: Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies – such was what I knew of existence. And now I felt that it was not enough; I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication; for change, stimulus: that petition, too, seemed swept off into vague space: "Then," I cried, half desperate, "grant me at least a new servitude!"

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents what Jane thinks about her life at Lowood School.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre thinks about her life at Lowood and her future.

Explain how Jane deals with the challenges that face her **elsewhere** in the novel.

In your answer you must consider:

- what the challenges are
- what these show about her character.

(20)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

***Great Expectations*, Charles Dickens**

In Chapter 2 Pip describes his experiences while living with Mr and Mrs. Joe.

My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up "by hand." Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand.

She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow, – a sort of Hercules in strength, and also in weakness.

My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles. She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much. Though I really see no reason why she should have worn it at all; or why, if she did wear it at all, she should not have taken it off, every day of her life.

Joe's forge adjoined our house, which was a wooden house, as many of the dwellings in our country were, – most of them, at that time. When I ran home from the churchyard, the forge was shut up, and Joe was sitting alone in the kitchen. Joe and I being fellow-sufferers, and having confidences as such, Joe imparted a confidence to me, the moment I raised the latch of the door and peeped in at him opposite to it, sitting in the chimney corner.

"Mrs. Joe has been out a dozen times, looking for you, Pip. And she's out now, making it a baker's dozen."

"Is she?"

"Yes, Pip," said Joe; "and what's worse, she's got Tickler with her."

Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Pip's thoughts and feelings about Joe and Mrs. Joe in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip's early life is shown.

Explain the development of Pip's character **elsewhere** in the novel.

In your answer you must consider:

- how his life changes
- the effect on Pip.

(20)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*, R L Stevenson**

From 'The Carew Murder Case' – Mr Utterson and Inspector Newcomen take a cab to Mr Hyde's house.

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating-house, a shop for the retail of penny numbers and two-penny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent. Yes, she said, this was Mr Hyde's, but he was not at home; he had been in that night very late, but had gone away again in less than an hour: there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him till yesterday.

Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents the atmosphere of Victorian London in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, a strong impression of Victorian London is created.

Explain why the setting is important **elsewhere** in the novel.

In your answer you must consider:

- the different locations
- how important they are.

(20)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

***A Christmas Carol*, Charles Dickens**

From Stave 1, 'Marley's Ghost' – Scrooge is visited by two men collecting money for the poor.

This lunatic, in letting Scrooge's nephew out, had let two other people in. They were portly gentlemen, pleasant to behold, and now stood, with their hats off, in Scrooge's office. They had books and papers in their hands, and bowed to him.

"Scrooge and Marley's, I believe," said one of the gentlemen, referring to his list. "Have I the pleasure of addressing Mr. Scrooge, or Mr. Marley?"

"Mr. Marley has been dead these seven years," Scrooge replied. "He died seven years ago, this very night."

"We have no doubt his liberality is well represented by his surviving partner," said the gentleman, presenting his credentials.

It certainly was; for they had been two kindred spirits. At the ominous word "liberality," Scrooge frowned, and shook his head, and handed the credentials back.

"At this festive season of the year, Mr. Scrooge," said the gentleman, taking up a pen, "it is more than usually desirable that we should make some slight provision for the Poor and Destitute, who suffer greatly at the present time. Many thousands are in want of common necessaries; hundreds of thousands are in want of common comforts, sir."

"Are there no prisons?" asked Scrooge.

"Plenty of prisons," said the gentleman, laying down the pen again.

"And the Union workhouses?" demanded Scrooge. "Are they still in operation?"

"They are. Still," returned the gentleman, "I wish I could say they were not."

"The Treadmill and the Poor Law are in full vigour, then?" said Scrooge.

"Both very busy, sir."

"Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course," said Scrooge. "I'm very glad to hear it."

"Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude," returned the gentleman, "a few of us are endeavouring to raise a fund to buy the Poor some meat and drink and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?"

"Nothing!" Scrooge replied.

"You wish to be anonymous?"

"I wish to be left alone," said Scrooge. "Since you ask me what I wish, gentlemen, that is my answer. I don't make merry myself at Christmas and I can't afford to make idle people merry. I help to support the establishments I have mentioned – they cost enough; and those who are badly off must go there."

Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents Scrooge's character in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, poverty is discussed.

Explain how Dickens portrays poverty **elsewhere** in the novel.

In your answer you must consider:

- what poverty is shown
- how poverty affects those involved.

(20)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

***Pride and Prejudice*, Jane Austen**

In Chapter 6 Charlotte Lucas and Elizabeth Bennet discuss marriage.

"Bingley likes your sister undoubtedly; but he may never do more than like her, if she does not help him on."

"But she does help him on, as much as her nature will allow. If I can perceive her regard for him, he must be a simpleton, indeed, not to discover it too."

"Remember, Eliza, that he does not know Jane's disposition as you do."

"But if a woman is partial to a man, and does not endeavour to conceal it, he must find it out."

"Perhaps he must, if he sees enough of her. But, though Bingley and Jane meet tolerably often, it is never for many hours together; and, as they always see each other in large mixed parties, it is impossible that every moment should be employed in conversing together. Jane should therefore make the most of every half-hour in which she can command his attention. When she is secure of him, there will be more leisure for falling in love as much as she chooses."

"Your plan is a good one," replied Elizabeth, "where nothing is in question but the desire of being well married, and if I were determined to get a rich husband, or any husband, I dare say I should adopt it. But these are not Jane's feelings; she is not acting by design. As yet, she cannot even be certain of the degree of her own regard nor of its reasonableness. She has known him only a fortnight. She danced four dances with him at Meryton; she saw him one morning at his own house, and has since dined with him in company four times. This is not quite enough to make her understand his character."

"Not as you represent it. Had she merely *dined* with him, she might only have discovered whether he had a good appetite; but you must remember that four evenings have also been spent together – and four evenings may do a great deal."

"Yes; these four evenings have enabled them to ascertain that they both like Vingt-un better than Commerce; but with respect to any other leading characteristic, I do not imagine that much has been unfolded."

"Well," said Charlotte, "I wish Jane success with all my heart; and if she were married to him to-morrow, I should think she had as good a chance of happiness as if she were to be studying his character for a twelve-month. Happiness in marriage is entirely a matter of chance."

Question 5 – *Pride and Prejudice*

5 (a) Explore how Austen presents Elizabeth's and Charlotte's thoughts about Jane and Bingley in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, marriage is discussed.

Explain the way in which the theme of marriage is explored **elsewhere** in the novel.

In your answer you must consider:

- the importance of marriage in the novel
- the contrasting attitudes to marriage that are shown.

(20)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

***Silas Marner*, George Eliot**

In Chapter 12 Molly sets off to confront her husband Godfrey Cass.

While Godfrey Cass was taking draughts of forgetfulness from the sweet presence of Nancy, willingly losing all sense of that hidden bond which at other moments galled and fretted him so as to mingle irritation with the very sunshine, Godfrey's wife was walking with slow uncertain steps through the snow-covered Raveloe lanes, carrying her child in her arms.

This journey on New Year's Eve was a premeditated act of vengeance which she had kept in her heart ever since Godfrey, in a fit of passion, had told her he would sooner die than acknowledge her as his wife. There would be a great party at the Red House on New Year's Eve, she knew: her husband would be smiling and smiled upon, hiding her existence in the darkest corner of his heart. But she would mar his pleasure: she would go in her dingy rags, with her faded face, once as handsome as the best, with her little child that had its father's hair and eyes, and disclose herself to the Squire as his eldest son's wife. It is seldom that the miserable can help regarding their misery as a wrong inflicted by those who are less miserable. Molly knew that the cause of her dingy rags was not her husband's neglect, but the demon Opium to whom she was enslaved, body and soul, except in the lingering mother's tenderness that refused to give him her hungry child. She knew this well; and yet, in the moments of wretched unbenumbed consciousness, the sense of her want and degradation transformed itself continually into bitterness towards Godfrey. He was well off; and if she had her rights she would be well off too. The belief that he repented his marriage, and suffered from it, only aggravated her vindictiveness. Just and self-reproving thoughts do not come to us too thickly, even in the purest air, and with the best lessons of heaven and earth; how should those white-winged delicate messengers make their way to Molly's poisoned chamber, inhabited by no higher memories than those of a barmaid's paradise of pink ribbons and gentlemen's jokes? She had set out at an early hour, but had lingered on the road, inclined by her indolence to believe that if she waited under a warm shed the snow would cease to fall. She had waited longer than she knew, and now that she found herself belated in the snow-hidden ruggedness of the long lanes, even the animation of a vindictive purpose could not keep her spirit from failing.

Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Molly in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the very different lives of Molly and Godfrey are shown.

Explain how Eliot shows the rich and the poor **elsewhere** in the novel.

In your answer you must consider:

- the attitudes towards other people shown by the rich
- how the poor cope with the challenges in their lives.

(20)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

***Frankenstein*, Mary Shelley**

From Volume 2, Chapter 8 – The creature is wandering in a wood when he sees a young girl.

"I generally rested during the day, and travelled only when I was secured by night from the view of man. One morning, however, finding that my path lay through a deep wood, I ventured to continue my journey after the sun had risen; the day, which was one of the first of spring, cheered even me by the loveliness of its sunshine and the balminess of the air. I felt emotions of gentleness and pleasure, that had long appeared dead, revive within me. Half surprised by the novelty of these sensations, I allowed myself to be borne away by them; and, forgetting my solitude and deformity, dared to be happy. Soft tears again bedewed my cheeks, and I even raised my humid eyes with thankfulness towards the blessed sun which bestowed such joy upon me.

"I continued to wind among the paths of the wood, until I came to its boundary, which was skirted by a deep and rapid river, into which many of the trees bent their branches, now budding with the fresh spring. Here I paused, not exactly knowing what path to pursue, when I heard the sound of voices that induced me to conceal myself under the shade of a cypress. I was scarcely hid, when a young girl came running towards the spot where I was concealed, laughing, as if she ran from some one in sport. She continued her course along the precipitous sides of the river, when suddenly her foot slipt, and she fell into the rapid stream. I rushed from my hiding place; and, with extreme labour from the force of the current, saved her, and dragged her to shore. She was senseless; and I endeavoured by every means in my power to restore animation, when I was suddenly interrupted by the approach of a rustic, who was probably the person from whom she had playfully fled. On seeing me, he darted towards me, and tearing the girl from my arms, hastened towards the deeper parts of the wood. I followed speedily, I hardly knew why; but when the man saw me draw near, he aimed a gun, which he carried, at my body, and fired. I sunk to the ground, and my injurer, with increased swiftness, escaped into the wood.

"This was then the reward of my benevolence! I had saved a human being from destruction, and, as a recompense, I now writhed under the miserable pain of a wound, which shattered the flesh and bone."

Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents the thoughts of the creature in this extract.

Give examples from the extract to support your ideas.

(20)

(b) Prejudice is shown in how the creature is treated in this extract.

Explain how prejudice and its effects are shown **elsewhere** in the novel.

In your answer you must consider:

- who shows the prejudice
- the effects of this prejudice.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B, Part 1 – Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

La Belle Dame sans Merci

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

Oh what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheek a fading rose
Fast withereth too.

I met a lady in the meads,
Full beautiful – a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

She found me roots of relish sweet,
And honey wild, and manna*-dew,
And sure in language strange she said –
'I love thee true'.

She took me to her elfin grot,
And there she wept and sighed full sore,
And there I shut her wild wild eyes
With kisses four

And there she lullèd me asleep
And there I dreamed – Ah! woe betide! –
The latest dream I ever dreamt
On the cold hill side.

I saw pale kings, and princes too,
Pale warriors, death-pale were they all;
They cried – 'La Belle Dame sans Merci
Thee hath in thrall!'

I saw their starved lips in the gloam,
With horrid warning gapèd wide,
And I awoke and found me here,
On the cold hill's side.

And this is why I sojourn here
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

John Keats (1819)

*manna**: food from heaven

8 Re-read 'La Belle Dame sans Merci'. Choose **one** other poem from the *Relationships* anthology.

Compare how the effect of love is presented in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 8 = 20 marks)

Conflict

Catrin

I can remember you, child,
As I stood in a hot, white
Room at the window watching
The people and cars taking
Turn at the traffic lights.
I can remember you, our first
Fierce confrontation, the tight
Red rope of love which we both
Fought over. It was a square
Environmental blank, disinfected
Of paintings or toys. I wrote
All over the walls with my
Words, coloured the clean squares
With the wild, tender circles
Of our struggle to become
Separate. We want, we shouted,
To be two, to be ourselves.

Neither won nor lost the struggle
In the glass tank clouded with feelings
Which changed us both. Still I am fighting
You off, as you stand there
With your straight, strong, long
Brown hair and your rosy,
Defiant glare, bringing up
From the heart's pool that old rope,
Tightening about my life,
Trailing love and conflict,
As you ask may you skate
In the dark, for one more hour.

Gillian Clarke (1978)

9 Re-read 'Catrin'. Choose **one** other poem from the *Conflict* anthology.

Compare how tension is presented in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

Time and Place

Adlestrop

Yes, I remember Adlestrop –
The name, because one afternoon
Of heat the express-train drew up there
Unwontedly. It was late June.

The steam hissed. Someone cleared his throat.
No one left and no one came
On the bare platform. What I saw
Was Adlestrop – only the name

And willows, willow-herb, and grass,
And meadowsweet, and haycocks dry,
No whit less still and lonely fair
Than the high cloudlets in the sky.

And for that minute a blackbird sang
Close by, and round him, mistier,
Farther and farther, all the birds
Of Oxfordshire and Gloucestershire.

Edward Thomas (1917)

10 Re-read 'Adlestrop'. Choose **one** other poem from the *Time and Place* anthology.

Compare how the natural environment is presented in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

Belonging

NB: we have provided two sample questions for this collection (so there are two poems from the collection given and two Question 11s) in order for teachers to understand the assessment of this collection. The 'Belonging' collection is for first teaching from September 2019 and first assessment from September 2021.

To My Sister

It is the first mild day of March:
Each minute sweeter than before
The redbreast sings from the tall larch
That stands beside our door.

There is a blessing in the air,
Which seems a sense of joy to yield
To the bare trees, and mountains bare,
And grass in the green field.

My sister! ('tis a wish of mine)
Now that our morning meal is done,
Make haste, your morning task resign;
Come forth and feel the sun.

Edward will come with you—and, pray,
Put on with speed your woodland dress;
And bring no book: for this one day
We'll give to idleness.

No joyless forms shall regulate
Our living calendar:
We from to-day, my Friend, will date
The opening of the year.

Love, now a universal birth,
From heart to heart is stealing,
From earth to man, from man to earth:
—It is the hour of feeling.

One moment now may give us more
Than years of toiling reason:
Our minds shall drink at every pore
The spirit of the season.

Some silent laws our hearts will make,
Which they shall long obey:
We for the year to come may take
Our temper from to-day.

And from the blessed power that rolls
About, below, above,
We'll frame the measure of our souls:
They shall be tuned to love.

Then come, my Sister! come, I pray,
With speed put on your woodland dress;
And bring no book: for this one day
We'll give to idleness.

William Wordsworth (1798)

11 Re-read 'To My Sister.' Choose **one** other poem from the *Belonging* anthology.

Compare how nature affects people in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 11 = 20 marks)

Belonging

In Wales, wanting to be Italian

Is there a name for that thing
you do when you are young?
There must be a word for it in some language,
probably German, or if not just
asking to be made up, something like
Fremdlandischgehörenlust or perhaps
Einzumandererslandgehörenwunsch.

What is it called, living in Glasgow,
dying to be French, dying to shrug and pout
and make yourself understood
without saying a word?

Have you ever felt like that, being
in Bombay, wanting to declare,
like Freddie Mercury, that you are
from somewhere like Zanzibar?

What is it called? Being sixteen
in Wales, longing to be Italian,
to be able to say aloud,
without embarrassment, *Bella! Bella!*
lounge by a Vespa with a cigarette
hanging out of your mouth, and wear
impossibly pointed shoes?

Imtiaz Dharker (2014)

11 Re-read In 'Wales, wanting to be Italian'. Choose **one** other poem from the *Belonging* anthology.

Compare how feelings are presented in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 11 = 20 marks)

SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 12.

You should spend about 45 minutes on this section.

Great-grandfather

Great-grandfather would sit in the back parlour

For hours listening to the gramophone*.
I have no photograph of him doing this,
So the picture I see of him sitting alone

With his head inclined towards the trumpeting
Green lily is colourful and unfaded.
The handkerchief, with which he blots the tears
Schubert serenades from him, is distinctly red

And the gramophone's tin horn grows steadily
More greenly lily-like and rare,
Grows into antiquity – and soon will be found
Surviving only behind glass in conditioned air.

Great-grandfather knows nothing of this, but
Such an instrument will be treasured as though
It were a silver trumpet once discovered
Lying in the tomb of some young Egyptian Pharaoh;

And only on certain occasions will it be taken
From its case and played with careful ceremony –
when thinnest sound will summon the ready armies
Of imagination to salute the music lovers of history.

And great-grandfather will be one of those.

Freda Downie

Glossary: *gramophone** – an early (twentieth century) machine for listening to recorded music. It had a turntable, with a needle that went into the grooves of the record placed on it. The sound came out through a 'horn' or 'trumpet', often shaped like a flower.

On the Verge

The skin is wrinkled and speaks of age.
I watch it change from year to following year
As hurrying life turns yet another page,
And feel it as it drops another gear.

It's not that bits have started to fall off,
Though annual checks will monitor decline.
Occasional wheeze is now a chronic cough.
Leg muscles wither though the brain seems fine.

The three score years and ten* are long-term past.
And dreams of action close as I can get.
The body has mislaid that key word 'fast'.
And 'slow' or 'creeping' are a better bet.

It's no good worrying at this lack of urge
For life's still sweet here resting on the verge.

Michael Ware

Glossary: *three score years and ten**: 70 years

12 Compare the ways the writers present an old person in 'Great-grandfather' and 'On the Verge'.

In your answer you should compare the:

- ideas in the poems
- poets' use of language
- poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 12 = 20 marks)

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

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Sources:

Jane Eyre, Charlotte Bronte, Pearson Education Ltd

Great Expectations, Charles Dickens, Pearson Education Ltd

Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library

A Christmas Carol, Charles Dickens, Penguin Classics

Pride and Prejudice, Jane Austen, Penguin Classics

Silas Marner, George Eliot, Penguin Classics

Frankenstein, Mary Shelley, Penguin Classics

'Great-grandfather' from *The Faber Book of 20th Century Women's Poetry*, Freda Downie, Faber and Faber

'On the Verge' from *Musings*, Michael Ware, Cranley House Publishing

'Catrin', Gillian Clarke, from *Collected Poems*, Carcanet (1997)

'To My Sister' from *Lyrical Ballads, with Other Poems*, William Wordsworth, Vol. II. Biggs and Co. (1800)

'In Wales, wanting to be Italian', Imtiaz Dharker, from *Over The Moon*, Bloodaxe (2014)

Write your name here

Surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Sample assessment materials for first teaching
September 2015
Time: 2 hours 15 minutes

Paper Reference
1ET0/02

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, Part 2. You will need this time to read and respond to the question on two unseen poems.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

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

Advice

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

Turn over ▶

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PEARSON

SECTION A – 19th-century Novel

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

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

Question 7 ☒

TOTAL FOR SECTION A = 40 MARKS

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SECTION B, Part 1: Poetry Anthology

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

Chosen question number: **Question 8** ☒ **Question 9** ☒

Question 10 ☒ **Question 11** ☒

Pearson Edexcel Level 1/Level 2 GCSE (9 – 1) in English Literature
Sample Assessment Materials – Issue 2 – July 2021 © Pearson Education Limited 2021

TOTAL FOR SECTION B, PART 1 = 20 MARKS

SECTION B, Part 2

Unseen Poetry

Question 12

TOTAL FOR SECTION B, PART 2 = 20 MARKS
OVERALL TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Paper 2 – mark scheme

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

Component 2: 19th-century Novel and Poetry since 1789	Assessment Objectives				Total marks
	AO1	AO2	AO3	AO4	
Questions 1a–7a		20			20
Questions 1b–7b	20				20
Questions 8–11		15	5		20
Question 12	8	12			20

Section A: 19th-century novel

Jane Eyre

Question Number	Indicative content
1(a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Jane reflects on her life at Lowood in the extract. Responses may include: • she feels that Miss Temple's marriage and departure take away her reasons for feeling calm and content with her lot • she now realises that Lowood had been her entire world • she feels that her work as a teacher had given her employment and a 'home' but no 'real knowledge of life' • there is a wider world beyond Lowood; she is aware that this world is both dangerous and exciting ('varied field of hopes and dreams') • the idea of escaping from Lowood begins to seem like a dream which attracts her greatly and she yearns for a new life ('it was those I longed to surmount') • she feels she now has the impetus to seek wider horizons and a new position • as she starts to imagine leaving, she contrasts her life at Lowood, one of of dreary repetition, with 'liberty': the repetition in the language ('school-rules, school duties, school-habits') emphasises this • the tricolon (rule of three) shows her excitement at the challenge ahead (I desired liberty; for liberty I gasped; for liberty I uttered a prayer) • she realises that few suitable avenues were available for a gentlewoman with no other support but feels that any change would be preferable to staying at Lowood, even if it became a 'new form of servitude' • the metaphor of life's journey is presented through the open window and the winding road. Reward all valid points.

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

Question Number	Indicative content
1(b)	The indicative content is not prescriptive. Reward responses that explore how Jane deals with the challenges she faces **elsewhere** in the novel. Responses may include: **The challenges:** • from the outset, she had to cope with the lack of family, security and support • the orphaned daughter of a gentleman, staying with Aunt Reed meant that she had to live in the world of imagination through her reading books, to overcome the hardships and bullying • the role of governess at Thornfield Hall gave her a respectable position and – eventually – the chance for love and security • her growing feelings of love for Rochester when she feels inadequate and insignificant: she has to cope with the tumult of her emotions when she thinks that Rochester is in love with, and about to propose to, Blanche Ingram • the need to leave Rochester and Thornfield when she discovers the truth about mad Bertha on her wedding day • the moral dilemma posed by St John Rivers' proposal and his wish for them to be missionaries together. **What is shown about her character:** • the idea of living as Mr Rochester's mistress once she discovered he was married was not an option because of her moral stance and she leaves even though she loves him • for Jane, St John Rivers' offer to her to become the wife of a missionary was also not an option as she could not face a loveless match • even though she may not find Rochester, she leaves the Rivers' home when she imagines that Rochester is calling her • despite Rochester's blindness after the fire and the destruction of Thornfield, she responds to her deep love for him and marries and cares for him. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Great Expectations

Question Number	Indicative content
2(a)	The indicative content is not prescriptive. Reward responses that explore how Pip shows his thoughts and feelings about Joe and Mrs. Joe in the extract. Responses may include: • he is aware that he had been brought up with a lack of love by his much older sister, Mrs. Joe, who had instilled a harsh discipline with physical punishment • he puns on the idea that he has been brought up 'by hand' • he feels that his sister had made Joe marry her by her forceful character, which was in strong contrast to his • he uses contrast to describe the couple physically (Joe with 'flaxen hair' and 'undecided blue' eyes and Mrs. Joe with 'black hair and eyes') • he also focuses on the contrasting character of the two: Joe – 'mild, good-natured, sweet-tempered'; Mrs. Joe – a 'hard and heavy hand' • he sees Joe as 'a sort of Hercules': a mixture of strength and weakness • he gives a detailed portrait of Mrs. Joe's appearance – not a flattering one: 'prevailing redness of skin' • he observes that she uses the apron, which she wears 'so much', as a symbol of her domestic drudgery and of her hard-working life – 'a reproach against Joe' • her sharpness is shown through Pip remembering that the bib of her apron was 'stuck full of pins and needles' • the extract builds Pip's anxiety about Mrs. Joe's return, culminating in Joe's final statement: 'what is worse, she's got Tickler [her cane] with her'. Reward all valid points.

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

Question Number	Indicative content
2(b)	The indicative content is not prescriptive. Reward responses that explore how Pip's character is developed **elsewhere** in the novel. Responses may include: **How Pip's life changes:** • as a boy growing up, he experienced few luxuries and little warmth • there were bleak living conditions at the cottage attached to the forge – exposed, cold landscape and surroundings • there was no real 'childhood' for those of Pip's social class • this contrasts greatly with the privilege and wealth of his later life, after his rise in rank owing to having a 'benefactor' • he is changed greatly by meeting with Miss Havisham and Estella • he becomes a young gentleman, living in London, far from his origins and lowly upbringing. **The effect of the changes on Pip:** • the first changes occur when he is captivated by Estella and his feelings for her grow, even though she is cold and heartless • when he visits London, the luxuries society offer him to some extent go to his head; he spends a great deal of money and becomes less caring and is influenced by position, status and wealth • he forgets where he has come from, becoming ungrateful and he behaves badly to Joe • it is only through learning that Magwitch is his benefactor that he comes to realise how badly he has behaved and learns from his mistakes. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Dr Jekyll and Mr Hyde

Question Number	Indicative content
3(a)	The indicative content is not prescriptive. Reward responses that explore how the atmosphere of Victorian London is portrayed in the extract. Responses may include: • Victorian London is presented as fogbound ('first fog of the season') and the mood and tone build up a sense of foreboding • the effect is of a gloomy/mournful/polluted city ('chocolate-covered pall') • although it is 'nine in the morning', London appears to be enveloped in darkness ('degrees and hues of twilight') • dismal, poverty-stricken scenes are created, with 'slatternly passengers', 'ragged children', cheap shops • a place where people drink – 'gin palace' • the place has an evil character, reflected in the 'evil face' of the old woman • the use of language contributes to the effect through the choice of verbs and adjectives, especially 'muddy', 'gloomiest', 'haggard'; 'lowered', 'assail', 'crawled' and the simile 'as brown as umber' • the use of colour emphasises the darkness, in particular the repetition of different shades of brown: 'chocolate', 'lurid brown', 'as brown as umber' • the gloom of the surroundings is reflected in the thoughts of Utterson the lawyer, which are 'of the gloomiest dye' • the sinister presentation of the journey through the squalid part of the city (described in the simile 'like a district… in some nightmare') prepares the reader for the climactic confirmation that the cab has indeed arrived at the abode of Mr Hyde. Reward all valid points.

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

Question Number	Indicative content
3(b)	The indicative content is not prescriptive. Reward responses that explore the importance of settings **elsewhere** in the novel. Responses may include: **Different locations:** • the novella is set in contrasting districts of Victorian London • the streets of Soho – crime-ridden and populated by criminals, the poor and the lower classes • Cavendish Square in the west of London, where Dr Lanyon lives, a square noted for its affluence • Dr Jekyll's luxurious house • the laboratory annexe and, in particular, the door off the street **Their importance:** • there are many scenes and settings using pathetic fallacy to highlight the dark mood and tone, building up a fear of what is to come • the novella focuses at various points on the weather and lack of light (fog, wind, darkness, the moon) • there is a contrast between the inside and outside areas, denoting the different levels of society and the duality of Victorian society • the door which Hyde uses takes on a symbolism, again creating a sense of foreboding • throughout the novella, Stevenson presents a close link between the urban landscape of Victorian London and the dark events surrounding Hyde. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

A Christmas Carol

Question Number	Indicative content
4(a)	The indicative content is not prescriptive. Reward responses that explore how Dickens portrays Scrooge in the extract. Responses may include: • Scrooge is shown to be a person of some importance, as the 'portly gentlemen' bowed to him • his opening words are in completely unemotional language – just a statement of fact • he 'frowned' at the word 'liberality' – the whole idea of a generous spirit was one he had no time for • his response to the request for charity shows his complete lack of sympathy for the plight of the poor • he refers to the various institutions and laws which existed to bring relief to the poor ('Union workhouses', 'Poor Law') • his sarcastic tone underlines his unsympathetic character 'I'm very glad to hear it.' • he completely refuses to donate with the single emphatic word 'Nothing!' • the visitors cling to the hope that he will donate anonymously, but that is anything but his intention • he shows himself to be solitary ('I wish to be left alone') and has no time for merrymaking • the development of the extract gives gradual clues into Scrooge's character which is shown fully by his final shocking statement of rejection. Reward all valid points.

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

Question Number	Indicative content
4(b)	The indicative content is not prescriptive. Reward responses that explore how Dickens portrays poverty **elsewhere** in the novel. Responses may include: **The portrayal of poverty:** • the extreme plight of the poor is presented in many parts of the novel, showing the contrasts between the rich and the poor in society in food, housing and way of life • the three ghosts are used structurally to show the differences in people's lives • the Ghost of Christmas Present shows Scrooge the Cratchit family's humble dwelling and the way they have to eke out the food for their Christmas meal on the one-day holiday from working, yet despite their poverty they have other 'riches' • the disease and ill-health that were rife because of the living conditions of the poor: Scrooge asks the Ghost of Christmas Present whether Tiny Tim will live but he is told that he will die, as many thousands will, unless something changes in the future • the second section ends with the two symbolic dirty children Ignorance and Want • the Ghost of Christmas Future shows Scrooge what will happen after he dies, with a very bleak picture of the pawnbroker buying the things stolen from the now-dead Scrooge. **How poverty affected people:** • the Cratchit family's humble circumstances mean that they are unable to have special Christmas celebrations • poverty breeds crime: for example the poor (the laundry woman, the charlady and the undertaker's assistant steal, from Scrooge's house after his 'death' – bed curtains, blankets and his shift • debt severely affects the poor and they live in fear of what will happen to them. The Ghost of Christmas Future shows Scrooge a couple who owed him money and the hardship that debt produced • the stark contrasts between rich and poor show that this was a society where the State's provisions did not prevent people from living in extremely harsh conditions, such as the Workhouse. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Pride and Prejudice

Question Number	Indicative content
5(a)	The indicative content is not prescriptive. Reward responses that explore how Austen portrays the thoughts of Elizabeth and Charlotte about Jane and Bingley in the extract. Responses may include: • through their discussion of Jane and Bingley, Elizabeth and Charlotte show their contrasting attitudes to marriage • Charlotte (who speaks first) can see that Bingley is attracted to Jane • she also perceives the necessity for Jane to 'help him on' and that she should not 'conceal' her feelings • she suggests that once Jane has his attention fully, she can then have the 'leisure for falling in love as much as she chooses' • she points out that Jane should make the most of 'every half-hour' and 'secure' his feelings for her; she fears that she will lose him unless she does this • Elizabeth's view differs from Charlotte's – she believes that Jane's modest 'nature' would not allow her to be any more responsive than she is • she is keen to point out that Jane has known Bingley for only a fortnight • Elizabeth believes that Bingley ought by now to be aware of Jane's positive feelings • however, she is keen to point out that the amount of time they have spent together is insufficient for Jane to have learn very much about him: 'I do not imagine that much has been unfolded' • Charlotte's final statement in the conversation underlines her very practical approach to marriage: 'Happiness in marriage is entirely a matter of chance'. Reward all valid points.

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

Question Number	Indicative content
5(b)	The indicative content is not prescriptive. Reward responses that explore how Austen portrays the theme of marriage **elsewhere** in the novel. Responses may include: **The importance of marriage:** • from the opening words to the close, Austen shows clearly how central marriage is a preoccupation for her characters, and in particular, Mrs Bennet • the economic necessity for women of securing a favourable marriage (to avoid spinsterhood) is an important social context • Austen shows how the social stigma of going against conventions of marriage can be disastrous for a family (Lydia) • a happy, fulfilling marriage (Elizabeth and Darcy, Jane and Bingley) is a highly desirable outcome. **Contrasting attitudes to marriage:** • Elizabeth and Charlotte have contrasting views on marriage and on how to find a partner, with Charlotte's approach to marriage being very unromantic: at the age of 27 she is regarded as a 'spinster' and hence cannot have any status or security without getting married • Elizabeth sees marriage not as a commercial contract but as a meeting of like minds, which eventually she finds in Darcy • Mrs Bennet and other mothers of her social class are concerned with ensuring suitable marriages for their daughters; this preoccupation with marriage is shown from the very opening of the novel and in the important social events that offer the opportunity for young people to meet • Lydia defies marriage conventions by eloping with Wickham (her reputation is salvaged by Darcy's intervention, which eventually leads to her marriage) • Mr Collins sees marriage as a way of promoting a Christian union to his parishioners and as a way of pleasing his patron, Lady Catherine de Bourgh, who has told him to marry to set a good example • Lady Catherine de Bourgh sees marriage as needing to be between social equals and hence is opposed to Elizabeth as a potential partner for Darcy. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Silas Marner

Question Number	Indicative content
6(a)	The indicative content is not prescriptive. Reward responses that explore how Eliot portrays Molly in the extract. Responses may include: • there is pathos in the initial presentation of Molly carrying Eppie through the snow • there is a focus on the harsh conditions faced by Molly, walking through the 'snow-covered' lanes to Raveloe • Molly's poverty, her condition ('enslaved' to 'the demon Opium') and her difficult journey are a stark contrast to Eppie's father, Godfrey Cass • Molly is described as showing a 'lingering mother's tenderness' for Eppie: although she is a 'hungry child', Molly will not abandon her to Godfrey • Godfrey is trying to forget his responsibilities in the company of Nancy at the grand New Year's Eve Party ('taking draughts of forgetfulness from the sweet presence of Nancy' – a strong metaphor) • Molly is shown as motivated by a desire for revenge for the way Godfrey has treated her; her journey is a 'premeditated act of vengeance' and she has a 'vindictive purpose' • the misery of her condition is shown in the way she has lost her beauty ('her faded face') through her addiction to opium • she is seen to have delayed on the journey, thus exposing Eppie and herself to the cold and snow for a long period • the extract builds to a revelation of the very poor state Molly is in: 'could not keep her spirit from failing' – preparing the reader for a sad end. Reward all valid points.

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

Question Number	Indicative content
6(b)	The indicative content is not prescriptive. Reward responses that explore how Eliot portrays the rich and the poor **elsewhere** in the novel. Responses may include: **Attitudes of the rich:** • the distinct divide between the social classes is emphasised by Godfrey Cass, the Squire's son, who married beneath him and who kept the marriage and the child secret • the attitudes and behaviour of the self-centred and arrogant Dunsey Cass, Godfrey's younger brother • double standards of Victorian society: Godfrey wants a respectable and loving marriage to Nancy Lammeter, despite his unwise liaison with Molly • he does not acknowledge Eppie as his daughter when Molly dies as he does not want to lose respect and his position. **Challenges facing the poor:** • throughout the novel, the struggle of the poor to live decently (housing, food, clothing) is emphasised • the life and companionship of The Rainbow, the church and the village community are shown as offering social opportunities to help the poor to cope with their lives • drink and drugs (cheap and widely available) can seem to offer the poor an escape from drudgery • Silas is plunged into extreme difficulty by the loss of his money • despite their own poverty, the villagers help Silas in his times of trouble and with his bringing up Eppie after he finds her • there is a striking contrast with the more privileged life offered by Godfrey and the childless Nancy. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Frankenstein

Question Number	Indicative content
7(a)	The indicative content is not prescriptive. Reward responses that explore the thoughts of the 'creature' in the extract. Responses may include: • the narrator of the extract (the 'creature') shows a fear of people and their prejudice • his wariness makes him stay hidden from sight during the day and travelling by night • he is sensitive to the environment and nature • he speaks with feeling about his appreciation of the experience of the rising sun and 'balminess of the air' • the language used shows that his appearance, described as a 'deformity', causes him to avoid company (seeking 'solitude') • the 'creature' is presented as someone of great sensitivity in his 'soft tears' and 'thankfulness towards the blessed sun' • he acts with courage and determination ('extreme labour') in rescuing the girl from drowning in the river • his feelings are hurt, in addition to the physical wound, when the 'rustic' shoots him, assuming that he is evil from his appearance and misinterpreting his attempt to resuscitate her • he realises the injustice of his treatment – the irony of 'this was then the reward of my benevolence' underlines how even when he saves a person he is injured by someone who misinterprets his actions • over the extract, Shelley shows how the 'creature's' feelings change from idyllic happiness to the sense of being 'shattered' both physically and mentally. Reward all valid points.

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

Question Number	Indicative content
7(b)	The indicative content is not prescriptive. Reward responses that explore how prejudice and its effects are shown **elsewhere** in the novel. Responses may include: **Who shows prejudice:** • nearly every human character in the novel reveals prejudice against the 'creature' • in particular, even Victor Frankenstein, his creator', turns against him because he cannot stand his ugliness • people assume that the 'creature' must be dangerous because of his outward appearance, despite the fact that he starts off as warm and open hearted • even those who know nothing about the 'creature' recoil against him because his appearance is different – people's prejudice is shown by their inability to see past physical defects **The effects of the prejudice:** • the 'creature' is attacked and rejected by entire villages and families despite his attempts to convey his benevolent intentions • his negative experiences cause his change of personality • the only character who accepts the 'monster' is a blind man, De Lacey, who is not prejudiced by his appearance • mankind is generally blinded by its own prejudice • because of isolation and a lack of community, the 'creature' is turned in on himself and his negative feelings • the effects of the prejudice on the 'creature' are to turn him into someone who seeks revenge and destruction. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Section B: Part 1 – Poetry Anthology

In responses to Questions 8, 9, and 10, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

The coverage of the two poems need not be equally weighted but the second poem should have substantial treatment. Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative content
8. Relationships	The indicative content is not prescriptive. Reward responses that explore how Keats presents the effect of love in 'La Belle Dame sans Merci' and which compare this to a substantial extent with a second poem. Responses may include: **'La Belle Dame Sans Merci'** **Form and structure (AO2):** • the poem is in narrative form as it is a medieval ballad-like story, telling the knight's relationship with the mysterious lady/fairy • the poem is written in 12 four-line stanzas each with regular rhythm and rhyming pattern, making the poem easily remembered and in a typical ballad style • the poem begins with a question and ends with the knight readdressing the unnamed speaker. **The poet's language and ideas (AO2):** • colour imagery is used to describe the dramatic effect that his meeting with, and subsequent desertion by, the lady has had on the knight: his pale skin is described with the metaphor 'lily on thy brow' • the knight is enchanted by the strange lady and under her spell • her magical nature is developed by the use of a triplet: 'Her hair was long, her foot was light,/And her eyes were wild' • archaic language 'fast withereth' provides a sense of time and place as the relationship is developed • this language suggests that the effect is that love is like an illness: the knight is wasting away ('ail', 'fever-dew') • the bewitching nature of the relationship is emphasised when the lady/fairy feeds the knight with food from heaven 'manna' • the poem uses symbolism (seasons, pale colours, dreams, sleep) to create the fairytale atmosphere for the doomed relationship and how it has affected the knight • the poet reflects on how the attraction of a 'femme fatale' can itself prove traumatic or even fatal for the lover, who is a victim of passions he cannot control. **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • Keats wrote about the effects of love from the perspective of a young man in love (with Fanny Brawne) – he experienced a doomed love affair and was himself in poor health at the time, which also relates to the negative effects of love in the poem • the poem is set in autumn, with its references to plants that have 'withered', the personified 'squirrel's granary is full' and 'the harvest's done': this setting relates to the sense that the relationship in the poem cannot last • the early nineteenth century (the Romantic Period), when Keats wrote, was a time when romance was a popular theme in society and the Romantic poets were very influential

Question Number	Indicative content
8 (contd.) Relationships	• the archaic form and themes of the ballad were often adopted by the Romantic poets of this time as a vehicle for their poems: Keats evokes a remote, medieval world of knights and courtly love, and the language reflects this • modern-day readers may relate very differently to the magical and supernatural elements in the story, and the idea of the lover being placed under a spell. Reward all valid points. **The second poem** For the second poem, candidates may choose ANY ONE other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore the effects of love in a relevant way. For example, if candidates choose the poem 'How do I Love Thee?', by Elizabeth Barrett Browning, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Whereas Keats presents the effects of love on the 'alone and palely loitering' knight in a negative way, the speaker of the Barrett Browning poem has a highly positive view of the state of being in love, with the frequent repetition of 'I love thee' (AO2). • Keats sees falling in love as a kind of illness which destroys the knight but Barrett Browning is keen to explore love as infinitely fulfilling in its effects (AO2). • Keats's language sees love as destructive, perhaps leading to death; Barrett Browning sees death as something that cannot destroy the power of love: 'I shall love thee better after death' (AO2). • Both poems deal with aspects of romanticism - in Keats, this comes from the remote world of medieval magic, which appealed to the early nineteenth century Romantic poets, while Barrett Browning is looking at the extremes of romantic love in a current relationship (AO3).

Level	Mark	Descriptor – Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development.

		• Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative content
9. Conflict	The indicative content is not prescriptive. Reward responses that explore how Clarke presents tensions in 'Catrin' and that compare this to a substantial extent with the treatment of tension in a second poem. Responses may include: **'Catrin'** **Form and structure (AO2):** • the poem is divided into two stanzas. The first stanza relates to Catrin's birth, the second is about the roller-skating incident • the pause between stanzas represents the gap in years between the two separate 'confrontations' and the reader may wonder what happened inbetween these two events • Catrin's name is mentioned only in the title, so the poem could be about any child • the first stanza is in the past tense and the second is in the present. **The poet's language and ideas (AO2):** • the poet reflects on the experiences of tension between love for the daughter and more negative emotions, from the moment of birth to the girl as a developed person with a strong independent spirit • the reference to 'the traffic lights' could represent the 'go' for delivery • the metaphor 'tight red rope' is the umbilical cord. 'Red' is symbolic of blood and love • the powerful verb 'fought' suggests the battle or confrontation during childbirth • the oxymoron 'wild, tender circles' conveys the contrasting emotions • the triplet describes Catrin's reaction to her mother: 'straight, strong, long/defiant glare' and the peak of confrontation. **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • the poem is written from the point of view of a mother reflecting on the first 'confrontation' with her growing daughter and she recalls the struggle involved in giving birth • the poem (written in 1997) begins in the labour ward of a hospital and ends with a more recent conflict where the daughter confronts her as she wishes for greater freedom • it reflects contemporary ideas about parents and children, especially mothers and daughters – with the idea of children becoming rebellious against their parents' wishes and looking to be independent (staying out late, for example) • the poetic form is a modern one, with the use of free verse allowing the poet to give free rein to her thoughts about how the 'umbilical cord' between them still acts as a bond and also a source of a tug-of-war of feelings • today's readers readily recognise the tensions in family relationships – such as that between parents' showing of love and being seen as over-protective. Reward all valid points.

Question Number	Indicative content
9. (contd.) Conflict	**The second poem** For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore the treatment of 'tension' in a relevant way. The tension may be within a relationship or a wider context such as war. For example, if candidates choose the poem 'Cousin Kate', by Christina Rossetti, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Both poems are written from the standpoint of the mother of a child, but the focus is different: the father of the child is not present in 'Catrin', but he (the 'great lord') is central to the speaker's thoughts in 'Cousin Kate' (AO2). • Although the mother in 'Catrin' finds dealing with her daughter difficult and a source of conflict ('our first fierce confrontation'), the tone is not as bitter and resentful as that of the woman speaking in 'Cousin Kate', who has been 'fooled' and rejected by the father for another woman and hence there is tension between her and both the father and Cousin Kate (AO2) • In 'Cousin Kate' the child is in the end a consolation to the mother: 'I've a gift you have not got', since Cousin Kate herself is evidently childless; in 'Catrin' the daughter is represented as an emerging 'separate' person, which produces tensions for the mother (AO2). • Both writers engage with contemporary themes relating to women in their society. In her poem, Rossetti tackles what she sees as unacceptable Victorian male attitudes to women, while Clarke focuses on relationships between females in present-day society (AO3).

Level	Mark	Descriptor – Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative content
10. Time and Place	The indicative content is not prescriptive. Reward responses that explore how Edward Thomas presents the natural environment in 'Adlestrop' and that compare this to a substantial extent with the treatment of the natural environment in a second poem. Responses may include: **'Adlestrop'** **Form and structure (AO2):** • the poem is written in rhyming quatrains–four, four-line stanzas (iambic tetrameters); the regular, steady rhythm might be thought to match the reflective mood of recollection • the regular rhyming scheme (ABCB, DEFE, etc) is also very measured and deliberate • the enjambement at the half–way point takes the reader on from the train's stopping at Adlestrop to the sounds and sights of the rural landscape. **The poet's ideas and language (AO2):** • the use of the word 'Yes' at the start is typical of how people begin a memory (conversational tone): the poet reflects on a place he had previously visited • the repetition of the name 'Adlestrop' and the word 'name' emphasises the way this unusual village name, from the station sign, imprinted itself on his mind, bringing the precise rural location into focus • the word 'unwontedly', emphatically placed after an enjambement, underlines that this was not a normal stop on the line • the fact that it was an express train that suddenly stopped emphasises the contrast between the busy rushing lives people lead and the beauty and calm of this moment and the place • the hissing of the steam from the engine contrasts with the stillness and emptiness of the station and the environment he found himself in • the sound effects reinforce the contrasts: sibilance in 'steam hissed'; repeated soft, liquid sounds in 'willows, willow-herb' • 'It was late June' gives a precise effect, confirmed by the close attention to detail (such as someone clearing his throat) • the description of the plants and haycocks is vivid and the poet suggests a harmony between the landscape and the sky • 'No white less still and lonely fair' gives the impression of a moment frozen and isolated ('No one left and no one came'). **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • this is a poem written early in the First World War: some have seen the blackbird's cry as a warning voice, perhaps linked to the poet's enlistment in the army (he was killed at Arras in 1917) • the final stanza focuses on the particular place but then moves to the wider geography, as the nearby blackbird is joined by 'all the birds', and Adlestrop becomes representative of the whole of the Cotswolds ('Oxfordshire and Gloucestershire') • the poem contrasts the rural beauty of the English countryside with the horrors of war which were ever-present in society at the time

Question Number	Indicative content
10. (contd.) Time and Place	• as with other Nature poets, the poet writes with deep feeling about the natural environment; he writes in traditional forms but with a modern, colloquial voice and conversational tone • readers today recognise a changed world: the passing of steam trains and the tragic legacy of the First World War – they look back on events in which the poet was immersed. Reward all valid points. **The second poem** For the second poem, candidates may choose ANY ONE other appropriate poem from the Time and Place anthology collection for comparative treatment. The chosen poem must allow the candidate to explore the treatment of the natural environment in a relevant way. For example if candidates choose the poem 'In Romney Marsh', by John Davidson, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may equally well be selected.)** • Both poems have a strong sense of rural England (many examples) (AO2). • Thomas does not know Adlestrop and writes about it as a place he happened to stop at on one 'afternoon' but Davidson is very much at home in Romney Marsh, with detail of Dymchurch Wall and the Downs (AO2). • Both poets respond to the peace and calm of the places they describe (AO2). • Thomas sees Adlestrop as representing the English countryside in general ('all the birds/of Oxfordshire and Gloucestershire', while Davidson sees Romney Marsh as a unique environment which he loves and describes vividly ('the saffron beach') (AO3).

Level	Mark	Descriptor – Bullet 1 (Comparison), Bullets 2 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
11 Belonging	The indicative content is not prescriptive. Reward responses that explore how William Wordsworth presents how nature affects people in 'To My Sister' and compare this to a substantial extent to how nature affects people in a second poem. Responses may include: **'To My Sister'** **Form and structure (AO2):** • the poem is written in 10 quatrains with a regular rhyming pattern, creating a rhythmic and calm atmosphere • the tone of the poem is happy, but carries a serious message; Wordsworth wants people to enjoy and be at one with nature • the poem is addressed to Wordsworth's sister, Dorothy, who also appreciated the joys of nature • the poem begins with immediately setting the time, 'the first mild day of March', and presents an idyllic pastoral scene • parenthesis is used to include Wordsworth's inner thoughts: ('tis a wish of mine') • the fourth stanza is partly repeated at the end of the poem. **The poet's language and ideas (AO2):** • Wordsworth urges his sister to abandon her chores and join him for a walk. He is moved by the scenery and feels that more can be gained from being outside, appreciating nature, rather than studying • the robin heralds the beginning of spring: 'The redbreast sings'. The song of the bird contrasts with the silence of 'the tall larch' tree • the repetition of 'bare', the alliterative 'grass in the green field' and the use of polysyndeton emphasise a passion for the location: 'To the bare trees, and mountains bare, / And grass in the green field' • the reference to the 'woodland dress' conveys a harmony with nature • Wordsworth suggests that he should like to form his own calendar, starting the new year with spring: 'We from to-day, my Friend, will date / The opening of the year • assonance is used to emphasise the importance of enjoying nature: 'One moment now may give us more' • the mind is personified with the metaphor 'Our minds shall drink at every pore', suggesting that the whole experience will be taken in • the asyndetic 'About, below, above' suggests that humanity will feel the benefits of nature and make us better for it. **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • the poem was written in 1798 when Wordsworth and his sister, Dorothy, were living at Alfoxden Park in Somerset. Wordsworth had been suffering with depression and had recently returned from France where he had left his mistress and child a few years earlier. The year spent in Somerset was to recuperate and the effects of the natural beauty had a healing effect on him

Question Number	Indicative Content
11 (contd.) Belonging	• the reference to 'Edward' in the poem is the name Wordsworth and his sister gave to Basil Montague, the son of a widowed friend. They had taken the child with them to Somerset for the year that they lived there to enjoy nature • the pastoral poem was written during a time of unrest. The French and Dutch naval fleet were ready to invade England and, having strong ties to France, Wordsworth and his sister were subject to suspicion • Wordsworth later described the poem as being a plea to humanity, urging them to embrace nature. Reward all valid points. **The second poem** For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how nature affects people in a relevant way. For example, if candidates choose the poem *Captain Cook (To My Brother)* by Letitia Elizabeth Landon they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Both poems present personal experiences. Both are written to their siblings: Wordsworth addresses his poem to his sister and Landon addresses her poem to her brother (AO2) • Both poets make reference to the effects of nature. Wordsworth writes about the moment, whereas Landon writes about memories from childhood. Landon recalls how the garden and pond made her and her brother imagine their heroes' adventures, whereas Wordsworth believes that nature is far more rewarding than study (AO2) • Both poets write in quatrains and have a regular rhyme scheme. Wordsworth uses alternate rhyme, whereas Landon writes in rhyming couplets. Both poets use colour imagery and alliteration to convey the beauty of nature (AO2) • Wordsworth and Landon were both very close to their siblings. Wordsworth and his sister, Dorothy, remained very close friends, whereas Landon was close to her brother, Whittington Henry, when they were children, but after Landon's death, her brother spread malicious rumours about her (AO3).

Level	Mark	Descriptor – Bullet 1 (Comparison), Bullets 2 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
11 Belonging	The indicative content is not prescriptive. Reward responses that explore how Imtiaz Dharker presents feelings in 'In Wales, wanting to be Italian' and compare this to a substantial extent with the presentation of feelings in a a second poem. Responses may include: **'In Wales, wanting to be Italian'** **Form and structure (AO2):** • the poem is written in four stanzas of varying lengths of free verse to convey feelings of being disappointed and wanting different experiences. The use of free verse could, perhaps, reflect the desire for freedom and variety • the tone of the poem is conversational, inquisitive and humorous • the poem is addressed directly to the reader with a series of questions: 'Is there… you are young?', 'without saying a word', 'somewhere like Zanzibar', 'What is it called?', 'pointed shoes?'; the poem begins and ends with a question • the poet considers a range of different countries when conveying feelings and to consider how they use language, communicate or are exotic: Germany, Scotland (Glasgow), France, India (Bombay), Zanzibar, Wales and Italy • second-person narrative is used throughout the poem to invite the reader to share or understand the feelings experienced: 'you do', 'make yourself', 'Have you', 'you are', 'your mouth'. **The poet's language and ideas (AO2):** • the poet presents various scenarios by inventing words and fantasising about different places; she suggests that she lives in one place, but feels that she would prefer to live somewhere else. Perhaps, she is feeling disappointed with her dull experiences and wants to be more glamorous • the poet uses imaginary German,'Fremdlandischgehörenlust' and 'Einzumandererslandgehörenwunsch', which provides a rhythmic quality and adds to the humour; later, the poet uses the Italian word 'Bella!' to describe the stereotypical scenario • repetition is used to emphasise the desire to be more expressive and to make her feelings clear: 'dying to be French, dying to shrug and pout' • a comparison is used to suggest a desire to be more exotic: 'to declare, / like Freddie Mercury, that you are / from somewhere like Zanzibar?' • a lexical field of different languages is used throughout the poem, perhaps to show that people can communicate in a variety of ways, including gesture, and be understood: 'some language', 'asking', 'shrug and pout', 'understood', 'declare', 'say aloud' • exclamations are used to emphasise the feelings of excitement and beauty of the Italian language: 'Bella! Bella!' • the alliterative 'impossibly pointed' makes the shoes both uncomfortable to say and wear.

Question Number	Indicative Content
11 (contd.) Belonging	**Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • Imtiaz Dharker is a poet, artist and documentary filmmaker. She was born in Lahore, Pakistan, but her family moved to live in Glasgow before her first birthday. She now shares her time living in Bombay, London and Wales. The references in the poem to Glasgow, Bombay and Wales suggest the poem is based on her own feelings • Freddie Mercury, the deceased lead singer of the band Queen, is mentioned in the poem. Like Dharker, he had experience of moving from another country (Zanzibar) to Britain. This could be seen to show feelings of belonging and identity • the poem refers to the Vespa, meaning 'wasp', which was a type of Italian scooter that was introduced in the 1940s and became popular with British Mods in the late 1960s. Dharker refers to being 'sixteen / in Wales', so perhaps she draws on her memories of that time. Reward all valid points. **The second poem** For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to explore feelings in a relevant way. For example, if candidates choose the poem *Island Man* by Grace Nichols they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Both poems present feelings about places. Dharker imagines what it must be like to live elsewhere, whereas Nichols presents the feelings of a man from the Caribbean living in London and how he dreams of being back in his homeland (AO2) • There is a suggestion that other locations are better than the ones the poets live in. Dharker's poem refers to 'dying to be French', 'longing to be Italian'. Nichols compares the calming 'sound of the blue surf' in the Caribbean with the abrasive 'metallic soar' in London. (AO2) • Both poets write in free verse and use repetition and alliteration to express their feelings (AO2) • The poems both make use of sound imagery for effect and to emphasise ideas. Nichols evokes contrasting sounds with 'breaking and wombing', 'north circular roar', whilst Dharker uses different languages and gestures to convey her ideas: 'Fremdlandischgehörenlust', 'Einzumandererslandgehörenwunsch', 'Bella' (AO2) • Dharker is originally from Lahore, Pakistan, and moved to Britain in the 1950s when she was an infant. Nichols moved from Guyana to Britain in the 1970s and is married to the poet, John Agard. Both poets draw on their experiences of other cultures and traditions in their works (AO3).

Level	Mark	Descriptor – Bullet 1 (Comparison), Bullets 2 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Section B: Part 2 – Unseen Poetry

In responses to Question 12, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including use of a critical style and an informed personal response (AO1), and the poets' uses of language structure and form (AO2).

Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative content
12. Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present old age in 'Great-grandfather' and 'On the Verge'. Responses may include: **The ideas in the poems:** **'Great-grandfather'** • the poem shows someone remembering her great-grandfather • she has to rely on her own memory and pictures in her mind, since there are no surviving photographs of such a scene that she can use • the references to his listening to the old 'gramophone' play a central part of the memory ('the trumpeting green lily') • listening to music (classical music such as that by Schubert, the nineteenth–century Austrian composer), could make him cry • the gramophone itself also grows old – the copper metal of the horn has acquired an oxidising patina of green • the gramophone becomes a family treasure after his death ('knows nothing of this') • it is compared to an Egyptian treasure (the reference is presumably to the discovery of the Tutankhamun tomb in the 1920s) • it is still occasionally taken out and played, as an almost religious event 'ceremony' • although it makes the 'thinnest sound', this sound is capable of evoking history and the 'music lovers of history', of whom her great-grandfather was one. **'On the Verge'** • the poet accepts the advancement of old age. A 70-year-old man accepts that he has slowed down in life • the man observes the small signs of how his body is deteriorating • he feels that his life is hurrying past ('hurrying life') • he is pleased that the changes do not seem to have affected his mental capacity ('the brain seems fine') • the physical decline has not hindered his enjoyment of life. **The poets' use of language:** **'Great-grandfather'** • the language begins by evoking a past era through the use of 'back parlour' and 'gramophone' • the poem starts with a simple description of the scene that the writer recalls • she is pleased that there are no old photographs of the scene, because her own picture in her mind is far more vivid: she uses colour terms to show this: 'green', 'unfaded', 'red', 'greenly' • the poet also uses the language of history, especially through the Egyptian simile and the metaphor of the 'armies of imagination' • musical language is also important in her recollection of her great-grandfather: 'Schubert serenades' (serenades is chosen partly because there are many serenades by Schubert) and 'music-lovers' • the gramophone itself is symbolic: it has aged and is now only rarely used; but it stands for the survival of her great-grandfather's memory and the survival of music through history.

Question Number	Indicative content
	'On the Verge' • the poet uses an extended metaphor of a car or bicycle to illustrate growing old; life slows down as it 'drops another gear', 'annual checks' — like an annual car service • the poet accepts 'decline' with the comparison of the 'wheeze' becoming a 'chronic cough' and the 'leg muscles wither' • the poet uses a sense of humour: 'not that bits have started to fall off' • the poet is well over 70–years old ('long-term past'), and accepts that he has lost the ability to be 'fast' • the 'verge' is often associated with the grassy edge by the side of the road – the writer sees himself as being on the sidelines, away from the rush of life; it could also mean on the verge of death. **The poets' use of form and structure:** **'Great-grandfather'** • the poem has five four-line regular stanzas; in the first and final stanzas, there is a single line separated from the rest of the stanza, to emphasise the importance of the memory of the great-grandfather • each of the five stanzas has an ABCB rhyme scheme • there is no set metrical pattern, though lines have 4 or 5 stresses with an essentially iambic pulse • the writer uses enjambement not only between lines but also between stanzas; this may be felt to give a more 'natural' and less formal flow to the poem, with the memories running on as the music flowed on. **'On the Verge'** • the poem is in the present tense. It is written in the sonnet form and is in iambic pentameter, perhaps reflecting the poet's love for life and a regular, steady heartbeat • the poet uses alternate rhyme in the first three stanzas and ends with a rhyming couplet, reflecting the steady pace of old age. **Comparative points** Many of the points above may be used to show the contrasting ways in which the poets explore old age. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases candidates must provide evidence to meet both AO1 and AO2 in responses: • the fact that 'Great-grandfather' is written about an old man by a younger person (relative) gives a very different perspective from the apparently autobiographical writing in 'On the Verge' • in 'Great-grandfather', the speaker of the poem is looking back, remembering tenderly what was important to her elderly relative; in 'On the Verge', the speaker is focusing on what is now happening to him as he gets older • the tone of 'Great-grandfather' is gentle and reflective, whereas that of 'On the Verge' uses humour in recording the decline which he observes in his own capacities, while remaining positive ('life's still sweet') • both poems contain a number of vivid images that relate to the theme of age: the Egyptian simile in 'Great-grandfather'; in 'On the Verge', the metaphor of the car changing down 'as it drops another gear'. Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • 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. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. • The response may be largely narrative but has some elements of a 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. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and differences between the poems. • 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. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. • 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. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • 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. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effects on the reader. • Relevant subject terminology is integrated and precise.

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