

GCSE (9-1)

English Literature

Paper 1: Shakespeare and Post-1914 Literature



SPECIMEN PAPERS (SET 1)

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

Introduction

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

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

General marking guidance

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

Marking guidance – specific

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

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

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 1) for first teaching
September 2015

Time: 1 hour 45 minutes

Paper Reference

1ET0/01

Questions and Extracts Booklet

Turn over ►

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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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3 (a) and 3 (b) – <i>Romeo and Juliet</i>	8
4 (a) and 4 (b) – <i>Much Ado About Nothing</i>	10
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7 OR 8 – <i>An Inspector Calls</i> : J B Priestley	16
9 OR 10 – <i>Hobson's Choice</i> : Harold Brighouse	17
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British Novel	
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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 3 Scene 1, lines 1 to 28

In this extract, Banquo talks to Macbeth who is now King.

Enter Banquo, alone.

BANQUO

Thou hast it now: King, Cawdor, Glamis all
As the weird women promised: and I fear
Thou playedst most foully for't. Yet it is said
It should not stand in thy posterity
But that myself should be the root and father 5
Of many kings. If there come some truth from them,
As upon thee, Macbeth, their speeches shine,
Why by the verities on thee made good
May they not be my oracles as well
And set me up in hope? But hush! No more. 10

Trumpet fanfare. Enter Macbeth as King, Lady Macbeth, Lennox, Ross, Lords and attendants

MACBETH

Here's our chief guest.

LADY MACBETH

If he had been forgotten
It had been as a gap in our great feast
And all thing un-becoming.

MACBETH

Tonight we hold a solemn supper, sir,
And I'll request your presence.

BANQUO

Let your highness 15
Command upon me, to the which my duties
Are with a most indissoluble tie
Forever knit.

MACBETH

Ride you this afternoon?

BANQUO

Ay, my good Lord.



MACBETH

We should have else desired your good advice, 20
Which still hath been both grave and prosperous,
In this day's council; but we'll take tomorrow.
Is't far you ride?

BANQUO

As far, my lord, as will fill up the time
'Twixt this and supper. Go not my horse the better, 25
I must become a borrower of the night
For a dark hour or twain.

MACBETH

Fail not our feast.

BANQUO

My lord, I will not.

- 1 (a) Explore how Shakespeare presents the relationship between Banquo and Macbeth.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Macbeth tricks Banquo into revealing his plans.

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

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

- where deceit is shown
- how deception affects those involved.

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

(20)

(Total for Question 1 = 40 marks)



The Tempest – from Act 2 Scene 1, lines 270 to 296

In this extract, Antonio and Sebastian are plotting to murder Alonso and Gonzalo.

SEBASTIAN

I remember 270
You did supplant your brother Prospero.

ANTONIO

True:
And look how well my garments sit upon me,
Much feater than before. My brother's servants
Were then my fellows; now they are my men.

SEBASTIAN

But for your conscience? 275

ANTONIO

Ay, sir, where lie that? It 'twere a kibe,
'Twould put me to my slipper, but I feel not
This deity in my bosom. Twenty consciences
That stand 'twixt me and Milan, candied be they,
And melt ere they molest. Here lies your brother, 280
No better than the earth he lies upon;
If he were that which now he's like – that's dead –
Whom I with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To the perpetual wink for aye might put 285
This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
They'll take suggestion as a cat laps milk;
They'll tell the clock to any business that
We say befits the hour.

SEBASTIAN

Thy case, dear friend, 290
Shall be my precedent. As thou got'st Milan,
I'll come by Naples. Draw thy sword. One stroke
Shall free thee from the tribute which thou payest,
And I the King shall love thee.

ANTONIO

Draw together
And when I rear my hand, do you the like 295
To fall it on Gonzalo.

SEBASTIAN

O, but one word.

They talk apart.



2 (a) Explore how Shakespeare presents the character of Antonio.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Antonio and Sebastian discuss betrayal.

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

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

- when the betrayal happens
- how betrayal affects those involved.

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

(20)

(Total for Question 2 = 40 marks)



Romeo and Juliet – from Act 3 Scene 3, lines 1 to 28

In this extract, following Tybalt's death, Romeo learns of his sentence from Friar Lawrence.

Enter Friar Lawrence

FRIAR

Romeo, come forth. Come forth thou fearful man.
Affliction is enamoured of thy parts,
And thou art wedded to calamity.

Enter Romeo

ROMEO

Father, what news? What is the Prince's doom?
What sorrow craves acquaintance at my hand 5
That I yet know not?

FRIAR

Too familiar
Is my dear son with such sour company.
I bring thee tidings of the Prince's doom.

ROMEO

What less than doomsday is the Prince's doom?

FRIAR

A gentler judgement vanished from his lips: 10
Not body's death, but body's banishment.

ROMEO

Ha! Banishment? Be merciful – say 'death' –
For exile hath more terror in his look,
Much more than death. Do not say 'banishment'!

FRIAR

Hence from Verona art thou banishèd. 15
Be patient, for the world is broad and wide.

ROMEO

There is no world without Verona walls,
But purgatory, torture, hell itself!
Hence 'banishèd' is banished from the world,
And the world's exile is death. Then 'banishèd' 20
Is death mis-termed. Calling death 'banishèd',
Thou cut'st my head off with a golden axe,
And smilest upon the stroke that murders me!

FRIAR

O deadly sin! O rude unthankfulness!
Thy fault our law calls death. But the kind Prince, 25
Taking thy part, hath rushed aside the law,
And turned that black word 'death' to 'banishment'
This is dear mercy, and thou seest it not.



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

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Romeo learns of his punishment for disobedience.

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

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

- when characters are disobedient
- the reasons why they are disobedient.

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

(20)

(Total for Question 3 = 40 marks)



Much Ado About Nothing – from Act 2 Scene 1, lines 43 to 69

In this extract, Hero is advised by her uncle and father to accept the proposal of marriage, which they hope will be made that evening.

ANTONIO (to Hero)

Well, niece, I trust you will be ruled by your father.

BEATRICE

Yes, faith: it is my cousin's duty to make curtsy and
say, 'Father as it please you'. But yet for all that, cousin,
let him be a handsome fellow – or else make another
curtsy and say, 'Father, as it please *me*'. 45

LEONATO

Well, niece, I hope to see you one day fitted with a
husband. 50

BEATRICE

Not till God make men of some other metal than earth.
Would it not grieve a woman to be over-mastered with
a piece of valiant dust? To make an account of her life
to a clod of wayward marl? No, uncle, I'll none. Adam's
sons are my brethren, and truly, I hold it a sin to match
in my kindred. 55

LEONATO (to Hero)

Daughter, remember what I told you. If
the Prince do solicit you in that kind, you know your
answer.

BEATRICE

The fault will be in the music, cousin, if you be not wooed
in good time. If the prince be too important, tell him there
is a measure in everything and so dance out the answer.
For hear me, Hero: wooing, wedding, and repenting is as
a Scotch jig, a measure, and a cinquepace. The first suit
is hot and hasty, like a Scotch jig, and full as fantastical; 60
the wedding, mannerly-modest, as a measure, full of
state and ancientry; and then comes repentance and,
with his bad legs, falls into the cinquepace faster and
faster, till he sink into his grave. 65



- 4 (a) Explore how Shakespeare presents the character of Beatrice in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Beatrice is telling Hero her opinions on marriage.

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

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

- when marriage is talked about
- why marriage is important.

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

(20)

(Total for Question 4 = 40 marks)



Twelfth Night – from Act 1 Scene 5, lines 253 to 277

In this extract, Viola brings Orsino's first message to Olivia.

VIOLA

If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense; 255
I would not understand it.

OLIVIA

Why, what would you?

VIOLA

Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of condemned love
And sing them loud even in the dead of night; 260
Hallow your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, you should not rest
Between the element of air and earth
But you should pity me.

OLIVIA

You might do much. 265
What is your parentage?

VIOLA

Above my fortunes, yet my state is well.
I am a gentleman.

OLIVIA

Get you to your lord.
I cannot love him. Let him send no more –
Unless, perchance, you come to me again 270
To tell me how he takes it. Fare you well.
I thank you for your pains. Spend this for me.

VIOLA

I am no fee'd post, lady; keep your purse.
My master, not myself lacks recompense.
Love make his heart of flint, that you shall love, 275
And let your fervour like my master's be
Placed in contempt. Farewell, fair cruelty!



- 5 (a) Explore how Shakespeare presents the relationship between Viola and Olivia in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Viola tells Olivia that she is of high status.

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

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

- when status is shown
- the reasons why status is important.

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

(20)

(Total for Question 5 = 40 marks)



The Merchant of Venice – from Act 1 Scene 3, lines 37 to 64

In this extract, Shylock and Antonio meet to arrange the loan.

BASSANIO

This is Signor Antonio

SHYLOCK (*aside*)

How like a fawning publican he looks!

I hate him for he is a Christian –

But more, for that in low simplicity 40

He lends out money gratis, and brings down

The rate of usance here with us in Venice.

If I can catch him once upon the hip,

I will feed fat the ancient grudge I bear him.

He hates our sacred nation, and he rails, 45

Even there where merchants most do congregate,

On me, my bargains, and my well-won thrift,

Which he calls interest. Cursed be my tribe

If I forgive him!

BASSANIO

Shylock, do you hear? 50

SHYLOCK

I am debating of my present store,

And by the near guess of my memory

I cannot instantly raise up the gross

Of full three thousand ducats. What of that?

Tubal, a wealthy Hebrew of my tribe, 55

Will furnish me. But soft! – how many months

Do you desire? (*To Antonio*) Rest you fair, good signor –

Your worship was the last man in our mouths.

ANTONIO

Shylock, albeit I neither lend nor borrow

By taking nor by giving of excess, 60

Yet to supply the ripe wants of my friend,

I'll break a custom. (*To Bassanio*) Is he yet possessed

How much ye would?

SHYLOCK

Ay, ay, three thousand ducats.

ANTONIO

And for three months.



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

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Shylock reveals his hatred of Antonio.

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

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

- where the hatred is shown
- the reasons for the hatred.

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

(20)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS



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

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

You should spend about 50 minutes on this section.

BRITISH PLAY***An Inspector Calls: J B Priestley***

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

EITHER

- 7 Inspector:** *We don't live alone. We are members of one body. We are responsible for each other.*

Explore the significance of responsibility in *An Inspector Calls*.

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 Eric:** *He was our Police Inspector all right.*

Sheila: *That's what I mean, Eric.*

How does Eric change throughout 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 Doctor: *And a pretty mess you've made of your liberty.*

Explain the significance of Hobson's downfall.

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 Maggie: *If you're dealing husbands round, don't I get one?*

What is the significance of marriage in *Hobson's Choice*?

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

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



Blood Brothers: Willy Russell

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

EITHER

- 11 Mrs Lyons:** *You see, you see why I don't want you mixing with boys like that! You learn filth from them and behave like this – like a, horrible little boy, like them. But you are not like them.*

Explore the significance of class in *Blood Brothers*.

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

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

OR

- 12 Mickey:** *Just one thing I had left, Eddie – Linda – an' I wanted to keep her. So, so I stopped taking the pills. But it was too late.*

Explore the importance of the relationship between Linda and the twins.

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:** *The one man I could trust – my best friend – the one man I could talk to as man to man – who understood everything.*

Explore the significance of Osborne 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 Stanhope:** *Take the chance, old chap, and stand in with Osborne and Trotter and Raleigh. Don't you think it worth standing in with men like that?*

Explore the importance of comradeship in the play.

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

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



BRITISH NOVEL

Animal Farm: George Orwell

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

EITHER

- 15** *The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.*

In what ways have the pigs changed throughout the novel?

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

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

OR

- 16** *The animals were not certain what the words meant, but Squealer spoke so persuasively ... that they accepted his explanation without further questions.*

Explore the importance of Squealer in *Animal Farm*.

You **must** refer to the context of the novel 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))**

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DO NOT WRITE IN THIS AREA



Lord of the Flies: William Golding

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

EITHER

- 17** *"Here – let me go!" His voice rose to a shriek of terror as Jack snatched the glasses off his face. "Mind out! Give 'em back! I can hardly see!"*

Explore the significance of bullying in the novel.

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

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

OR

- 18** *Piggy was an outsider, not only by accent, which did not matter, but by fat and ass-mar, and specs, and a certain disinclination to manual labour.*

Explore the importance of Piggy in *Lord of the Flies*.

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

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



Anita and Me: Meera Syal

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

EITHER

- 19** *I knew how much was riding on this paper – my parents' hopes for my future, the justification for their departure from India, our possible move out of Tollington.*

Explore the importance of education in *Anita and Me*.

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

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

OR

- 20** *For her audience was there not because of what she said but of who she was, a beloved parent ... whose ... modest dignity reminded them of their own mothers.*

Explore the significance of family in the novel.

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

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



The Woman in Black: Susan Hill

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

EITHER

- 21** *'Well,' he said at last. 'You have come a long way since the night I met you on the late train.'*
'It feels like a hundred years ago. I feel like another man.'

In what ways is Arthur Kipps changed by the events in *The Woman in Black*?

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

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

OR

- 22** *I had seen the ghost of Jennet Humfrey and she had had her revenge.*

Explore the significance of revenge in the novel.

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

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

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



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

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Other names

Pearson Edexcel

Level 1/Level 2

GCSE (9–1)

Centre Number

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Candidate Number

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English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 1) 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** ☐

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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 ☐



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



Paper 1 Mark scheme

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

Component	Assessment Objectives				Total marks
	A01	A02	A03	A04	
Component 1: Shakespeare and Post- 1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Question 7	16		16	8	40

Section A - Shakespeare

Question Number	Indicative content	
1(a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Macbeth and Banquo.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> Banquo's suspicious attitude is revealed in his soliloquy: 'Thou hast it now', 'and I fear thou playedst most foully for't' Macbeth's new status: he enters to the sound of a 'trumpet fanfare' Macbeth's self-confident attitude is revealed by the royal 'we': 'tonight we hold a solemn supper, sir'; 'We should have else desired your good advice'. He then switches to 'I' to indicate his friendship with Banquo Banquo's attitude towards Macbeth is formal and cold: 'Let your highness... my duties are with a most indissoluble tie/ Forever knit' Macbeth is seemingly friendly: 'Fail not our feast' Macbeth asks short direct questions of Banquo to establish his friend's movements. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

Question Number	Indicative content
1(b) Macbeth	<p>The indicative content is not prescriptive. Reward responses that consider the importance of deceit elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of the text (AO1):</p> <ul style="list-style-type: none"> • having been given the title of Cawdor, as prophesied by the witches Macbeth tries to deceive himself into thinking he may become 'king hereafter' as 'chance may crown me/Without my stir' • Macbeth and Lady Macbeth deceive Duncan: 'look like the innocent flower/But be the serpent under't.' They play the gracious hosts despite plotting to kill the King • after the murder Macbeth deceives the King's followers by implicating the King's sons; to secure the deceit he has Banquo murdered • in his second meeting with the witches Macbeth is deceived into thinking he is invincible: 'Macbeth shall never vanquished be, until/Great Birnam wood to high Dunsinane hill/Shall come against him' • Macbeth finally realises that he has been deceived when thinking he 'bear(s) a charmed life'; he is told by Macduff to 'despair thy charm'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • beliefs about the supernatural at the time of writing: prophecies may not be the literal truth and so can deceive • Macbeth's and his wife's deceit towards Duncan is heinous; through his deceit Macbeth has committed a terrible crime – regicide • the crown obtained by foul means traps Macbeth into a spiral of deceit and murder. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
2(a) The Tempest	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Antonio.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> his attitude is self-satisfied, self-congratulatory and cynical: 'how well my garments sit ...much feater than before'; 'Twenty consciences' being 'candied' that 'melt ere they molest' no sense of guilt or remorse: 'Ay, sir, where lie that?' Shakespeare's use of language reveals Antonio's attitude towards his victims; he calls one of them: 'This ancient morsel, this Sir Prudence'; he describes murder as 'the perpetual wink' or 'lay to bed for ever' he is confident others in the party will not oppose him: the simile 'They'll take suggestion as a cat laps milk' and the metaphor 'They'll tell the clock to any business' show disdain language reflects confidence and arrogance; it is straightforward and brisk; Antonio's speech is brief and to the point the use of imperatives shows determination: 'Draw together'; 'do you the like'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor — AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

Question Number	Indicative content
2(b) The Tempest	<p>The indicative content is not prescriptive. Reward responses that consider the importance of betrayal elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> Prospero is made an exile because of family treachery and is displaced by his younger brother Antonio further betrays his country by being in league with the King of Naples and thereby losing his own country's independence Caliban feels betrayed by Prospero; he showed him 'all the qualities o'th'isle' Prospero takes over the island, subjugates it and punishes Caliban for his failure to live as his new master would have him: 'here you sty me/ In this hard rock' Caliban repeats the cycle of welcome and betrayal with Trinculo and Stephano and embarks with them on a plan to kill Prospero. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> in Shakespeare's time the oldest son would inherit property and power whilst the younger brother had to make his own way in the world; this law has been flouted by Antonio when he betrays his older brother this was the time of European expansion into the 'New World' and the creation of colonies mirroring European ideas; lands and their inhabitants were subjugated and exploited questions about kingship and the right to rule also reflect the fears about any instability in England with regard to the royal succession. <p>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.</p>

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

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
3(a) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Romeo's feelings.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the Friar perceives Romeo as feeling afraid and unlucky: 'a fearful man', 'wedded to calamity' Romeo is impatient to hear the news of 'the Prince's doom'; questions are presented in quick succession not waiting for an answer Romeo's reaction to the change in sentence is ungracious, immature and short-sighted; 'Ha! Banishment?' because banishment means being separated from Juliet, he cannot see it as a 'dear mercy' Shakespeare reveals feelings through the use of rhetorical devices: the repetition of 'banished' juxtaposed with 'death'; the triplet 'purgatory, torture, hell itself!' emphasises distress short sentences show despair in Romeo and frustration in the Friar; 'O deadly sin! O rude unthankfulness!' <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor — AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

Question Number	Indicative content
3(b) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that consider the importance of disobedience elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> the Prince warns of the consequences if his decree is disobeyed: 'your lives shall pay the forfeit' by challenging Romeo to 'turn and draw', Tybalt disobeys both his uncle and the Prince and pays the ultimate price with his life Mercutio feels he is 'honour bound' to disobey the ban; he fights and is killed Romeo and Juliet are disobedient to the rules of both their families: 'refuse thy name ...I'll no longer be a Capulet.' Juliet disobeys her father's wishes for her to marry Paris; she is threatened with being disowned and being sent to a 'nunnery' for wilfully disobeying the laws of peace 'all are punished'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> parents had total control over their children's lives; children were used as pawns in enriching social and economic positions: Paris is a close kinsman of the Prince rulers could and would punish severely for disobedience: monarchs expected unquestioning loyalty from their subjects society was volatile and civil disobedience could cause instability. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
4(a) Much Ado about nothing	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Beatrice.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Beatrice's attitude is dismissive; she has no interest in marriage: 'No, uncle, I'll none' • she views men as being inferior to her: 'make an account of her life to a clod of wayward marl?' • she is witty and uses dance as an extended metaphor for marriage; she tells Hero to 'dance out the answer' when proposed to • Beatrice has a cynical view of marriage; Shakespeare uses a list of three, 'wooing, wedding, and repenting'; three kinds of dance depict three different stages of marriage; a pun on the final dance cinquepace (pronounced sink-a-pace) meaning slowly to sink to one's grave • she is well read and can argue her case referring to both the Bible and church law: 'piece of valiant dust', 'a sin to match in my kindred' • Beatrice uses a question-and-answer format to respond to her uncle • the extract is written in prose to reflect the characters' spontaneity and relaxed manner of their discussion. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor — AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
4(b) Much Ado about Nothing	<p>The indicative content is not prescriptive. Reward responses that consider the importance of marriage elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Claudio's desire to marry Hero, once he knows she has satisfied certain conditions: 'modest young lady', 'very well worthy', Leonato's 'only heir' • Benedick's initial dismissal of marriage: 'I will do myself the right to trust no-one; and the fine is...I will live a bachelor' • Don John prevents the fulfilment of a true marriage; Hero is accused of being 'an approved wanton' • marriage for Beatrice and Benedick is one of realism: 'see a church by daylight' and 'see yet without spectacles'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • women like Hero were expected to marry for political, financial and dynastic reasons • marriage was considered a binding formal structure which safeguarded society and desires; Don John is a contradiction to this view • a truthful and faithful marriage ensures stability and prosperity; a reflection on the relationship between a monarch and the people. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
5(a) Twelfth Night	<p>The indicative content is nor prescriptive. Reward responses that explore how Shakespeare presents the relationship between Viola and Olivia.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Olivia shares her opinions with Viola and is adamant she cannot love Orsino, listing all his good points and cancelling all with a short 'But yet I cannot love him' • she is impatient with and intrigued by Viola: 'He might have took his answer long ago', 'Why what would you?', 'What is your parentage?' • Olivia treats Viola like a servant with short and brisk instructions: 'Go to your Lord', 'Spend this for me' • Viola is critical of Olivia and acts like a rejected lover: 'Farewell, fair cruelty!' • Viola emphasises that she is of the same class and status as Olivia: 'my state is well. I am a gentleman' • Viola is angered at Olivia's dismissal and gift of money: 'I am no fee'd post' • Shakespeare uses dramatic irony, 'If I did love you in my master's flame', to reveal Olivia's and Viola's feelings for each other and for Orsino. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor — AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
5(b) Twelfth Night	<p>The indicative content is not prescriptive. Reward responses that consider the importance of status elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Orsino is a duke who can marry whom he pleases • Olivia is a countess in her own right; she has no male family members and, like Orsino, is accountable to no-one • Viola's situation is precarious and uncertain, as she is a single young woman in a strange country; she disguises herself as a page in Orsino's household • Malvolio is a steward and has authority in Olivia's household; he is, however, of lower social status than Sir Toby: 'Art any more than a steward?' • Malvolio dreams of upward mobility and higher status in order to 'give this prerogative of speech' and get his revenge on Sir Toby • Sir Toby, although of the same status as Olivia, parodies her involvement with 'a page' by marrying Maria, who is a servant and of lower status. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Shakespeare's England was a very structured society with an awareness of hierarchy from the monarch downwards • women were expected to be under the protection of male members of their household; women were of a lower status than men • there was a strict code of behaviour; while Olivia could feel at liberty to pursue an attractive page boy, Malvolio, because of his status as a servant, committed a breach of etiquette in hoping to woo Olivia. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Question Number	Indicative content	
6(a) The Merchant of Venice	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Shylock and Antonio.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> Shylock shows contempt for Antonio, who 'lends out money gratis'; he identifies the merchant with tax collectors; 'publicans' damage business by undercutting, bringing down 'The rate of usance' Shylock's antagonism also stems from Antonio's anti-Semitism: 'he hates our sacred nation' Shylock wants revenge on Antonio; he wants to 'catch him once upon the hip'; the alliteration 'feed fat' creates a sense of menace Shylock is devious towards Antonio, when Bassanio asks the question 'Shylock, do you hear?'. He changes tack and lies that he is thinking about the loan; he does not want either Bassanio or Antonio to know his true thoughts Shylock's soliloquy is in complete contrast to his conversation with Antonio, which is business-like, polite but brief; Shylock's business-like language when discussing the loan is clear and straightforward Shakespeare's language used to show Shylock's hatred for Antonio is stark and to the point: 'I hate him for he is a Christian'. A list of three is used to show how Antonio insults him: 'On me, my bargains and my well-won thrift'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor — AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

Question Number	Indicative content
6(b) The Merchant of Venice	<p>The indicative content is not prescriptive. Reward responses that consider the importance of hatred elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Antonio hates Shylock and when accused of spitting on his 'gabardine' he responds that he will 'spit on thee again' • Jessica's hatred of her life with her father: 'Our house is hell'; her revenge is harsh • Jessica's behaviour appears to have tipped Shylock 'over the edge'; he displays a 'passion so confused, so strange, outrageous' • when Antonio's ventures fail, Shylock vents his hatred on the merchant flinging Antonio's insults back at him: 'since I am a dog, beware my fangs' • in the court scene Shylock is subjected to taunts and expressions of hatred towards him. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Christians were not allowed to borrow or lend money for profit, therefore the only people who could do so were Jewish, giving rise to anti-Semitic feelings • there were many laws in Venice restricting and controlling the movement of Jewish people in the city state; the ghetto was a Venetian concept. Venice at that time was a powerful trading empire and that gave rise to corruption and greed • Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down by the women. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

**Section B – Post-1914 Literature
British Play**

Question Number	Indicative content
7. An Inspector Calls	<p>The indicative content is not prescriptive. Reward responses that explore the significance of responsibility in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> responsibility is not demonstrated by the Birlings; as a privileged family they should be aware of their responsibility to others within society Birling is a self-made man who feels that responsibility lies only towards his closest family: 'a man has to mind his own business and look after himself and his own' Inspector Goole, from the moment he arrives to his departure, exposes the Birling family's irresponsibility whilst pursuing their own selfish goals Eva Smith epitomises the group of people that the Birlings should be feeling responsible for, rather than making her a victim of their selfish actions the inspector warns that people like the Birlings must learn to accept responsibility for their actions, otherwise: 'they will be taught in fire and blood and anguish'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> the family celebration, taking place a few years before the First World War, is set against a background of unrest: a miners' strike; Eva Smith's leading a strike for more pay; the rise of socialism and an increasing awareness of social responsibility the play itself was written towards the end of the Second World War, the biggest cataclysm in the history of humanity; by this time society was beginning to take responsibility for each other people like Eva Smith would be taken advantage of; they were not protected by any employment laws Priestley advocates a socialist point of view. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
8. An Inspector Calls	<p>The indicative content is not prescriptive. Reward responses that consider how Eric changes throughout the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • at the start of the play, Eric appears to be a typical product of a wealthy and privileged background; he appears to have no real focus in life • he appears not to fit in at the family celebration and is rather immature: <i>'not quite at ease, half shy, half assertive'</i> • Eric has an unpleasant side to his character, which appears when he has had too much to drink, resulting in his sexual exploitation of Eva and theft • Eric is not a 'hard-headed, practical man'; he tells his father 'He could have kept her on instead of throwing her out', and 'Why shouldn't they try for higher wages?' • he believes that after his experience at the hands of the Inspector he will improve his behaviour • at the end of the play, he has matured and accepts responsibility for his actions: 'You lot may be letting yourselves out nicely, but I can't.' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Eric's expensive and exclusive education would have been a social boost to both him and his family; he would have acquired the polish and sophistication that his father as a self-made man would not have had • he would have been expected to follow his father in the business • his treatment of Eva is callous and he exploits her simply because she is from a lower social class • as a member of the younger generation, he is capable of learning from his and his family's mistakes; his understanding of Eva Smith's plight, and those like her, holds hope for the future. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p>9. Hobson's Choice</p>	<p>The indicative content is not prescriptive. Reward responses that consider how Hobson's downfall is brought about in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Hobson is very single-minded in the way he lives his life at the start of the play, the way he runs his house and shop, and how he rules over his daughters and employees • his downfall is rooted in his alcoholism; he sees the 'Moonraker' as a refuge from home and his rebellious daughters: 'Let's go to the 'Moonraker' and forget there's such a thing as women' • Doctor MacFarlane notes that his complaint and character are linked: 'Are you aware that you've drunk yourself within six months of the grave?' • his drunkenness allows Maggie to trick him into paying marriage settlements on his two younger daughters, freeing them from his tyranny • he does not realise that Maggie's help to save him from himself would entail Will taking over complete control of Hobson's business. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • in late Victorian society, men were widely assumed to be master of the house and business; the sons were expected to continue with the family business • ideas of equality between the sexes were just beginning to emerge and Maggie demonstrates her individuality and her business acumen • the disintegration of Hobson's authority and weakening of his character are due to his alcohol addiction; alcoholism was a common problem in inner cities in late Victorian society, partly because of the cheapness of alcohol • temperance societies were gaining ground as a backlash against this problem • the play clearly shows the adverse effects of alcoholism on both family life and on business. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
10. Hobson's Choice	<p>The indicative content is not prescriptive. Reward responses that explore the significance of marriage in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Maggie sees marriage as a way of freeing herself from her father's tyranny; she is not expected to marry: at thirty she is 'a proper old maid' • Hobson does not want Maggie to marry as she is too useful in running his business and home • Alice wants 'courting first' before she marries; Maggie considers that to be 'all glitter and no use to anybody' • Maggie proposes to Will offering him a chance to better himself; he stands up to Hobson when he forbids the marriage • although initially a marriage of convenience, theirs develops into one based on respect and true affection. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the play does not present a romantic view of marriage; Hobson 'felt grateful for the quiet' when his wife died • the significance of a suitable marriage settlement was paramount; neither Alice nor Vicky would have married well were it not for Maggie's actions in getting the settlements on their behalf • marriage was often seen as a way of improving a woman's status in society as was the case with Vicky and Alice • marriage for all three sisters is seen as a means of escape from Hobson and his patriarchal control. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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A04 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
11. Blood Brothers	<p>The indicative content is not prescriptive. Reward responses that explore the significance of class in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Mrs Johnstone, pregnant with twins, and with a large family, is a cleaner, supplementing her benefits; although she 'loves the bones' of her children, she does not know how she will cope • Mrs Lyons, her wealthy employer, lives in a smart part of town and owns a big house; she is in a position to offer a child a good comfortable home: 'a bike with <i>both</i> wheels on'. She offers Mrs Johnstone money to take one of the twins • the twins are born and separated and their lives are very different; Edward (Eddie) attended an exclusive private school and a prestigious university, which led to a secure and responsible job. He fails to understand the implications of Mickey's being 'laid off' and not having 'a hat to tilt at the world' • Mickey attends a 'secondary modern', is poorly educated and university is not an option; he loses his mundane job and his life becomes a downward spiral of poverty and crime. • Mickey's wife is his only support, but he loses her to Eddie: 'Just one thing I had left ... and wanted to keep her.' <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the importance of money is bound up with the issues of class; the characters' lives are determined by how much they have, and by whether they can afford good education and later obtain a good job • Mickey is trapped by poverty; the jealousy and tension between him and Eddie lead to violence and tragedy • the play shows a divided society. Mickey cannot get on in life and it is Eddie's adoptive father who is instrumental in this by 'laying him off' • the play focuses on the differences in class with Mrs Lyons who is financially secure and Mrs Johnstone who lives on 'the never-never'. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
12. Blood Brothers	<p>The indicative content is not prescriptive. Reward responses that explore the importance of the relationship between Linda and the twins.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Linda is a childhood friend of both the boys; she forms part of a gang which includes Eddie and Mickey • she is thoughtful, and comforts Mickey when he expresses his fear of dying: 'when you die you'll meet your twinny again'; she stands by Mickey when he gets into trouble at school • when she becomes pregnant, her marriage to Mickey is taken for granted and she goes to live with Mrs Johnstone • the romance in Linda's life is provided by Eddie: 'If I could stand inside his shoes I'd say, / How can I compare thee to a summer's day' • she is drawn to Eddie, although they 'Should have gone / Their separate ways'. Her betrayal tips Mickey over the edge; she is the catalyst in the tragedy. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Linda's childhood relationship with the twins represents a time of innocence; children have no concept of class and its prejudices • her life as a young adult reflects the life of Mrs Johnstone when she was young: early marriage, a poverty trap and no real prospects in life • Linda tries hard to break the cycle of poverty that affects her and Mickey • at the time the play is set, marriage was the only option for a pregnant, single woman who wanted to keep her child. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
13. Journey's End	<p>The indicative content is not prescriptive. Reward responses that explore the significance of Osborne to the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Osborne is the oldest man among the soldiers. Hardy feels that because of his seniority Osborne should be in command and not Stanhope • Osborne displays loyalty towards Stanhope and defends the younger officer against accusations of drunkenness • 'Uncle' Osborne's relationship with Stanhope helps him come to terms with the situation they are in and the pressures of war; he has a calming influence on the troubled young officer • Osborne is supportive towards Raleigh; he welcomes him when he arrives at the front and helps him cope with fear before the mission • Stanhope is devastated by Osborne's death in action: 'You think there's no limit to what a man can bear?', 'The one man I could trust – my best friend'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • most officers were young, close in age to those in their command, with limited experience; Osborne is an exception • men from all walks of life fought in the trenches; Osborne was a teacher, Raleigh was straight from school • the class differences between officers and other ranks: officers were from the upper classes, educated in English public schools and often regarded the 'ranks' as different: 'Just you and me, isn't it – and ten men?' • the proximity of death and the likelihood of losing comrades led to heightened emotions of fear and bewilderment, which were exacerbated by the conditions in the trenches • the effect of the death of comrades on the survivors. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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A04 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
14. Journey's End	<p>The indicative content is not prescriptive. Reward responses that explore the significance of comradeship in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • when Raleigh enters, Osborne takes him under his wing and explains trench life to him • Osborne is nicknamed 'Uncle' because he is loyal, protective and kind, yet not interfering – like a trusted family member • Stanhope's clear distress at losing Osborne demonstrates the camaraderie shared between the two officers: 'the only man I could trust – my best friend' • when Raleigh is fatally wounded Stanhope stays with him until he dies and only leaves when called by one of his men • talking to Hibbert, Stanhope draws on the comradeship of the men when trying to persuade him to stay: 'Shall we see if we can stick it together?' • it is this comradeship which suggests that they all die together at the end of the play. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • friendship and comradeship contrast with the threat of enemy attack, possible mutilation and death; these fears help create a special bond which is deeper than friendship • whilst the men came from different backgrounds and experience, their comradeship creates a sense of belonging and loyalty • most of the officers were young men from similar backgrounds, which also helped to bond them in the face of adversity • the proximity of death and the likelihood of losing comrades led to heightened emotions of fear and bewilderment, which were exacerbated by the conditions in the trenches. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

British Novel

Question Number	Indicative content
15. Animal Farm	<p>The indicative content is not prescriptive. Reward responses that explore in what ways the pigs change throughout the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • at the beginning of the novel, Major, the much-respected pig, suggests the idea of a rebellion to stop animals living in 'misery and slavery' whilst man 'consumes without producing' • the pigs are shown to be more intelligent than the other animals: 'with their superior knowledge it was natural that they should assume the leadership' • as they gain more and more power, the pigs abuse the trust of all the animals • the Seven Commandments are an 'unalterable law', but the pigs change them gradually until: 'All animals are equal, but some are more equal than others' • from declaring man an enemy ('the only good human being is a dead one'), the pigs surpass man in their cruelty and exploitation. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the rebellion is based on the Russian Revolution which in spite of its high ideals became corrupted • the pigs represent the leaders who, thanks to intimidation, propaganda and a reign of terror, achieve total power, making the animals' lives more miserable than they had been under Jones • the pigs adopt human behaviour and become indistinguishable from humans; the revolution has come a full circle; Animalism has failed • the dystopian nature of the novel shows that the revolution has not only failed but destroyed many of its heroes, such as Snowball and Boxer. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
16. Animal Farm	<p>The indicative content is not prescriptive. Reward responses that explore the importance of Squealer in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Squealer is arrogant and holds all the other animals in contempt • he is Napoleon's propagandist: 'a brilliant talker who can turn black into white' • he uses meaningless statistics and slogans to convince animals that life is better now under Animalism • Squealer cynically deceives the animals about Boxer and Snowball: 'Snowball has sold himself to Frederick of Pinchfield Farm' • he is responsible for changing the Commandments and creating the slogan: 'All animals are equal, but some are more equal than others' • he is supported by Napoleon's pack of brutal dogs: 'the dogs let out blood-curdling growls and showed their side teeth'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Orwell shows through Squealer how politicians use language to control people • those in power often rewrite history; the changes in the Commandments are an example • control of information and the use of terror are ways of preventing dissent and any opposition • the dystopian nature of the novel illustrates how not only did the revolution fail it also destroyed many of its heroes. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
17. Lord of the Flies	<p>The indicative content is not prescriptive. Reward responses that consider the significance of bullying in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Jack, as leader of an elite group of choirboys, is the main bully; Jack immediately loathes Piggy and considers him weak. Piggy is a constant victim: 'Shut up, Fatty' • Simon and Piggy are victims of bullying because they are outsiders. Piggy is physically unattractive: 'he was shorter ... and very fat'. Simon is considered to be 'batty' • the bullying escalates to include the 'little'uns' • Roger, Jack's 'second-in-command', is vicious and barbaric; his view is that 'might is right' • an unwillingness to talk things over creates a climate of bullying; mob mentality is fostered by Jack, escalating to the events with Ralph at the end of the novel. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • some of the boys are from a rigid public school background, where structure would have been hierarchical and strict, with physical punishment being commonplace • lack of social constraints, together with an over-rigid education, creates a bullying atmosphere • boys of a lower social class and status immediately become victims of verbal, psychological and physical bullying • mob rule and force are attractive to the boys who form Jack's tribe. Golding creates a microcosm of a lawless society • the author lived through World War II and taught in a public school; he viewed children as being potentially cruel and evil. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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A04 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
18. Lord of the Flies	<p>The indicative content is not prescriptive. Reward responses that consider the importance of Piggy in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Piggy is physically unattractive and is 'very fat'; he wears 'thick spectacles' and suffers from 'ass-mar' • he is of a lower social class than many of the boys as revealed by the way he speaks: 'Them fruit' • he is intelligent and quickly realises the importance of 'having a meeting' to discuss the situation on the island • Piggy is rational and is aware of the nervous atmosphere among the boys; he tries to explain the 'Beast' does not exist, but 'people' can be a potential source of fear • he attempts to meet with Jack and discuss the situation; he is carrying the conch, which 'exploded into a thousand white fragments' when he is killed by Roger. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Piggy considers the conch as a symbol of democratic discussion; he represents order and fair play, which are attributes of a civilised society • these ideas count for little as savagery takes over and events run out of control • without constraints, here symbolised by adults, society will disintegrate into savagery • Golding was writing relatively shortly after the World War II and during a difficult time for western civilisation. The boys are stranded on the island due to an incident arising from the so-called 'Cold War'. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
19. Anita and Me	<p>The indicative content is not prescriptive. Reward responses that explore the importance of education in the novel.</p> <p>Responses may include:</p> <p>Interpretation of the text (AO1):</p> <ul style="list-style-type: none"> • both Meena's parents are well educated; their qualifications enabled them to get respected jobs in England; Mr Kumar is 'doing something clerical for the government' and Mrs Kumar is an 'infant's teacher' • the Kumars and their friends value education highly and place great importance on Meena passing her exams to get into grammar school • thanks to their rational and calm thinking the Kumars are able to reprimand Meena without resorting to violence or verbal abuse: 'Or did you take that shilling from mummy's bag and spend it on yourself?' • with Nanima's arrival, Meena learns to appreciate and be proud of her cultural heritage • Meena herself comes to understand the importance of education, not only has she got a chance of moving out of Tollington, but avoids being stuck with people like Anita, who does not value education, 'every day for the next seven years'. <p>Relationship between text and context (A03):</p> <ul style="list-style-type: none"> • education is seen as a means to a better lifestyle and greater prospects • free education for Meena was one of the factors that influenced the Kumars to come to England • the educational expectations of different families affect and influence their children's personal behaviour and moral attitudes • Meena is educated in her understanding of her cultural heritage • it is not only the Kumars who want better for their children; Fat Sally's parents are prepared to send her to a fee-paying school.

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
20. Anita and Me	<p>The indicative content is not prescriptive. Reward responses that consider the significance of family in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> the Kumars are a traditional tight-knit family; the parents are happily married with two children they also have an extended family of friends in England whom the Kumars regard as brothers and sisters; Meena calls them 'aunties and uncles' Meena only meets her maternal grandmother, 'precious cargo', when she arrives for an extended visit to help with the new baby: 'I saw Nanima rocking Sunil in her arms', 'Sunil was lying across Nanima's breast, sucking his thumb' Meena's family is the only one that is presented as being a happy and united unit; other families in Tollington are not so lucky, such as Tracy when she said "'Mom's not here," she said, resignedly' Anita's lack of social skills are shown when she visits Meena's family for a meal: 'The girl had not even said a simple thank you yet'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> the extended family is one of the reasons for the Kumar's stability; local non-Indian families do not appear to have the same level of support Syal is making readers aware that Indian family values are often different from British ones other women in Tollington considered that 'their husbands were incidental'. Meena notices that 'there was never any show of affection, no hugs or kisses, not like my parents' Meena's family is the only one described in detail; all the others are observed and described by Meena as an outsider. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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A04 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
21. The Woman in Black	<p>The indicative content is not prescriptive. Reward the responses that explore in what ways Arthur Kipps is changed by the events in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> as the novel opens, Arthur is an arrogant and very self-assured young man; he is dismissive about people such as Daily: 'For I must confess I had the Londoner's sense of superiority ... the half-formed belief that countrymen ... were more gullible than we cosmopolitans' in his first encounter with the woman in black clothes, he mistakes her for a mourner and feels sorry for her, not realising that she could be a malevolent ghost his second encounter with the woman in black is the turning point in his life. He is filled with terror and 'apprehension of evil' and starts to doubt himself the events at Eel Marsh House lead him to reassess his beliefs: 'I prayed, direct and simple, passionate prayers' a second haunting involving a child leads him into a state of near collapse; he is rescued and nursed back to health the horrific accident which leads to the death of his wife Stella and baby son leaves him a broken man. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> Kipps is a lawyer, a profession which deals only in facts: 'I needed an explanation' the novel is set towards the end of the Victorian period; references to trains, motor cars and telephones, technological inventions do not appear to have much in common with the supernatural Kipps represents the typical late Victorian with his rational views and initial disbelief in and dismissal of the supernatural; science and not superstition was supposed to be central to the late Victorian's way of thinking the story is in the form of the classic Gothic ghost story genre, in which a narrator is drawn into the narrative and is influenced by the supernatural events. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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A04 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
22. The Woman in Black	<p>The indicative content is not prescriptive. Reward responses that consider the significance of revenge in the novel</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> Jennet Humfrey was Mrs Drablow's sister; she gave birth to an illegitimate boy who was taken against her will and adopted by Mrs Drablow: 'the boy was brought up a Drablow and was never intended to know his mother' the child was drowned at the age of 6 and Jennet blames her sister for the tragedy Jennet herself dies 12 years later from a 'wasting disease' there is talk that the ghost of Jennet has been seeking revenge on her sister: 'She had been a poor, crazed, troubled woman ... filled with hatred and desire for revenge' sightings of her have occurred over the 60 years since the child's death every time the ghost is seen, a child dies in violent and dreadful circumstances. <p>Relationship of text and context (AO3):</p> <ul style="list-style-type: none"> the narrator, although sympathetic to the woman's tragic history, considers her actions and drive for revenge unforgiveable the ghost's revenge is also on the society whose convictions made her give up her child the late Victorian period was a time of rationalism and scientific attitudes; however, superstitions and belief in ghosts still exerted a powerful influence in an isolated village community the novel is written as a traditional Gothic ghost story genre, with an evil and troubled spirit taking revenge on the living for past tragedies.

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

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

