

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

## Sample Assessment Materials (SAMs)

First certification 2017



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*This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to Pearson Edexcel Level 1/Level 2 GCSE (9 - 1) in English Literature. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2017.*

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# Introduction

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

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



## General marking guidance

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



# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Literature

### Paper 1: Shakespeare and Post-1914 Literature

Sample assessment materials for first teaching  
September 2015

**Time: 1 hour 45 minutes**

Paper Reference(s)

**1ET0/01**

Questions and Extracts Booklet





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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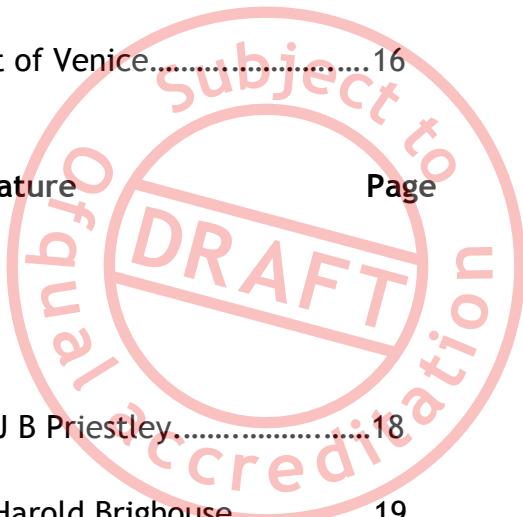
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## SECTION A - Shakespeare

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 question parts (a) and (b).

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

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

MACBETH

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

LADY MACBETH

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

*A knocking is heard.*

MACBETH

Whence is that knocking? –  
How is't with me, when every noise appals me? 55  
What hands are here? Ha! They pluck out mine eyes!  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No – this my hand will rather  
The multitudinous seas in incarnadine,  
Making the green one red. 60  
Re-enter LADY MACBETH

LADY MACBETH

My hands are of your colour – but I shame  
To wear a heart so white! (*Knocking heard again*)  
I hear a knocking  
At the south entry. Retire we to our chamber.  
A little water clears us of this deed:

How easy is it then! Your constancy  
Hath left you unattended. (*Knocking again*) Hark! –  
more knocking.  
Get on your nightgown, lest occasion call us,  
And show us to be watchers. –Be not lost  
So poorly in your thoughts!

65

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

Refer closely to the extract in your answer.

(10)

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

Explain the importance of conflict elsewhere in the play.

In your answer you must consider:

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

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

(10)

**(Total for Question 1 = 20 marks)**

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

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

PROSPERO

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

295

ARIEL

Pardon, master.

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

PROSPERO

Do so!

And after two days I will discharge thee.

ARIEL

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

300

PROSPERO

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

305

Exit ARIEL

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

MIRANDA

The strangeness of your story put  
Heaviness in me.

PROSPERO

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

MIRANDA

'Tis a villain, sir, 310  
I do not love to look on.

## PROSPERO

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

## CALIBAN

*(Calling from the far side of Prospero's cave)*

There's wood enough within!

315

## PROSPERO

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

## ARIEL

My lord, it shall be done.

*Exit.*

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

Refer closely to the extract in your answer.

(10)

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

Explain the importance of control elsewhere in the play.

In your answer you must consider:

- how control is shown
- why control is important.

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

(10)

**(Total for Question 2 = 20 marks)**

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

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

JULIET

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

55

ROMEO

And trust me, love, in my eye so do you.  
Dry sorrow drinks our blood. Adieu, adieu!

JULIET pulls up the rope-ladder.

*Exit ROMEO*

JULIET

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

60

LADY CAPULET *(From inside the house)*

Ho, daughter, are you up?

JULIET

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

65

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

LADY CAPULET

Why, how now, Juliet?

JULIET

Madam, I am not well.

LADY CAPULET

Evermore weeping for your cousin's death?

What, wilt thou wash him from his grave with tears?

And if thou couldst, thou couldst not make him live -

70

Therefore have done. Some grief shows much of love,

But much of grief shows still some want of wit.

JULIET

Yet let me weep for such a feeling loss.

LADY CAPULET

So shall you feel the loss, but not the friend

Which you weep for.

JULIET

Feeling so the loss,

75

I cannot choose but ever weep the friend.

LADY CAPULET

Well, girl, thou weep'st not so much for his death

As that the villain lives which slaughter'd him.

JULIET

What villain, madam?

LADY CAPULET

That same villain, Romeo.

JULIET

(Aside) Villain and he be many miles asunder. —

80

(To her mother) God pardon him! I do, with all my  
heart -

And yet no man like he doth grieve my heart.

LADY CAPULET

That is because the traitor murderer lives.

JULIET

Ay, madam - from the reach of these my hands.

Would none but I might venge my cousin's death!

85

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

Refer closely to the extract in your answer.

(10)

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

Explain the importance of revenge elsewhere in the play.

In your answer you must consider:

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

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

(10)

(Total for Question 3 = 20 marks)





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

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

BENEDICK

Come, bid me do anything for thee.

BEATRICE

Kill Claudio.

BENEDICK

Ha! Not for the wide world.

BEATRICE

You kill me to deny it. Farewell.

285

BENEDICK

Tarry, sweet Beatrice.

BEATRICE

I am gone though I am here. There is no love in you.

Nay, I pray you, let me go.

BENEDICK

Beatrice -

BEATRICE

In faith, I will go.

290

BENEDICK

We'll be friends first.

BEATRICE

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

BENEDICK

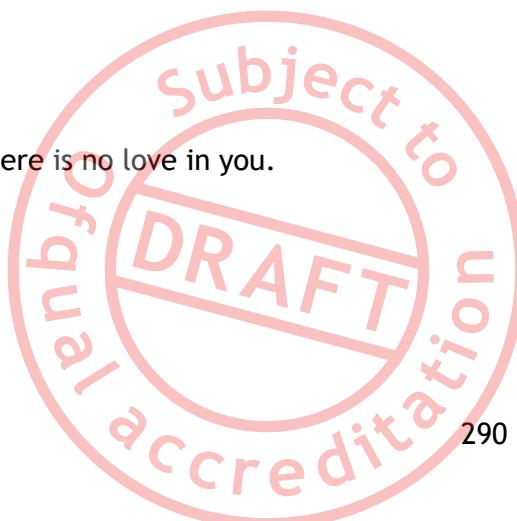
Is Claudio thine enemy?

BEATRICE

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

295

300



BENEDICK

Hear me, Beatrice -

BEATRICE

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

BENEDICK

Nay, but, Beatrice -

BEATRICE

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

305

BENEDICK

Beat -

BEATRICE

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

310

315

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

Refer closely to the extract in your answer.

(10)

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

Explain the importance of disagreements elsewhere in the play.

In your answer you must consider:

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

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

(10)

**(Total for Question 4 = 20 marks)**

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

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

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

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

*Exit*

VIOLA

I left no ring with her; what means this lady?  
Fortune forbid my outside have not charmed her!  
She made good view of me, indeed so much,  
That – methought – her eyes had lost her tongue, 20  
For she did speak in starts, distractedly.  
She loves me, sure, the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring? Why, he sent her none.  
I am the man! If it be so – as 'tis –  
Poor lady, she were better love a dream.  
Disguise, I see thou art a wickedness  
Wherein the pregnant enemy does much.  
How easy is it for the proper false  
In women's waxen hearts to set their forms. 30  
Alas, our frailty is the cause, not we,  
For such as we are made, if such we be.  
How will this fadge? My master loves her dearly;  
And I, poor monster, fond as much on him;  
And she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love.  
As I am woman – now, alas the day,  
What thrifless sighs shall poor Olivia breathe!  
O time, thou must untangle this, not I! 40  
It is too hard a knot for me t'untie!

20

30

40

*Exit*

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

Refer closely to the extract in your answer.

(10)

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

Explain the importance of deception elsewhere in the play.

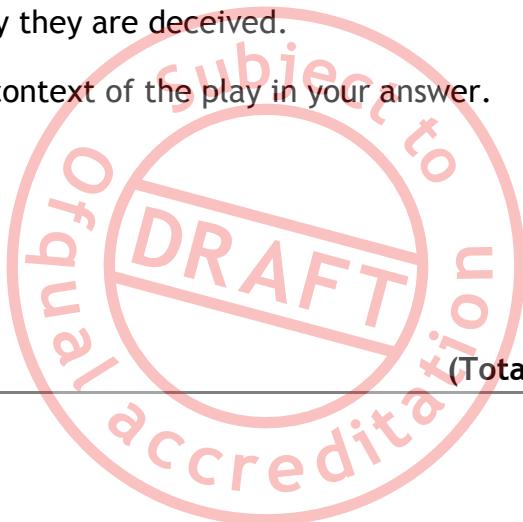
In your answer you must consider:

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

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

(10)

(Total for Question 5 = 20 marks)



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

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

PORȚIA

I pray thee over-name them, and as thou namest them  
I will describe them – and according to my description 35  
level at my affection.

NERISSA

First, there is the Neapolitan prince.

PORȚIA

Ay, that's a colt indeed, for he doth nothing but talk  
of his horse – and he makes it a great appropriation to  
his own good parts, that he can shoe him himself. I am 40  
much afeard my lady his mother played false with a  
smith.

NERISSA

Then is there the County Palatine.

PORȚIA

He doth nothing but frown – as who should say 'An you  
will not have me, choose.' He hears merry tales and  
smiles not. I fear he will prove the weeping philosopher  
when he grows old, being so full of unmannerly sadness  
in his youth. I had rather be married to a death's-head  
with a bone in his mouth than to either of these. God 45  
defend me from these two! 50

NERISSA

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

PORȚIA

God made him, and therefore let him pass for a man. In  
truth I know it is a sin to be a mocker, but he! – Why  
he hath a horse better than the Neapolitan's, a better  
bad habit of frowning than the Count Palatine: he is 55  
every man in no man. If a throstle sing, he falls straight  
a-capering. He will fence with his own shadow. If I  
should marry him, I should marry twenty husbands. If  
he would despise me I would forgive him – for if he  
love me to madness, I shall never requite him. 60

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

Refer closely to the extract in your answer.

(10)

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

Explain the importance of love elsewhere in the play.

In your answer you must consider:

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

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

(10)

**(Total for Question 6 = 20 marks)**

**TOTAL FOR SECTION A = 20 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 accurate use of spelling, punctuation and grammar.

**EITHER**

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

Explore how learning from experience is important in the play.

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

**(Total for Question 7 = 20 marks (includes 4 marks for the accuracy of your writing))**

**OR**

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

In what ways is Eva Smith exploited in the play?

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

**(Total for Question 8 = 20 marks (includes 4 marks for the accuracy of your writing))**

**Hobson's Choice: Harold Brighouse**

Your response will be marked for the accurate use of spelling, punctuation and grammar.

**EITHER**

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

How does Willie Mossop change throughout the play?

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

---

(Total for Question 9 = 20 marks (includes 4 marks for the accuracy of your writing))

**OR**

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

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

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

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(Total for Question 10 = 20 marks (includes 4 marks for the accuracy of your writing))

**Blood Brothers: Willy Russell**

Your response will be marked for the accurate use of spelling, punctuation and grammar.

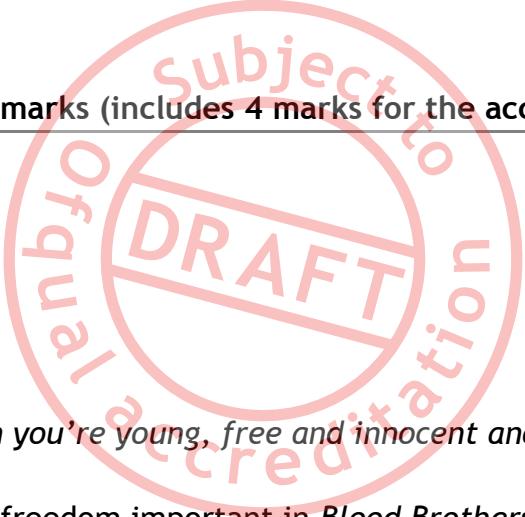
**EITHER**

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

Explore the significance of the relationship between Mickey and Eddie.

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

**(Total for Question 11 = 20 marks (includes 4 marks for the accuracy of your writing))**



**OR**

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

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

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

**(Total for Question 12 = 20 marks (includes 4 marks for the accuracy of your writing))**

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

*Your response will be marked for the accurate use of spelling, punctuation and grammar.*

**EITHER**

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

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

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

**(Total for Question 13 = 20 marks (includes 4 marks for the accuracy of your writing))**



**OR**

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

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

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

**(Total for Question 14 = 20 marks (includes 4 marks for the accuracy of your writing))**

**BRITISH NOVEL*****Animal Farm: George Orwell***

*Your response will be marked for the accurate use of spelling, punctuation and grammar.*

**EITHER**

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

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

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

**(Total for Question 15 = 20 marks (includes 4 marks for the accuracy of your writing))**

**OR**

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

Explore the importance of rebellion in *Animal Farm*.

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

**(Total for Question 16 = 20 marks (includes 4 marks for the accuracy of your writing))**

***Lord of the Flies: William Golding***

*Your response will be marked for the accurate use of spelling, punctuation and grammar.*

**EITHER**

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

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

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

(Total for Question 17 = 20 marks (includes 4 marks for the accuracy of your writing))

**OR**

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

How does Jack change throughout the novel?

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

(Total for Question 18 = 20 marks (includes 4 marks for the accuracy of your writing))



**Anita and Me: Meera Syal**

Your response will be marked for the accurate use of spelling, punctuation and grammar.

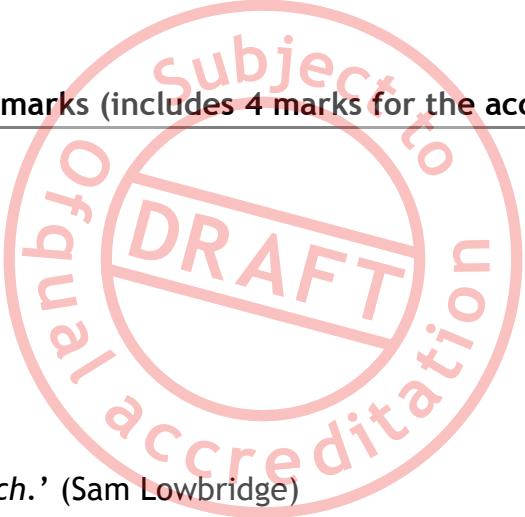
**EITHER**

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

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

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

**(Total for Question 19 = 20 marks (includes 4 marks for the accuracy of your writing))**



**OR**

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

Explore the significance of racism in Tollington.

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

**(Total for Question 20 = 20 marks (includes 4 marks for the accuracy of your writing))**

***The Woman in Black: Susan Hill***

*Your response will be marked for the accurate use of spelling, punctuation and grammar.*

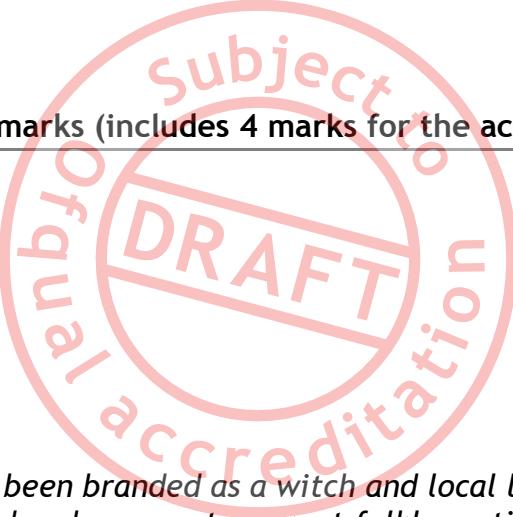
**EITHER**

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

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

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

**(Total for Question 21 = 20 marks (includes 4 marks for the accuracy of your writing))**



**OR**

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

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

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

**(Total for Question 22 = 20 marks (includes 4 marks for the accuracy of your writing))**

**TOTAL FOR SECTION B = 20 MARKS**

**TOTAL FOR PAPER = 40 MARKS**



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# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Literature

### Paper 1: Shakespeare and Post-1914 Literature

Sample assessment materials for first teaching September 2015

Paper Reference(s)

**Time: 1 hour 45 minutes**

**1ET0/01**

**You need: Questions and Extracts Booklet**

#### Instructions

- Use **black** ink or ball-point pen.
- 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 40.
- 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.

## Section A - Shakespeare

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

**Chosen question number:**

**Question 1  Question 2  Question 3  Question 4**

**Question 5  Question 6**











**TOTAL FOR SECTION A = 20 MARKS**



**SECTION B: Post-1914 Literature**

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

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**











**TOTAL FOR SECTION B = 20 MARKS**

**TOTAL FOR PAPER = 40 MARKS**

## Paper 1 Mark scheme

### Section A – Shakespeare

Question Number	Indicative content	
<b>1(a) Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth as being in control.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>her attitude, e.g. dismissive, fearless, commanding, lack of remorse</li> <li>use of imperatives to reveal her authority, e.g. 'Give me the daggers!'</li> <li>reference to 'a painted devil' reinforces her evil nature</li> <li>not really in control as naïve about the consequences, e.g. 'little water clears us of this deed: how easy is it then!'</li> <li>reference to how Shakespeare reveals character through the use of images/colour, e.g. Lady Macbeth uses 'white' to describe Macbeth's lack of courage</li> <li>Lady Macbeth tries to shame Macbeth, so she uses this to control him.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor – AO2
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content
<b>1(b) Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of conflict elsewhere in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>internal conflict, e.g. Macbeth struggling with the idea of killing Duncan, 'He's here in double trust.' – guilt versus ambition. Lady Macbeth's conscience sends her mad</li> <li>external conflict, e.g. battles at the end of the play</li> <li>conflict between order/disorder – good versus evil, fate/witches /supernatural forces</li> <li>context: beliefs about supernatural/witches at the time of writing</li> <li>conflict between Macbeth/Lady Macbeth, e.g. when he refuses to go through with it, 'We will proceed no further in this business.'</li> <li>context: attitude to killing king (regicide) would horrify Shakespeare's audience</li> <li>fight between love and ambition.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-2
	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	3-4
	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	5-6
	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	7-8
	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	9-10
	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of relationship between text and context is integrated into the response.</li> </ul>

Question Number	Indicative content	
<b>2(a) The Tempest</b>		The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Prospero's relationships with Miranda and Ariel.  Responses may include: <ul style="list-style-type: none"><li>• aggressive/cruel/threatening, e.g. 'If thou more murmur'st'</li><li>• appreciative/using flattery, e.g. 'Fine apparition! My quaint Ariel' to get Ariel to do as he wants</li><li>• the other characters obey Prospero's every command</li><li>• appears to be a loving father using affectionate terms, e.g. 'Awake, dear heart' to Miranda</li><li>• his use of imperatives to assert authority, e.g. 'Come forth, I say!'</li><li>• Unlike Ariel, Miranda is able to show her displeasure at her father's commands, e.g. 'I do not love to look on.'</li><li>• use of meter/rhythm to reflect authoritative tone, e.g. power over Ariel, promising freedom for obedience: 'And after two days I will discharge thee'.</li></ul> Reward all valid points.
	Level	Mark
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"><li>• The response is simple and the identification of language, form and structure is minimal.</li><li>• Little evidence of relevant subject terminology.</li></ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"><li>• The response is largely descriptive. There is some comment on the language, form and structure.</li><li>• Limited use of relevant subject terminology to support examples given.</li></ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"><li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li><li>• Relevant subject terminology is used to support examples given.</li></ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"><li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>

Question Number	Indicative content	
<b>2(b) The Tempest</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of control elsewhere in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Prospero controls others by abusing his power, e.g. uses Ariel to punish others, 'With dry convulsions; shorten up their sinews.'</li> <li>context: beliefs in the existence of magic and magic as something that can cause physical harm</li> <li>context: slaves created and controlled through magic threat, e.g. Ferdinand who is controlled by Prospero</li> <li>context: using captives as slaves, treatment of slaves, e.g. 'Whom stripes may move, not kindness!'</li> <li>Prospero uses nature to control others, e.g. the storm to bring people to the island</li> <li>Miranda and Ferdinand controlled during the 'courtship'</li> <li>Alonso suffers because of his thirst for control</li> <li>Prospero has to give up his staff (control base of magic) and his control at the end of the play.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of relationship between text and context is integrated into the response.</li> </ul>

Question Number	Indicative content	
<b>3(a) Romeo and Juliet</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Juliet's relationship with her mother.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• capable of misleading her mother/deceit, e.g. using language to suggest she mourns her cousin when she is weeping for Romeo: 'I cannot choose but ever weep the friend.'</li> <li>• able to hide real feelings as shown in the aside, 'Villain and he be many miles asunder.'</li> <li>• Lady Capulet is insensitive to Juliet's grief and says she 'shows still some want of wit'</li> <li>• she is strong when she speaks to her mother, e.g. 'Yet let me weep for such a feeling loss.'</li> <li>• she is secretive and able to act out a role as ignorant of the identity of the villain, e.g. 'What villain, madam?'</li> <li>• aware of social position, e.g. how she refers to her mother, 'my lady mother', 'Madam'.</li> </ul>	
Reward all valid points.		
Level	Mark	Descriptor – AO2
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content	
<b>3(b) Romeo and Juliet</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of revenge elsewhere in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Tybalt wanting revenge after he sees Romeo at the ball, suggesting that some want to keep the feud alive, 'Now seeming sweet, convert to bitterest gall!'</li> <li>• Romeo seeking revenge after Mercutio's death leading to his banishment and realising his own folly, 'O, I am fortune's fool!'</li> <li>• context: belief in fate versus responsibility for own actions</li> <li>• the Prince foreshadows the importance of vengeance early in the play when he warns the warring families</li> <li>• context: concept of feud-driving words and actions, the Prince as authority figure and law and order, rather like government and the police today</li> <li>• revenge-driving actions of others, e.g. fight between Rome and Paris</li> <li>• revenge leads to the tragedy of Romeo and Juliet, role of Friar Lawrence in believing he can bring the two houses together, turning 'rancour to pure love' and his flawed plan at the end of the play.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of relationship between text and context is integrated into the response.</li> </ul>

Question Number	Indicative content	
<b>4(a) Much Ado about nothing</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the idea of loyalty.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Beatrice is confident that Benedick's loyalty will be with her, e.g. 'Kill Claudio'</li> <li>• Benedick's loyalty to Claudio is expressed through his total contradiction of his offer to do anything for Beatrice, 'Ha! Not for the wide world.'</li> <li>• use of hyperbole, e.g. 'you kill me to deny it' emphasises Beatrice's disappointment at Benedick's lack of loyalty to her</li> <li>• Beatrice suggests that Benedick's loyalty disguises that he is taking the easy way out, 'easier be friends with me than fight with mine enemy'</li> <li>• Beatrice shows her loyalty through her strong sense of injustice regarding Hero, e.g. 'She is wronged, she is slandered, she is undone' – rule of three as a rhetorical device.</li> </ul>	
	Reward all valid points.	
Level	Mark	Descriptor – AO2
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content	
<b>4(b) Much Ado about Nothing</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of disagreements elsewhere in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• a disagreement affects Hero's happiness – Don John and Claudio as they suggest that she has lost her virtue</li> <li>• context: a woman publicly shamed regarding her virtue is ruined in terms of making a good marriage</li> <li>• in Act 5 Claudio is challenged to a duel because of Hero's disgrace</li> <li>• context: duels as an acceptable way to resolve disagreements and to restore honour</li> <li>• power/lack of power, particularly for women, evident in Beatrice's frustration that she cannot carry out actions that are traditionally for men</li> <li>• context: role/status of women very much subservient.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of relationship between text and context is integrated into the response.</li> </ul>

Question Number	Indicative content	
<b>5(a) Twelfth Night</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Viola's feelings.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• she is frustrated, by her situation, e.g. 'As I am a woman – now, alas the day'</li> <li>• Viola feels the negative impact of her disguise/deceit, e.g. 'Disguise, I see thou art a wickedness.'</li> <li>• Viola shows sympathy/awareness/empathy, 'Poor lady, she were better love a dream.'</li> <li>• rhetorical questions show that Viola is confused by events/situation, 'what means this lady?'</li> <li>• aware of her own limitations and of the difficult situation, e.g. 'It is too hard a knot for me t'untie.'</li> <li>• she is anxious about the situation, 'What will become of this?'</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor – AO2
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content
<b>5(b) Twelfth Night</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of deception elsewhere in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Sir Toby's deception of Sir Andrew is driven by money and mockery, but this affects other characters such as Cesario (Viola)</li> <li>• context: Viola's disguise adds to the confusion and, as a woman, she would not be expected to take part in a duel, 'Pray God defend me!'</li> <li>• the deception used by Maria as revenge leads to the humiliation of Malvolio and his later desire for revenge at the end of the play</li> <li>• forged letter: Malvolio is deceived into thinking that the letter is from Olivia and encouraged to behave oddly, wear 'yellow stockings' which Olivia would hate</li> <li>• context: expectations about dress code for men will add to the deception</li> <li>• Malvolio is deceived into thinking he cannot tell light from dark, which is deception beyond acceptable levels</li> <li>• Viola's disguise as a boy/gender confusion/appearance and reality</li> <li>• context: Cesario is not who 'he' appears to be – causing confusion/chaos – also reflects Shakespeare's stage where boys dress as women</li> <li>• deception has an impact on love, which is resolved when the deception ends/is uncovered.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-2
	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	3-4
	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	5-6
	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	7-8
	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	9-10
	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of relationship between text and context is integrated into the response.</li> </ul>

Question Number	Indicative content	
<b>6(a) The Merchant of Venice</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Portia's feelings towards her suitors.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>arrogant/confident/dissmissive attitude, she has no interest in marriage, conversation with Nerissa is light hearted, 'I pray thee over-name them'</li> <li>sees men as vain/arrogant/shallow, e.g. 'he makes it a great appropriation to his own good parts'</li> <li>unafraid to refer to doubts about suitor's parentage – mocking tone of her language, e.g. 'I am much afeard my lady his mother played false with a smith.'</li> <li>forms clear impressions of the suitors, e.g. 'he is every man in no man' suggesting she has firm ideas of the type of man she does not want to marry</li> <li>comment about County Palatine suggests that she likes humour, 'He hears merry tales and smiles not.'</li> <li>frustrated by the range of suitors as suggested by her comments about them also reveals that she is witty/clever</li> <li>descriptions of suitors suggest Portia is perceptive.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor – AO2
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	5-6	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	7-8	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	9-10	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content
<b>6(b) The Merchant of Venice</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of love elsewhere in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• father/daughter Jessica and Shylock – she is not close to Shylock and wants to escape his house and reject his religion. Shylock speaks of loss of daughter and ducats – does he value her less?</li> <li>• Jessica makes secret plans to elope and marries Lorenzo from a different religious background</li> <li>• context: Will it last? She can rely only on a husband to escape Shylock – as a woman she is not financially independent</li> <li>• context: converts to Lorenzo's religion – does she have a choice in that society?</li> <li>• Portia and Shylock: the trial – she wields the power and shows him no mercy</li> <li>• struggles in male/female relationships – Portia and Nerissa test their husbands – is this a harmless joke? Is marriage for love or money?</li> <li>• Portia and her father – <b>does</b> his will suggest theirs is an impersonal relationship?</li> <li>• context: is Portia simply a possession to be given away to the right man?</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-2
	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	3-4
	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	5-6
	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	7-8
	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	9-10
	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of relationship between text and context is integrated into the response.</li> </ul>

## Section B – Post-1914 Literature

### British Play

Question Number	Indicative content	
<b>7. An Inspector Calls</b>	<p>The indicative content is not prescriptive. Reward responses that consider how learning from experience is important in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>even when thought to be a hoax, Sheila and Eric have learned from experience, e.g. '...That's what's important – and not whether a man is a police inspector or not.'</li> <li>Gerald and Mr and Mrs Birling dismiss how they felt and so have not learned from the experience, e.g. 'But the whole thing's different now. Come, come, you can see that, can't you?'</li> <li>context: they revert to type and are concerned only that they are no longer facing Inspector Goole, rather than how a girl outside their class may or not have suffered</li> <li>Mrs Birling is relieved that nothing will go public, 'But I'd a special reason for not wanting a scandal just now.'</li> <li>context: about to receive a knighthood, does not want publicity to affect that</li> <li>Sheila and Eric continue to learn, Sheila: 'You began to learn something. And now you've stopped.'</li> <li>context: contrasting how learning from experience is of value only to the young, e.g. 'Everything we said had happened really had happened.' The young are 'more impressionable.'</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>

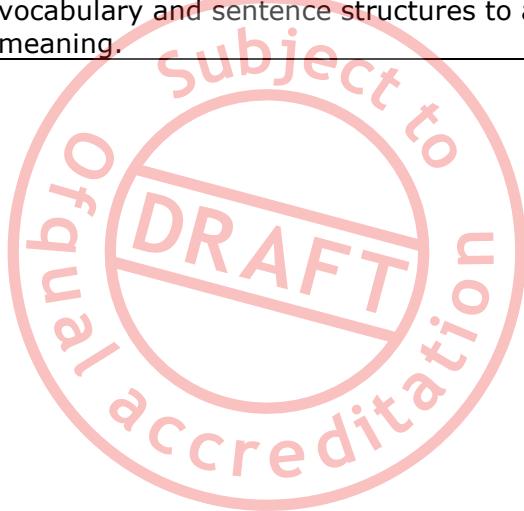
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>
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<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



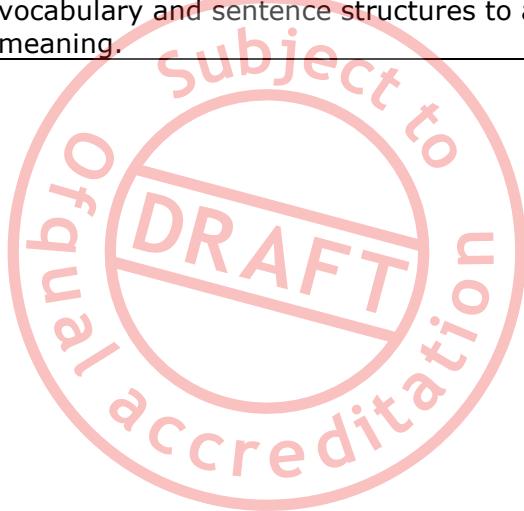
Question Number	Indicative content
<b>8. An Inspector Calls</b>	<p>The indicative content is not prescriptive. Reward responses that consider the ways Eva Smith is exploited in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>exploited as a worker by Mr Birling when she wants a pay rise, loses her job, 'If you don't come down sharply on some of these people, they'd soon be asking for the earth.'</li> <li>context: working life in the play (1910), asking for pay rises unacceptable, little/no employment protection</li> <li>sexually exploited by Gerald/Eric in their affairs with her</li> <li>context: women viewed negatively if they have sex outside marriage, reputation is ruined, can be cast out of society</li> <li>exploited financially by Gerald – who takes advantage of her situation</li> <li>exploited by power, e.g. Sheila in the shop</li> <li>context: regular customer had the power to insist someone be dismissed, workers not protected, employment/career opportunities for women extremely limited, difficult to get a job when dismissed from previous position</li> <li>exploited by power, e.g. Mrs Birling refusing to help 'Mrs Birling' at the charity, combined with sense of social position – using the Birling name and 'punished' for it.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-3
	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6
	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9
	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12
	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16
	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>9. Hobson's Choice</b>	<p>The indicative content is not prescriptive. Reward responses that consider how Willie Mossop's character changes throughout the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>at the beginning, hides himself away from people</li> <li>tries to hide the fact he cannot read</li> <li>context: not unusual for people at that time to be unable to read/lack of schooling</li> <li>honest when Maggie proposes marriage</li> <li>stands up to Hobson (end of Act 1)</li> <li>reluctant to take the lead 'I've got my name wrote up on the windows, but I dunno so much about being the master.'</li> <li>context: in this time, men are assumed to be master of the house/business, Willie implies that this is not the case for him</li> <li>needs prompting but makes wedding speech</li> <li>learns to read – more confident</li> <li>insists on 'Mossop and Hobson' but secretly still in awe, 'Well ,by gum!'</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



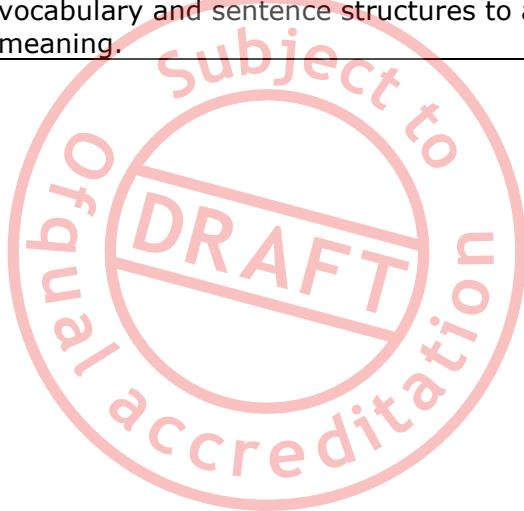
Question Number	Indicative content
<b>10. Hobson's Choice</b>	<p>The indicative content is not prescriptive. Reward responses that explore the significance of Hobson's relationship with his daughters.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• considers they are above themselves – 'upnishness'</li> <li>• context: expectations about the role his daughters should adopt, reflecting the setting of the play</li> <li>• pretends not to obey them, e.g. when asked to wear a collar does so 'because my neck is cold'</li> <li>• confused by their fashionable clothes, shows his lack of understanding about how they should dress/fashions of the day</li> <li>• seeks advice from a friend as he does not know how to cope with them since the death of his wife</li> <li>• context: he finds them mystifying without his wife there to take on disciplinary role ('and the missus does the lathering')</li> <li>• out witted by them, believes they have little respect for him – 'windbag'</li> <li>• has to admit he needs them in the end, replies at the end 'meekly'</li> <li>• context: role has reversed, he is no longer the authority figure</li> <li>• more realistic about Maggie when she says she needs to consult Will, 'asking Will's a matter of form.'</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-3
	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6
	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9
	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12
	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16
	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>11. Blood Brothers</b>	<p>The indicative content is not prescriptive. Reward responses that consider the significance of the relationship between Mickey and Eddie.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>they relate to each other immediately as children: 'blood brothers'</li> <li>context: irony – ceremony of blood brothers is to signal a brotherly relationship – they are twins</li> <li>Eddie's feelings concerning Mickey, in awe as a young boy, this changes, particularly when Linda comes between them. Does Eddie use or abuse his status?</li> <li>context: jealousy and rising tension as a spur to violence leading to tragedy</li> <li>the situation of Eddie and Mickey – twins but with contrasting backgrounds</li> <li>context: shows a divided society, set in 1980s Britain – Mickey cannot get on and it is Eddie's adoptive father who 'lays people off', Eddie has university education</li> <li>in early adulthood, Mickey struggles with no work, marriage and a child on the way, 'because while no one was looking I grew up. An' you didn't because you didn't need to; an' I don't blame y' for it, Eddie.'</li> <li>'blood brothers' has a tragic outcome as they die violent deaths on the same day.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>12. Blood Brothers</b>	<p>The indicative content is not prescriptive. Reward responses that consider how freedom is important in the play.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>consequences of having freedom – positive, e.g. freedom to choose a course of action and negative, e.g. freedom in Mickey's world where this leads to criminal activity</li> <li>context: unemployed youth/life of crime/freedom as neglect</li> <li>loss/lack of freedom is also important, e.g. for Mickey being in prison impacts on his health permanently, 'And treats his ills with daily pills'</li> <li>contrast of the different childhood experiences of Mickey's family and friends and the Lyons family – poverty removes freedom of choice, Lyons family have financial freedom</li> <li>freedom of movement between classes is presented as impossible in <i>Blood Brothers</i></li> <li>context of play setting – life in 1980s Britain as presented in the play</li> <li>freedom and choice/free will – could Mickey have avoided what happened? Could Eddie have stayed away from Linda?</li> <li>the contract between Mrs Lyons and Mrs Johnson – no freedom – continuing motif of 'we always pay for decisions/actions', 'But a debt is a debt and must be paid.'</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the play.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content
<b>13. Journey's End</b>	<p>The indicative content is not prescriptive. Reward responses that explore the importance of fear.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Stanhope's own fears, e.g. using whisky to get him through the pressures of war 'I couldn't bear being fully conscious all the time', and fear of responsibility/being idolised, expectations of others, e.g. Raleigh expecting him to be the same</li> <li>• context: officers close in age to their command, limited experience</li> <li>• Hibbert's fear and facing Stanhope's gun, 'Because I feel the same'</li> <li>• context: pretending illness and desertion could lead to execution – Stanhope makes him see this way he still as a chance to come through</li> <li>• impact of fear on behaviour, e.g. Stanhope confiscating Raleigh's letter</li> <li>• context: letters could be read by commanding officers</li> <li>• how Raleigh and Osborne use talk to overcome fear before the mission, e.g. 'Now we're off! Quick, let's talk about pigs!'</li> <li>• capture of the German soldier showing fear felt by all, 'Mercy – mister – mercy!'</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-3
	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6
	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9
	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12
	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16
	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>

<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>14. Journey's End</b>	<p>The indicative content is not prescriptive. Reward responses that consider the ways heroism is important.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• all characters are heroic as all face battle</li> <li>• pressures of being perceived as a hero, e.g. Raleigh and Stanhope ‘– as long as a hero’s a hero.’</li> <li>• context: being a hero as a schoolboy is vastly different from the demands made once faced with combat</li> <li>• heroism as motivation, e.g. to encourage Hibbert to fight on ‘Don’t you think it’s worth standing with men like that?’</li> <li>• context: encourage Hibbert to ‘take his chances’ and stand with fellow heroes, rather than be branded a coward</li> <li>• heroism used to boost morale and minimise impact of death, e.g. Osborne’s death and Raleigh’s survival ‘I’ll get you a Military Cross for this! Splendid!’</li> <li>• context: bravery award given in warfare</li> <li>• heroism is also about supporting the men and carrying on, e.g. ‘My officers are here to be respected – not laughed at.’</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the play.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



## British Novel

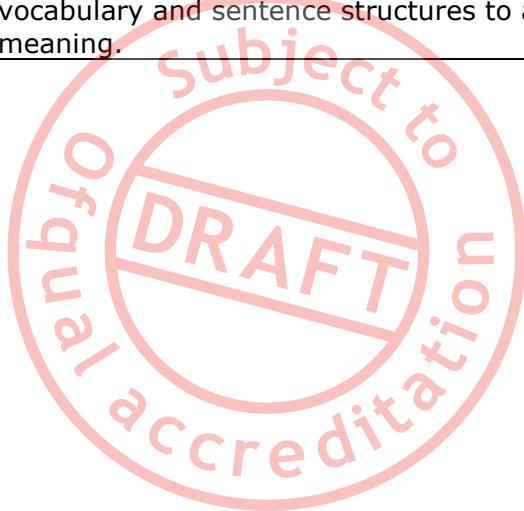
Question Number	Indicative content	
<b>15. Animal Farm</b>	<p>The indicative content is not prescriptive. Reward responses that consider the significance of Boxer in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• he represents the downtrodden in society, who are victims of class warfare</li> <li>• Boxer says, 'I will work harder,' which indicates that he believes in Animalism (linked to Communism in society) and is prepared to work incredibly hard, and push himself as far as he can, because he believes that if he does, life will be better for everyone</li> <li>• he signifies the working classes' industriousness, but also their potential exploitation by intellectuals and their ideas</li> <li>• the other animals admire Boxer's work ethic, they follow his lead</li> <li>• he is a brave fighter, as is shown during the Battle of the Cowshed, when he was 'terrifying'. He reared up on his hind legs and struck out like a stallion'</li> <li>• by the end of the novel, Boxer has worked so hard for the Rebellion that he is exhausted. He is so weak from starvation and from trying to rebuild the windmill that he is no longer useful. The pigs send him off to be slaughtered at the knacker's yard, and he is too weak to fight back: having given his all to his comrades.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the novel.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content
<b>16. Animal Farm</b>	<p>The indicative content is not prescriptive. Reward responses that explore the importance of rebellion in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the Rebellion by the animals is the focus of their action and aims – it represents, allegorically, a revolutionary political movement, and is based especially on the Russian Revolution: it is class based</li> <li>before the Rebellion, the farm animals live a life of misery, parallel to the workers' exploitation in a society of inequality and mistreatment</li> <li>the Rebellion is inspired by Old Major's dying wish to seize control of the farm from its human owner, Mr Jones</li> <li>there is a rallying-cry for the rebellion, that of 'Animalism' (linked to Communism in society) and its Seven Commandments</li> <li>the leaders of the Rebellion (the pigs) have to persuade the rest of the animals why they should accept the principles of Animalism, overcoming the opposition, especially of Moses, with his tempting idea of Sugarcandy Mountain</li> <li>the Rebellion is presented as being achieved with ease, partly because the current rulers are presented as drunk and decadent – the combined strength of the animals is too much to resist</li> <li>the Rebellion has noble ideals initially (like the Russian Revolution): it is only later that the 'manifesto' becomes corrupted.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>
Level	Mark
	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0
	No rewardable material.
<b>Level 1</b>	1-3
	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the novel.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6
	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9
	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12
	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16
	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



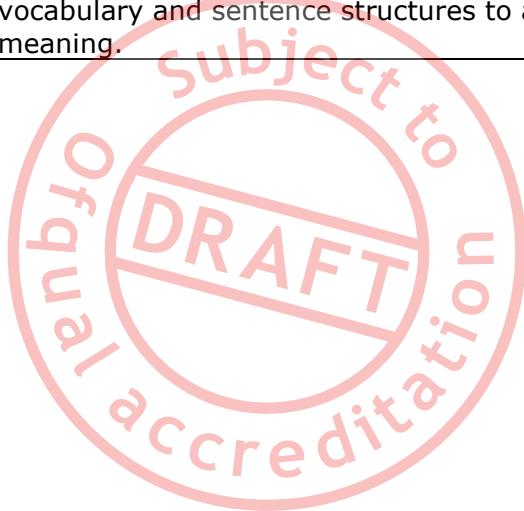
Question Number	Indicative content	
<b>17. Lord of the Flies</b>	<p>The indicative content is not prescriptive. Reward responses that consider how ideas about society are important in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the well-ordered society that the boys have known in the UK is rapidly replaced by barbarism and lawlessness (Jack and hunting/killing the pig, the loss of school uniforms)</li> <li>without formal rules, violence and the survival instinct take over and the physically unattractive/weak Piggy is made a scapegoat by Jack and his tribe</li> <li>the breaking of taboos: Roger throwing stones at the 'little 'un', Henry, and breaking the circle around him</li> <li>the reasoned debate and sensible ideas valued by civilised society count for little as savagery controls the course of events (the death of Piggy)</li> <li>hysteria and savagery result in the death of Simon (who is killed as 'the beast')</li> <li>Ralph's attempts to keep a sense of order and live by agreed principles (the rule of the conch shell) come under increasing strain until the eventual disintegration of 'society'</li> <li>the 'beast' is a symbol representing the savage impulses lying within every human being that threaten society.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the novel.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>18. Lord of the Flies</b>	<p>The indicative content is not prescriptive. Reward responses that consider how Jack changes throughout the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the head boy of his choir back in civilisation, Jack becomes the leader of the hunters (when he loses out in the competition to be leader to Ralph)</li> <li>at first, Jack retains civilised behaviour. The first time he encounters a pig, he is unable to kill it</li> <li>he becomes obsessed with hunting and devotes himself to the task, losing his civilised self and hiding behind the 'mask', when painting his face like a barbarian and giving himself over to bloodlust</li> <li>with his strong will and self-centredness, Jack becomes the novel's representative of savagery, violence, and the desire for power</li> <li>the more savage Jack becomes, the more he is able to control the rest of the group. Apart from Ralph, Simon, and Piggy, the group largely follows Jack in casting off society's rules and their upbringing when they embrace violence and savagery</li> <li>by the end of the novel he becomes a leader who wants power for his own benefit. Jack comes to stand for the human love of dominance and power</li> <li>he has learned to use the boys' fear of the 'beast' to control their behaviour – a reminder of how religion and superstition can be used as instruments of power.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the novel.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

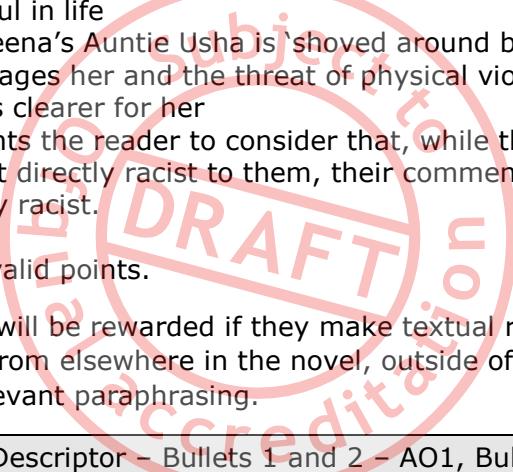
<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>19. Anita and Me</b>	<p>The indicative content is not prescriptive. Reward responses that consider the ways Meena is influenced by her friendship with Anita.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Meena is attracted by Anita for various reasons: she has greater experience and apparent sophistication. She is flattered to be admitted into her circle</li> <li>• Anita's world has an appeal for Meena because it is English, less restrictive and culturally different, so is fascinating for her</li> <li>• white culture exerts a strong pull – Meena at one point says that when she grows up she would like to be blonde</li> <li>• Meena is, to an extent, rebelling against the rules and requirements of her strong, close-knit Indian family and Punjabi background</li> <li>• she sees Anita's world as one of excitement and danger, compared with the straitjacket of her Punjabi upbringing, in which she feels herself to have been living</li> <li>• her attempts to conform to Anita's expectations and greater physical maturity lead to strains, especially when she encounters extreme racist attitudes among her friends</li> <li>• she begins to see past the superficial attraction of this new world and to appreciate her own Punjabi culture, values and family more strongly.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the novel.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>

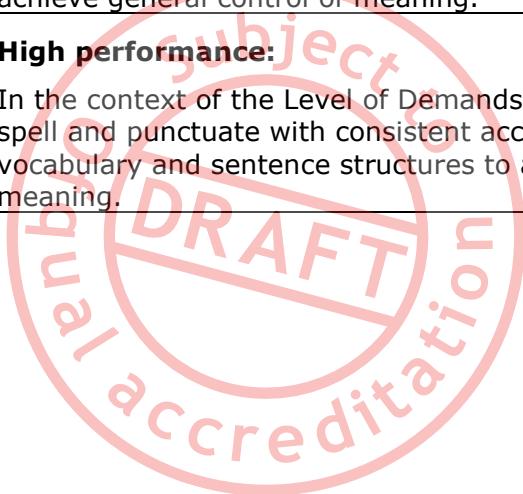
AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures. Any errors do not hinder meaning in the response.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>20. Anita and Me</b>	<p>The indicative content is not prescriptive. Reward responses that explore the significance of racism in Tollington.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• racism against the small, recently-arrived Punjabi community</li> <li>• from an early age Meena sees herself as being different because of her race</li> <li>• as Meena matures she begins to understand racism more clearly. Sam Lowbridge's racist outburst at the fête makes Meena feel that she has been 'punched in the stomach'</li> <li>• Sam's later comment that he meant only 'the others' shows his lack of ability to understand how much racism affects people. He does not recognise that his offensive comments and actions will be considered repulsive by anyone from a different race</li> <li>• the car incident where Meena's mother is called 'a bloody stupid wog' by an elderly woman driver shows that racism pervades all parts of society. This is one of the first times Meena is exposed to direct racism and she is unsure how to react</li> <li>• Rajesh is beaten up by Sam. Here we see that Sam's racism turns to violence. Sam dislikes Rajesh because he has worked hard and become successful in life</li> <li>• when Meena's Auntie Usha is 'shoved around by anonymous white fists' this outrages her and the threat of physical violence based on racism becomes clearer for her</li> <li>• Syal wants the reader to consider that, while the Kumars' neighbours are often not directly racist to them, their comments and actions are often indirectly racist.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
		
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the novel.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>

<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>
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<b>AO4 Mark Scheme – Spelling, punctuation and grammar</b>		
<b>Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)</b>		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>21. The Woman in Black</b>	<p>The indicative content is not prescriptive. Reward responses that explore the importance of settings in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Eel Marsh House: a large, forbidding haunted house, now in a state of disrepair</li> <li>• the house is cut off from the mainland when the causeway is inaccessible</li> <li>• the swirling mists over the marshes suggest a gloomy atmosphere</li> <li>• historical setting is not precise, but suggests period around turn of the 19th or 20th century (pony and trap, steam train)</li> <li>• Crythin Gifford is an isolated coastal town, where the residents are reticent</li> <li>• nature is presented as a powerful force, that can overwhelm people and buildings</li> <li>• Monk's Piece, where the novel opens, is a completely different, idyllic setting: a 'tiny hamlet... tucked snugly into a bend of the river below, white walls basking in the afternoon sunshine'.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question.</li> <li>• Little reference is made to the novel.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some use of relevant points.</li> <li>• References are given for some points.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made with occasional development.</li> <li>• Relevant references are used to support the points being made.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed.</li> <li>• Well-chosen references support a wide range of points.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained.</li> <li>• Discerning references are an integral part of the response.</li> <li>• Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



Question Number	Indicative content	
<b>22. The Woman in Black</b>	<p>The indicative content is not prescriptive. Reward responses that consider the ways that belief in the supernatural is significant in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the quotation in the question suggests that belief in the supernatural is an old-fashioned view, which in modern times can be dismissed</li> <li>the setting of the novel in Victorian times allows the writer to explore differences between 'modern' and 'old-fashioned' attitudes to the supernatural</li> <li>however, this modern disbelief in the supernatural becomes harder to share by the events that unfold: the words of the narrator, Kipps, show how his earlier, confident dismissal of supernatural tales has been thrown into doubt</li> <li>when Kipps speaks to Mr Daily he even admits that he accepts that Eel Marsh has been haunted by a ghost</li> <li>the ghostly atmosphere is evoked by the isolation of the house and the description of strange noises elsewhere in the manor: the traditional 'haunted house', even to the extent of furniture mysteriously moving</li> <li>we learn that there seems to be more than one ghost: Jennet Humfrye and little Nathaniel both appear to be haunting the marsh</li> <li>at the end, the characters remain haunted as if by supernatural beings.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make textual references or use short quotations from elsewhere in the novel, outside of the extract provided. This includes relevant paraphrasing.</p>	
Level	Mark	Descriptor – Bullets 1 and 2 – AO1, Bullet 3 – AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question.</li> <li>Little reference is made to the novel.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made with occasional development.</li> <li>Relevant references are used to support the points being made.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed.</li> <li>Well-chosen references support a wide range of points.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>There is an informed personal response and a critical style is maintained.</li> <li>Discerning references are an integral part of the response.</li> <li>Understanding of the relationship between text and context is integrated into the response.</li> </ul>

AO4 Mark Scheme – Spelling, punctuation and grammar		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1	<p><b>Threshold performance:</b></p> <p>In the context of the Level of Demand of the question, candidates 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.</p>
<b>Level 2</b>	2-3	<p><b>Intermediate performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>
<b>Level 3</b>	4	<p><b>High performance:</b></p> <p>In the context of the Level of Demands of the question, candidates spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>



# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Literature

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

Sample assessment materials for first teaching

September 2015

Time: 2 hours 15 minutes

Paper Reference(s)

**1ET0/02**

Questions and Extracts Booklet





**Answer THREE questions:**  
**ONE question from Section A**  
**ONE question from Section B, Part 1**  
**AND Question 11 in Section B, Part 2.**

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

**Section A – 19th-century Novel** **Page**

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3 Dr Jekyll and Mr Hyde: R L Stevenson.....	8
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5 Pride and Prejudice: Jane Austen.....	12
6 Silas Marner: George Eliot.....	14
7 Frankenstein: Mary Shelley.....	16

**Section B – Part 1** **Page**

**Poetry Anthology**

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9 Conflict.....	20
10 Time and Place.....	22

**Section B – Part 2**

11 Unseen Poetry.....	24
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**SECTION A – 19th-century Novel****Answer ONE question in Section A.****You should spend about 55 minutes on this section.****Use this extract to answer Question 1.*****Jane Eyre*: Charlotte Brontë****In Chapter 10 Jane Eyre reflects on her life at Lowood now that her friend Miss Temple has left the school.**

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

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

**Question 1 – *Jane Eyre***

Explore how Jane's difficulties as a young woman without financial independence are portrayed in this extract and **elsewhere** in the novel.

**(Total for Question 1 = 16 marks)**



Use this extract to answer Question 2.

*Great Expectations*: Charles Dickens

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

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

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

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

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

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

"Is she?"

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

**Question 2 – *Great Expectations***

Explore how Pip's life is portrayed in this extract and **elsewhere** in the novel.

**(Total for Question 2 = 16 marks)**



Use this extract to answer Question 3.

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

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

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

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

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

**Question 3 – *Dr Jekyll and Mr Hyde***

Explore how Victorian London is portrayed in this extract and **elsewhere** in the novella.

**(Total for Question 3 = 16 marks)**



Use this extract to answer Question 4.

*A Christmas Carol*: Charles Dickens

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

This lunatic, in letting Scrooge's nephew out, had let two other people in. They were portly gentlemen, pleasant to behold, and now stood, with their hats off, in Scrooge's office. They had books and papers in their hands, and bowed to him. "Scrooge and Marley's, I believe," said one of the gentlemen, referring to his list. "Have I the pleasure of addressing Mr. Scrooge, or Mr. Marley?"

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

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

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

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

"Are there no prisons?" asked Scrooge.

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

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

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

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

"Both very busy, sir."

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

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

"Nothing!" Scrooge replied.

"You wish to be anonymous?"

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

#### Question 4 – *A Christmas Carol*

Explore how Dickens portrays attitudes towards the poor in this extract and elsewhere in the novel.

(Total for Question 4 = 16 marks)



Use this extract to answer Question 5.

*Pride and Prejudice*: Jane Austen

In Chapter 6 Charlotte Lucas and Elizabeth Bennet discuss marriage.

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

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

“Remember, Eliza, that he does not know Jane’s disposition as you do.”

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

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

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

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

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

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

**Question 5 – *Pride and Prejudice***

Explore how Austen portrays views on marriage in this extract and **elsewhere** in the novel.

**(Total for Question 5 = 16 marks)**



Use this extract to answer Question 6.

*Silas Marner*: George Eliot

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

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

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

**Question 6 – *Silas Marner***

Explore how Eliot portrays her characters' social positions in this extract and elsewhere in the novel.

**(Total for Question 6 = 16 marks)**



Use this extract to answer Question 7.

**Frankenstein: Mary Shelley**

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

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

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

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

**Question 7 – *Frankenstein***

Explore how the effects of prejudice are shown in this extract and **elsewhere** in the novel.

**(Total for Question 7 = 16 marks)**

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**TOTAL FOR SECTION A = 16 MARKS**



## SECTION B, Part 1 – Poetry Anthology

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

You should spend about 30 minutes on this section.

### Relationships

#### La Belle Dame sans Merci

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

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

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

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

16

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

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

24

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



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

32

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

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

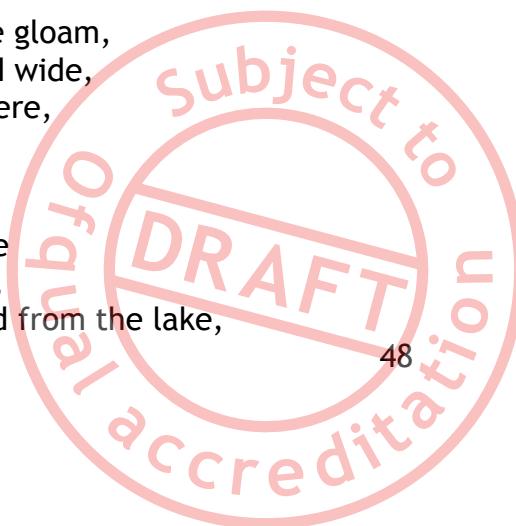
40

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

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

48

*John Keats*



*manna*\*: food from heaven

### Question 8

How does Keats present the knight’s experience in *La Belle Dame sans Merci*?

In your answer you should consider the poet’s use of language, form and structure.

(Total for Question 8 = 8 marks)

## Conflict

### *Catrin*

I can remember you, child,  
As I stood in a hot, white  
Room at the window watching  
The people and cars taking  
Turn at the traffic lights.

5

I can remember you, our first  
Fierce confrontation, the tight  
Red rope of love which we both  
Fought over. It was a square  
Environmental blank, disinfected  
Of paintings or toys. I wrote  
All over the walls with my  
Words, coloured the clean squares  
With the wild, tender circles  
Of our struggle to become  
Separate. We want, we shouted,  
To be two, to be ourselves.

10

15

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

20

25

*Gillian Clarke*

**Question 9**

How does Clarke present confrontation in *Catrin*?

In your answer you should consider the poet's use of language, form and structure.

**(Total for Question 9 = 8 marks)**



**Time and Place*****The Road Not Taken***

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveller, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

5

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

10

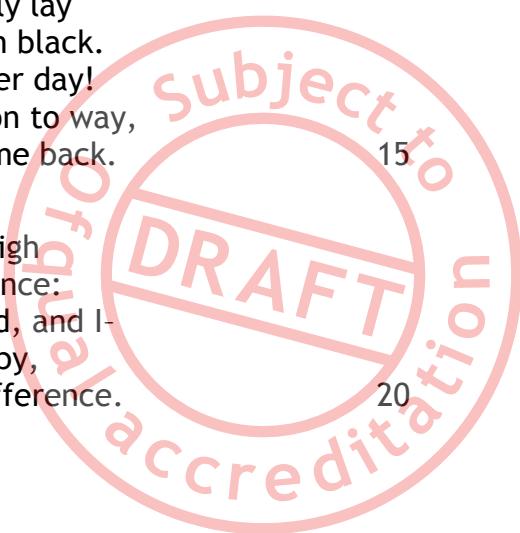
And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

15

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I-  
I took the one less travelled by,  
And that has made all the difference.

20

*Robert Frost*



**Question 10**

How does Frost present making choices in *The Road Not Taken*?

In your answer you should consider the poet's use of language, form and structure.

**(Total for Question 10 = 8 marks)**



**SECTION B, Part 2 – Unseen Poetry****Read the two poems and answer Question 11.****You should spend about 50 minutes on this section.****Warning**

When I am an old woman I shall wear purple  
With a red hat which doesn't go, and doesn't suit me.  
And I shall spend my pension on brandy and summer gloves  
And satin sandals, and say we've no money for butter. 5  
I shall sit down on the pavement when I'm tired  
And gobble up samples in shops and press alarm bells  
And run my stick along the public railings  
And make up for the sobriety of my youth.  
I shall go out in my slippers in the rain 10  
And pick flowers in other people's gardens  
And learn to spit.

You can wear terrible shirts and grow more fat  
And eat three pounds of sausages at a go  
Or only bread and pickle for a week  
And hoard pens and pencils and beermats and things in boxes. 15

But now we must have clothes that keep us dry  
And pay our rent and not swear in the street  
And set a good example for the children.  
We must have friends to dinner and read the papers.

But maybe I ought to practise a little now? 20  
So people who know me are not too shocked and surprised  
When suddenly I am old, and start to wear purple.

*Jenny Joseph*

### ***On the Verge***

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

4

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

8

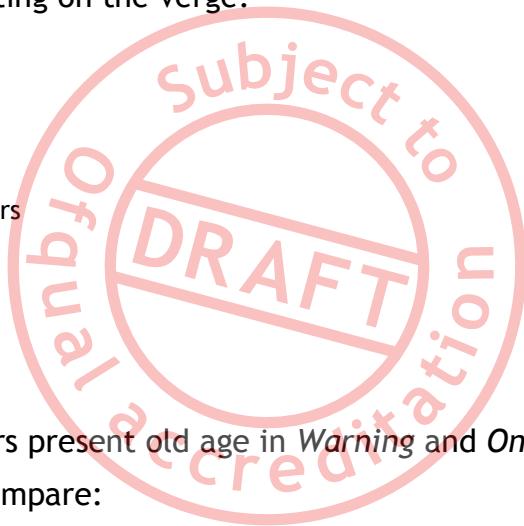
The three score years and ten\* are long-term past.  
And dreams of action close as I can get.  
The body has mislaid that key word 'fast'.  
And 'slow' or 'creeping' are a better bet.

12

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

*Michael Ware*

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



### **Question 11**

Compare the ways the writers present old age in *Warning* and *On the Verge*.  
In your answer you should compare:

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

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

**(Total for Question 11 = 16 marks)**

**TOTAL FOR SECTION B = 24 MARKS**

**TOTAL FOR PAPER = 40 MARKS**



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# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Literature

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

Sample assessment materials for first teaching September 2015

**Time: 2 hours 15 minutes**

Paper Reference(s)

**1ET0/02**

**You need: Questions and Extracts Booklet**

#### Instructions

- Use **black** ink or ball-point pen.
- Answer **one** question in Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 30 minutes on Section B, Part 1.
- You should spend about 50 minutes on Section B, Part 2.
- 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 40.
- 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.

## Section A – 19th-century Novel

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

**Chosen question number:**

**Question 1  Question 2  Question 3  Question 4**

**Question 5  Question 6  Question 7**











**TOTAL FOR SECTION A = 16 MARKS**



**SECTION B, Part 1: Poetry Anthology**

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

**Chosen question number:**

**Question 8  Question 9  Question 10**









**TOTAL FOR SECTION B, PART 1 = 8 MARKS**

**SECTION B, Part 2: Unseen Poetry****Question 11**







**TOTAL FOR SECTION B, PART 2 = 16 MARKS**  
**OVERALL TOTAL FOR SECTION B = 20 MARKS**

**TOTAL FOR PAPER = 40 MARKS**



## Paper 2 Mark scheme

### Section A – 19th-century Novel

Question Number	Indicative content	
<b>1. Jane Eyre</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Jane's difficulties are portrayed in the extract and elsewhere in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>lack of family, security and support: orphaned daughter of a gentleman, sent by Aunt Reed to Lowood as a charity case</li> <li>working at Lowood as a teacher after her education gave her employment and a 'home' but only routines and rules: no 'real knowledge of life'</li> <li>Miss Temple's marriage gave Jane the impetus to seek wider horizons and a new position. She had an independent spirit but limited opportunities</li> <li>few suitable avenues were available for a gentlewoman with no other support</li> <li>the role of governess at Thornfield Hall gave her a respectable position and – eventually – the chance for love and security</li> <li>the idea of living as Mr Rochester's mistress once she discovered he was married was not an option because of her moral stance</li> <li>for Jane, St John Rivers' offer to her to become the wife of a missionary was also not an option as it would have been a loveless match.</li> </ul>	
Reward all valid points.		
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>Identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>There is some comment on the language, form and structure of the text.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li> <li>Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>

<b>Level 5</b>	13-16	<ul style="list-style-type: none"><li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about the extract and the whole text. Discerning references are an integral part of the response.</li><li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>
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Question Number	Indicative content	
<b>2. Great Expectations</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Pip's life is portrayed in the extract and elsewhere in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• lack of love from much older sister, Mrs Joe, and harsh discipline/punishment</li> <li>• bleak living conditions at the cottage attached to the forge – exposed, cold landscape and surroundings</li> <li>• few luxuries and little warmth</li> <li>• no real 'childhood' for those of Pip's social class</li> <li>• the privilege and wealth of his later life, after his rise in rank owing to having a 'benefactor'</li> <li>• the luxuries society in London offered him.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>• Identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>• There is some comment on the language, form and structure of the text.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>• There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li> <li>• Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about the extract and the whole text. Discerning references are an integral part of the response.</li> <li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content	
<b>3. Dr Jekyll and Mr Hyde</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Victorian London is portrayed in the extract and elsewhere in the novella.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• it is presented as fog bound ('first fog of the season')</li> <li>• the effect is of a gloomy/mournful/polluted city ('chocolate-covered pall')</li> <li>• although it is 'nine in the morning', London appears to be enveloped in darkness ('degrees and hues of twilight')</li> <li>• dismal, poverty-stricken scenes, 'slatternly passengers', 'ragged children', cheap shops</li> <li>• a place where people drink – 'gin palace'</li> <li>• the place has an evil character, reflected in the 'evil face' of the old woman</li> <li>• use of language contributes to the effect through choice of verbs and adjectives, especially 'muddy', gloomiest', 'haggard'; 'lowered', 'assail', 'crawled'; simile 'as brown as umber'.</li> </ul>	
Reward all valid points.		
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>• Identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>• There is some comment on the language, form and structure of the text.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>• There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li> <li>• Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about the extract and the whole text. Discerning references are an integral part of the response.</li> <li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content	
<b>4. A Christmas Carol</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens portrays attitudes towards the poor in the extract and elsewhere in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• extreme plight of the poor: many thousands 'in want of common comforts', money, homes</li> <li>• many reliant on charitable donations from those who were better off (especially at Christmas, traditionally a time for giving)</li> <li>• reference to the role of the Union workhouses in providing the poor with shelter (and hard labour)</li> <li>• presence of the Poor Law</li> <li>• the Cratchit family's humble circumstances</li> <li>• the poor who steal from Scrooge's house after his 'death' – bed curtains, blankets</li> <li>• other views of the destitute in bleak conditions when Scrooge is taken to view the future.</li> </ul> <p>Reward all valid points.</p>	
<i>Subject to change</i>		
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>• Identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>• There is some comment on the language, form and structure of the text.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>• There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li> <li>• Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about</li> </ul>

		<p>the extract and the whole text. Discerning references are an integral part of the response.</p> <ul style="list-style-type: none"><li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>
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Question Number	Indicative content	
<b>5. Pride and Prejudice</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Austen portrays views on marriage in the extract and elsewhere in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Elizabeth and Charlotte have contrasting views on marriage and on how to find a partner</li> <li>Charlotte can see that Bingley is attracted to Jane, but also realises the necessity for Jane to 'help him on'; ever practical in her approach to marriage, she points out that Jane should make the most of 'every half-hour' and secure his feelings for her'</li> <li>Charlotte's approach to marriage is unromantic: at the age of 27 she is regarded as a 'spinster' and hence cannot have any status or security without getting married</li> <li>Elizabeth's view differs to Charlotte's – she believes that Jane's modest nature would not allow her to be any more responsive than she is and that Bingley should be aware of her positive feelings</li> <li>Elizabeth sees marriage not as a commercial contract but as a meeting of like minds, which eventually she finds in Darcy</li> <li>Mrs Bennet and other mothers of her social class are concerned with ensuring suitable marriages for their daughters; this preoccupation with marriage is shown from the very opening of the novel</li> <li>Lydia defies marriage conventions by eloping with Wickham (her reputation is salvaged by Darcy's intervention, which eventually leads to her marriage)</li> <li>Lady Catherine de Bourgh sees marriage as needing to be between social equals and hence is opposed to Elizabeth as a potential partner for Darcy.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>Identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>There is some comment on the language, form and structure of the text.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>

<b>Level 4</b>	10-12	<ul style="list-style-type: none"><li>• The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li><li>• Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"><li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about the extract and the whole text. Discerning references are an integral part of the response.</li><li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>



Question Number	Indicative content	
<b>6. Silas Marner</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot portrays her characters' social positions in the extract and elsewhere in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• distinct divide between the social classes emphasised by Godfrey Cass who married beneath him and who kept the marriage and the child secret</li> <li>• double standards of Victorian society: Godfrey wants a respectable and loving marriage to Nancy Lammeter, despite his unwise liaison with Molly: he does not acknowledge Eppie as his daughter when Molly dies as he does not want to lose respect and his position</li> <li>• contrast between the 'great party' on New Year's Eve at the Red House and the conditions faced by Molly, walking through the 'snow-covered' lanes to Raveloe</li> <li>• the position of The Rainbow in village society</li> <li>• the portrayal of a loving 'yet poor' family life of Eppie with Silas and the 'better', more privileged life offered by Godfrey and the childless Nancy.</li> </ul>	
Reward all valid points.		
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>• Identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>• There is some comment on the language, form and structure of the text.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>• There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li> <li>• Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about the extract and the whole text. Discerning references are an integral part of the response.</li> <li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content	
<b>7. Franken-stein</b>	<p>The indicative content is not prescriptive. Reward responses that explore how the effects of prejudice are shown in the extract and elsewhere in the novel.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the narrator of the extract (the 'monster' or 'creature') shows fear of people's prejudice by keeping hidden from sight during the day and travelling by night</li> <li>the way the 'monster' looks gives rise to prejudice, which even Victor, his creator, shares</li> <li>use of language to show that this appearance, described as a 'deformity', causes him to avoid company (seeking 'solitude')</li> <li>when he rescues the girl from drowning in the river, the 'rustic' shoots him, assuming that he is evil from his appearance and misinterpreting his attempt to resuscitate her</li> <li>nearly every human character in the novel assumes that the 'monster' must be dangerous because of his outward appearance, despite the fact that he starts off as warm and open hearted</li> <li>the 'monster' is attacked and rejected by entire villages and families despite his attempts to convey his benevolent intentions. His negative experiences cause his change of personality</li> <li>the only character who accepts the 'monster' is a blind man, De Lacey, who is not prejudiced by his appearance, whereas mankind is generally blinded by its own prejudice.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor – bullet 1 – AO1, bullets 2 and 3 – AO2
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response is simple, with unconnected points that lack focus on the question. Candidates may only mention the extract; if reference is made to whole text, it is minimal. Use of references is limited.</li> <li>Identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response is largely narrative, with some relevant points made about the extract and whole text. References are given for some points.</li> <li>There is some comment on the language, form and structure of the text.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response is relevant and focused points are made about the extract and whole text, with occasional development. Relevant references are used to support the points being made.</li> <li>There is an understanding of a range of language, form and structure features, with links to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points on the extract and the whole text.</li> <li>Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>

<b>Level 5</b>	13-16	<ul style="list-style-type: none"><li>• There is an informed personal response and a critical style is maintained. A wide range of perceptive points are made about the extract and the whole text. Discerning references are an integral part of the response.</li><li>• The interrelationship of language, form and structure and their effect on the reader is cohesively evaluated.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>
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### Section B, Part 1 – Poetry Anthology

Reward all reasonable, valid points and comments that show an understanding of the poem and all the requirements of the question. Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

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

Question Number	Indicative content	
<b>8. Relationships</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Keats presents the knight's experience in <i>La Belle Dame sans Merci</i>.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the poem is in narrative form as it is a story, telling the knight's experience</li> <li>• the poem is written in 12 four-line stanzas each with regular rhythm and rhyming pattern, making the poem easily remembered and in a typical ballad style</li> <li>• the poem begins with a question and ends with the knight readdressing the unnamed speaker</li> <li>• the setting is autumn as there are references to plants that have 'withered', the personified 'squirrel's granary is full' and 'the harvest's done'</li> <li>• colour imagery is used to describe the knight's pale skin with the metaphor 'lily on thy brow'</li> <li>• the knight describes the lady using a triplet 'Her hair was long, her foot was light,/And her eyes were wild'</li> <li>• archaic language 'fast withereth' provides a sense of time and place</li> <li>• the lady feeds the knight with food from heaven 'manna'</li> <li>• the poem is symbolic, referring to: flowers, seasons, pale colours, dreams and sleep to create an almost fairy-like atmosphere.</li> </ul>	
	<p>Reward all valid points.</p>	
Level	Mark	Descriptor – bullets 1 and 2 – AO2,
	0	No rewardable material.
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>• Identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	2-3	<ul style="list-style-type: none"> <li>• There is some comment on the language, form and structure of the text.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	4-5	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	6-7	<ul style="list-style-type: none"> <li>• Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	8	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content
<b>9. Conflict</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Clarke presents confrontation in <i>Catrin</i>.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the poem is divided into two stanzas. The first stanza relates to Catrin's birth, the second is about the roller-skating incident</li> <li>the pause between stanzas represents the gap in years between the two separate 'confrontations' and the reader may wonder what happened in between these two events</li> <li>Catrin's name is mentioned only in the title, so the poem could be about any child</li> <li>the first stanza is in the past tense and the second is in the present</li> <li>the poem begins in the labour ward of the hospital. The sterile room is described as 'hot, white', 'a square/Environmental blank'</li> <li>the reference to 'the traffic lights' could represent the 'go' for delivery</li> <li>the metaphor 'tight red rope' is the umbilical cord. 'Red' is symbolic of blood and love</li> <li>the powerful verb 'fought' suggests the battle or confrontation during childbirth</li> <li>the oxymoron 'wild, tender circles' conveys the contrasting emotions</li> <li>the triplet describes Catrin's reaction to her mother: 'straight, strong, long/defiant glare' and the peak of confrontation.</li> </ul> <p>Reward all valid points.</p>
Level	Mark
	Descriptor – bullets 1 and 2 – AO2
	0
	No rewardable material.
<b>Level 1</b>	1
	<ul style="list-style-type: none"> <li>Identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	2-3
	<ul style="list-style-type: none"> <li>There is some comment on the language, form and structure of the text.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	4-5
	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	6-7
	<ul style="list-style-type: none"> <li>Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	8
	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative content	
<b>10. Time and place</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Frost presents making choices in <i>The Road Not Taken</i>.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the poem is written in rhyming quintains (four five-line stanzas) of iambic tetrameter to reflect the steady and regular thought process</li> <li>the regular rhyming scheme (ABAAB) suggests a regular pace, perhaps echoing the regular footsteps taken</li> <li>the reader assumes that through the description of the 'yellow' wood, the speaker was there all the autumn of his life</li> <li>the poet is a pedestrian and stops for some time to consider his options 'long I stood' and the use of 'I' suggests that he is alone</li> <li>the metaphor of the decision we make in life is seen as 'fair' and having 'better claim'</li> <li>the alliterative 'wanted wear' emphasises the point that the path had not been as well used as the other</li> <li>the emphatic 'Oh, I kept the first for another day!' expresses the speaker's strong feelings and hope that he may be able to try the other route at a later date; there is a sense of regret in the decision he has made</li> <li>the poet uses onomatopoeia of 'sigh' to express the difficult choice he has had to make</li> <li>the end of the poem is rather ambiguous, as the reader is not sure whether the speaker's decision or choice was a good or bad one.</li> </ul>	
Reward all valid points.		
Level	Mark	Descriptor – bullets 1 and 2 – AO2
	0	No rewardable material.
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>Identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	2-3	<ul style="list-style-type: none"> <li>The response is largely narrative, with some use of relevant points.</li> <li>References are given for some points.</li> <li>There is some comment on the language, form and structure of the text.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	4-5	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	6-7	<ul style="list-style-type: none"> <li>Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	8	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>

## Section B, Part 2 – Unseen Poetry

Reward all reasonable, valid points and comments that show an understanding of the poems and all the requirements of the question. Candidates are free to select and comment on textual details in a variety of ways. Therefore, examiners should be aware of the different ways candidates may structure their responses. Where candidates have initially analysed poems individually, there should be a concluding section that provides evidence of comparison in relation to the question. Other candidates may integrate ideas from both poems throughout the response.

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

Question Number	Indicative content
<b>11. Unseen Poetry</b>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present old age in <i>Warning</i> and <i>On the Verge</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems</b></p> <p><b>Warning:</b></p> <ul style="list-style-type: none"> <li>the poet challenges old age. Possibly written in middle age, the poet defies growing old gracefully.</li> </ul> <p><b>On the Verge:</b></p> <ul style="list-style-type: none"> <li>the poet accepts the advancement of old age. A 70-year-old man accepts that he has slowed down in life.</li> </ul> <p><b>The poets' use of language</b></p> <p><b>Warning:</b></p> <ul style="list-style-type: none"> <li>the poet wants to assert individuality and non-conformity: 'I shall wear purple/With a red hat'</li> <li>the poet is going to be defiant and rebellious in old age: 'spend my pension on brandy'</li> <li>the reader finds the poet's planned behaviour humorous, as it defies convention: 'run my stick along', 'learn to spit', 'wear terrible shirts', 'grow more fat'</li> <li>the poet uses repetition 'I shall' and the triplet: 'hoard pens and pencils and beermats' to emphasise her determination and non-conformity</li> <li>the poet uses colour imagery to shock the readers: 'wear purple', 'red hat'</li> <li>the use of verbs presents the poet's threat: 'shall', 'ought', 'can', 'must'.</li> </ul> <p><b>On the Verge:</b></p> <ul style="list-style-type: none"> <li>the poet uses an extended metaphor of a car or bicycle to illustrate growing old; life slows down as it 'drops another gear', 'annual checks' — like an annual car service</li> <li>the poet accepts 'decline' with the comparison of the 'wheeze' becoming a 'chronic cough' and the 'leg muscles wither'</li> <li>the poet uses a sense of humour: 'not that bits have started to fall off'</li> <li>the poet is 70 years old, and accepts that he has lost the ability to be 'fast'</li> <li>the 'verge' is often associated with the grassy edge by the side of the road,</li> </ul>

	<p>perhaps the slow lane; it could also mean on the verge of death.</p> <p><b>The poets' use of form and structure</b></p> <p><b>Warning:</b></p> <ul style="list-style-type: none"> <li>the structure of the poem is in four stanzas. The first two stanzas state what the poet says she will do in the future; the third and fourth stanzas speak about the present</li> <li>the poet does not use a rhyming scheme, but uses other devices to emphasise her thoughts.</li> </ul> <p><b>On the Verge:</b></p> <ul style="list-style-type: none"> <li>the poem is in the present tense. It is written in the sonnet form and is in iambic pentameter, perhaps reflecting the poet's love for life and a regular, steady heartbeat.</li> <li>the poet uses alternate rhyme in the first three stanzas and ends with a rhyming couplet, reflecting the steady pace of old age.</li> </ul> <p>Reward all valid points.</p>
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Level	Mark	Descriptor – bullet 1 – AO1, bullet 2 – AO2, bullet 3 - AO3
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>The response does not consider the similarities and differences between the texts. It is simple, with unconnected points that lack focus on the question. Little reference is made to the chosen part of the text.</li> <li>Identification of the writers' ideas and use of language, form and structure is minimal. There is little evidence of relevant subject terminology.</li> <li>There is little comment on the relationship between the texts and their theme.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>The response considers obvious similarities and differences between the texts, supported with some ideas from the texts. It is largely narrative, with some use of relevant points. References are given for some points.</li> <li>There are some underdeveloped comparisons and contrasts presented relating to the writers' ideas and use of language, form and structure. Limited use of relevant subject terminology to support examples given.</li> <li>There is some comment on the relationship between the texts and their theme.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Band 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>The response considers a range of similarities and differences between the texts. Focused points are made with occasional development. Relevant references are used to support the points being made.</li> <li>The response compares and contrasts a range of points about the writers' ideas and use of language, form and structure, and links these points to their effect on the reader. Relevant subject terminology is used to support examples given.</li> <li>There is relevant comment on the relationship between texts and their theme.</li> </ul>

<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>The response considers a wide range of similarities and differences between the texts and ideas are supported throughout with relevant examples from both. It engages thoroughly with the question and is focused and developed. Well-chosen references support a wide range of points</li> <li>The response is focused and detailed, comparing and contrasting a wide range of points. Analysis of the writers' ideas and use 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.</li> <li>There is detailed awareness of the relationship between texts and their theme.</li> </ul>
<b>Level 5</b>	13-16	<ul style="list-style-type: none"> <li>A varied and comprehensive range of similarities and differences between the texts is considered. There is an informed personal response and a critical style is maintained. Discerning references are an integral part of the response.</li> <li>The response is a cohesive evaluation. It is driven and informed by perceptive comparisons and contrasts. The inter-relationship of the writers' ideas and use of language, form and structure, and their effect on the reader is explored. Relevant subject terminology is integrated and precise.</li> <li>Understanding of the relationship between texts and their theme is integrated into the response</li> </ul>





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