



Mark Scheme (Results)

Summer 2026

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

English Literature (1ET0)

Paper 1: Shakespeare and Post-1914 Literature

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Marking Guidance – Specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Paper 1 Mark scheme

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

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

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A – Shakespeare

Question Number	Indicative content
1(a) Macbeth	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Lady Macbeth in the extract. Responses may include: • at the start of the extract Lady Macbeth, in her soliloquy, describes herself as being drunk with boldness, and uses a metaphor and repetition to express her feelings: 'What hath quenched them hath given me fire' • Lady Macbeth's boldness contrasts with her apparent nerves, which are demonstrated with the use of dashes and exclamations: ' – Hark! – Peace!' • she speaks of the 'owl that shrieked', symbolic of death, and the 'fatal bellman', or someone who would ring a bell before an execution • the euphemism, 'stern'st goodnight', predicts King Duncan's demise • Lady Macbeth's cruel nature is emphasised when she confesses that she has 'drugged their [the King's bodyguards] possets' • she expresses her fears when she worries and exclaims that the guards have woken: 'Alack! I am afraid'. She fears that her husband, Macbeth, has failed in his task of murdering King Duncan • her cunning nature is further expressed when she reveals that she 'laid their daggers ready' and berates her husband, who 'could not miss them!' • ironically, she states that 'Had he not resembled / My father as he slept, I had done't', The italicised 'I' emphasises her deep desire to be queen • animalistic imagery is used to foretell death: 'I heard the owl scream, and the crickets cry' • a quick exchange of words, stichomythia, is used to express both Lady Macbeth's and her husband's unease: 'When? / Now. / As I descended? / Ay' • Lady Macbeth is aware of who is sleeping nearby, informing her husband that Donalbain is in the 'second chamber' • she berates Macbeth for being emotional about his bloodied hands: 'A foolish thought, to say a sorry sight' • she advises her husband not to worry too much and is cold with her emotions: 'Consider it not so deeply' • despite his wife's emboldened stance, Macbeth is uneasy with his actions. He is disturbed that he could not say 'Amen' and knows that he has done wrong. Reward all valid points.

Question Number	Indicative content
1(b) <i>Macbeth</i>	The indicative content is not prescriptive. Reward responses that consider the importance of murder elsewhere in the play. Responses may include: Interpretation of the text (AO1): - murder is important, as the play begins with the battle between the invading Norwegian army and King Duncan's forces. The fighting, which is described as a 'bloody' and violent 'conflict', creates a dramatic opening and presents a volatile environment for the rest of the play. King Duncan orders the rebel Thane of Cawdor be put to death and rewards brave Macbeth with his title - the description of nature and the weather is important as it foreshadows the murders and deaths to come. The Witches meet in 'thunder' and 'lightning' and Macbeth pronounces the day as 'foul'. On the night of Duncan's death, Lennox describes how the 'night has been unruly' and that the 'chimneys were blown down' to reflect the violent nature of the storm following the murder of their father, Malcolm and Donalbain fear for their own lives. Malcolm believes there will be more killings, 'This murderous shaft that's shot / Hath not yet alighted ...', and decides to flee to England while Donalbain flees to Ireland Macbeth is presented as a brutal soldier who is capable of extreme violence and has a reputation for killing: 'unseamed him from the nave to the chops'. Even when his army is outnumbered he 'redoubled strokes' against the enemy. Owing to his ambitious nature many murders occur - Lady Macbeth's desire for Macbeth to become King results in her urging him to kill Duncan by describing how she would rather have killed her own child, 'dashed the brains out!', than go against a promise. The brutal nature of Duncan's death is important as it haunts Lady Macbeth. She is tormented in her sleep, which is seen as retribution for her participation in Duncan's murder - Macbeth orders the murder of Banquo and his son, Fleance. He appoints two murderers and convinces them that Banquo is their enemy. He sends a third murderer to join them. They are successful in murdering Banquo, but Fleance escapes - despite Macbeth's ruthlessness, his guilt at the murder of Banquo is demonstrated when he sees Banquo's ghost at the banquet: 'Thou canst not say I did it! Never shake / thy gory locks at me!' - Macbeth determines to return to the Witches to find out more, who warn him 'Beware Macduff'. This makes Macbeth decide he must kill Macduff and he plans an attack on Macduff's castle, where the Macduff family are murdered by his henchmen - the murder of Lady Macduff and her children is important as it motivates Macduff to seek revenge on Macbeth - as a result of Macbeth's tyrannical and murderous reign, the play culminates in the battle between Macbeth and the soldiers of Macduff, Malcolm and the Scottish lords, and the murder of Young Siward - the play concludes with the violent death of Macbeth at the hands of Macduff, which fulfils the prophecy of the Witches that Macbeth should 'Beware Macduff!'

Relationships between text and context (AO3):

- the murder of Duncan was performed off stage as it would have been seen as a hideous crime to kill a king. James I was thought to be descended from Banquo so the prophecies for Banquo supported his Divine Right to the throne
- the play reflects the volatile nature of society during both the Medieval and Shakespearean periods and the social expectations that unlawfully killing another man would be justly punished
- the role of men in the family during Shakespeare's time was to protect and defend their family. The use of violence as a means to defend one's home would be acceptable to the audience.

Reward all valid points.

Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

Question Number	Indicative content
2(a) The Tempest	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Caliban. Responses may include: • Caliban tries to present himself as knowledgeable about Prospero and his routines. He tells Stephano that Prospero sleeps in the afternoon, which would be a good opportunity to kill him: 'There thou may'st brain him' • Caliban's violent nature is made clear when he lists the steps that he believes that Stephano must take, placing repeated emphasis on the power of Prospero's books: 'Having first seized his books – or with a log / Batter his skull, or paunch him with a stake, / Or cut his wezand with thy knife. Remember / First to possess his books' • he suggests that Prospero is, like him, an ignorant fool: 'He's but a sot, as I am, nor hath not / One spirit to command' • Caliban uses hyperbole to suggest that others hate Prospero: 'They all do hate him' • his cunning is shown when he uses the alliterative 'Burn but his books' • Caliban suggests that Prospero has impressive possessions, suggesting that he is envious of Prospero: 'He has brave utensils' • he goes on to suggest that he, too, considers Miranda to be without equal. Miranda is only the second female he has seen, claiming that she 'far surpasseth Sycorax' • Caliban is cunning, suggesting to Stephano that Miranda would make him a good wife, using suggestive language, 'She will become thy bed, I warrant', and goes so far as to suggest she will bear him several children with the alliterative 'bring thee forth brave brood' • Caliban is eager for Prospero's death, despite Stephano previously beating him. He questions whether Stephano will kill Prospero, 'Within this half hour ... / Wilt thou destroy him then?' • he is overwhelmed with happiness using short sentences and exclamatives: 'Thou mak'st me merry! I am full of pleasure. / Let us be jocund!' Reward all valid points.

Question Number	Indicative content
2(b) The Tempest	The indicative content is not prescriptive. Reward responses that consider the importance of persuasion elsewhere in the play. Responses may include: Interpretation of text (AO1): • at the start of Shakespeare's comedy, Prospero persuades Ariel to use his magical powers to influence and control the elements to create a tempest with 'wild waters'. The creation of the storm ensures that the ship carrying Prospero's brother, Antonio, and his fellow passengers is shipwrecked on the island: 'We split, we split, we split!' • Prospero persuades Miranda through his use of language, and his power enables him to decide how and when she acquires knowledge: ' 'Tis time I should inform thee farther'. Through his persuasive words he influences Miranda's opinions of how they came to the island aboard a 'rotten bark', and, when he feels that she has learnt enough, he controls her with his magic: 'Thou art inclined to sleep' • the use of magic is an important way for Prospero to persuade and influence others on the island. By regularly putting characters to sleep 'under the influence of ARIEL's magic', it enables Prospero to control what happens to them and to be able to direct the proceedings. Prospero keeps each individual ignorant of the overall situation • Antonio is so successful in his attempt to persuade Sebastian that they have actually drawn their swords to kill both Alonso and Gonzalo, when Ariel wakes the two up just in time • to enable Prospero to carry out his plans, his ability to make both Caliban and Ariel do his bidding is essential. With Caliban, he uses violence and threats: 'Hag-seed, hence! Fetch us in fuel!' whilst with Ariel, Prospero uses persuasion 'after two days I will discharge thee' • Prospero's enslavement and influence of Ferdinand are important ways to test him and to assess his suitability as a husband for Miranda. Prospero uses subtle persuasion to ensure that Ferdinand falls in love with Miranda. Ferdinand is enchanted by Ariel's song and led to Prospero: 'I have followed it – Or it hath drawn me'. Once Ferdinand is entranced, Prospero engineers the situation so that Ferdinand meets Miranda, falls in love and their subsequent engagement occurs: 'My husband then?' • Trinculo and Stephano persuade Caliban through 'celestial liquor' and the promise to help Caliban overthrow Prospero, 'I will kill this man', which results in Caliban swearing allegiance to Stephano and declaring him king of the island: 'I'll serve thee' • by his persuasive use of magic, Prospero achieves his aim of recovering his dukedom: 'I have my dukedom got', pardoning the 'deceiver', and orchestrating the wedding of Miranda and Ferdinand: 'the nuptial of these our dear-belovèd solemnized'. Relationships between text and context (AO3): • in Shakespeare's England education was limited and science was not established as a system for explaining unusual phenomena. People were superstitious and inclined to believe that unusual events were caused by the supernatural • The Tempest was written at a time when European explorers were claiming new lands as colonies. The indigenous populations were controlled and often persuaded against their will into accepting the colonisers' language, culture and laws • Prospero represents a typical father within a wealthy patriarchal society who would wish to arrange a good marriage for his daughter that would socially and economically benefit the family. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

Question Number	Indicative content
3(a) Romeo and Juliet	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the Nurse in the extract. Responses may include: • the Nurse is presented as a go-between for Romeo and Juliet. Throughout the extract, Shakespeare uses a semantic field of faith and religion, to suggest that she is a devout Christian: 'afore God', 'Pray you', 'faith', 'Lord' • the Nurse speaks to Romeo in prose, reflecting her social position • she metaphorically warns Romeo not to lead Juliet into 'a fool's paradise', for it would be 'a very gross kind of behaviour' • she repeats 'as they say', showing how she speaks her mind and is not afraid to make her point • she uses polyptoton of the root word 'deal' when continuing to warn Romeo against bad behaviour towards Juliet: 'deal double', 'very weak dealing' • the Nurse uses repetition to emphasise her happiness for Juliet: 'Lord, Lord' • she remains mindful of her social position when addressing Romeo as 'sir' • when Romeo offers the Nurse money she, at first, declines, 'No, truly, sir: not a penny', but soon accepts it • her attitude and tone mellows towards Romeo once he has given her the money and declares that Juliet 'shall be there' at Friar Lawrence's cell that very afternoon. Reward all valid points.

Question Number	Indicative content
3(b) <i>Romeo and Juliet</i>	The indicative content is not prescriptive. Reward responses that explain the importance of secrets elsewhere in the play. Responses may include: Interpretation of text (AO1): - the secret relationship and marriage of Romeo and Juliet are important as they form the central focus of the tragedy and lead to their eventual deaths. The opening Prologue describes the 'fatal' outcome of the play and how the 'star-crossed lovers' from rival families die because of their secret marriage - at the start of the play, Romeo's secret love for Rosaline is important as it creates a division between him and his parents who are desperate to know 'from whence his sorrows grow'. Even when Benvolio tries to discover the cause of Romeo's sadness, Romeo keeps the identity of his love a secret: 'I do love a woman' - the secret gatecrashing of the Capulet masked ball by Romeo, Benvolio and Mercutio has the important effect of intensifying the 'ancient grudge' between the Montagues and Capulets. When Tybalt discovers that Romeo has come to 'scorn at our solemnity', he is determined to challenge Romeo: 'I'll not endure him'. He threatens to seek retribution for dishonouring his family but is dissuaded by Lord Capulet - despite the risk of discovery and possible murder 'by her kinsmen', Romeo's secret entry into the Capulets' garden shows how far he is prepared to go to declare his love for Juliet: 'For stony limits cannot hold love out'. Their clandestine meeting is important as it results in their declaring their love for each other and agreeing to marry in secret - the need to keep their marriage a secret is essential for Romeo and Juliet as its discovery could have the effect of further violence and could possibly make more 'civil hands unclean'. To avoid detection, the nurse, acting on behalf of Juliet, meets with Romeo: 'I desire some confidence with you', and discusses the arrangements for the wedding - the discovery of the young couple's desire to be secretly married is important for the Friar as he sees it as a way to reunite the families and to 'turn your households' rancour to pure love'. Despite his initial misgivings at Romeo's love for Juliet, which he feels 'lies not truly in' his heart, the Friar agrees to officiate at the wedding: 'I'll thy assistant be' - owing to Juliet's secret marriage to Romeo, the Friar's plan to fake Juliet's death is important as it saves her from bigamously marrying Paris: 'I'll give thee remedy'. However, ultimately, it leads to the tragic deaths of Romeo, Juliet and Paris. Relationships between text and context (AO3): - the play conforms to a typical tragedy, whereby a hero or heroine is destroyed by fate or by a weakness in their character. Romeo and Juliet are victims of fate and their families' hatred. Getting married in secret would result in being disowned by one's family - the courtly tradition of secrecy was important at the time. Masked balls would conceal identities and maintain a sense of dignity - the reputation of a family was extremely important in Shakespearean times. If families were insulted by others, they would often seek revenge - during Elizabethan times, it was a normal practice in wealthy families for parents to choose their child's spouse, particularly their daughter's, based on wealth, titles and family allegiances. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

Question Number	Indicative content
4(a) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Leonato. Responses may include: • Leonato cruelly suggests that his daughter, Hero, should have died rather than fainting. He uses interjections and personifies fate when he exclaims, 'O Fate! ... / Death is the fairest cover for her shame' • he questions why Hero stirs and looks up to the heavens, as if claiming innocence for the supposed shame she has brought upon her father: 'Dost thou look up?' • Leonato is incredulous when it appears that no-one else appears to share his shame. The use of exclamation and questioning shows how ashamed he feels: 'Wherefore! Why, doth not every earthly thing / Cry shame upon her?' • he uses imperatives when he viciously commands, 'Do not live, Hero, do not ope thine eyes' • Leonato uses sibilance, 'spirits were stronger than thy shames', mimicking the way he venomously spits out his words • he repeats the pronoun, 'I', when reflecting on the shame that he believes Hero has brought him: 'Grieved I, I had but one? / Chid I' • Leonato is self-absorbed in grief and disappointment. He suggests that his one child, Hero, is one too many and that he should have adopted a beggar's child instead, as any shame that adopted child may have caused him could have been explained: 'No part of it is mine' • his grief and shame are illustrated through the repeated use of 'mine' in the syndetic outpour: 'But mine, and mine I loved and mine I praised, / And mine that I was proud on – mine so much / That I myself was to myself not mine' • further interjections express Leonato's distress: 'O, one too much', 'O, she is fallen' • he metaphorically refers to the sea as 'a pit of ink' and suggests that even the sea would not have enough salt in it to preserve Hero's 'foul tainted flesh' from rot. Reward all valid points.

Question Number	Indicative content
4(b) Much Ado About Nothing	The indicative content is not prescriptive. Reward responses that consider the importance of anger elsewhere in the play. Responses may include: Interpretation of text (AO1): - although the play is a comedy, there are a number of occasions where anger plays an important part. Beatrice conveys an apparent loathing for Benedick by maintaining a 'merry war' between them and by trading angry insults: 'nobody marks you'. However, her cutting remarks and sarcastic comments are just a disguise to hide her true feelings for him. Beatrice hints to Don Pedro that Benedick had broken her heart, 'he lent it me awhile', and that could be why she is so condemnatory of him - Benedick's apparent dislike of Beatrice when they meet is effective as it suggests that they already know each other. On his arrival at Leonato's house, his first words to her are harsh and angry, questioning her existence: 'Are you yet living?' His scathing tone is also important as it suggests that their previous encounters may not have ended well - Don John's anger towards his half-brother, Don Pedro, who has forced Don John to accept a reconciliation, is important as it leads to Don John planning to cause mischief and to destroy the happiness of Claudio and Hero. At the masked ball, Don John maliciously tells Claudio that Don Pedro has won Hero's affections: 'the Prince woos for himself'. When that plan fails, Don John and Borachio convince Claudio of 'Hero's disloyalty' and destroy their impending marriage: 'preparation overthrown' - Claudio's anger towards Hero, when he thinks she has known 'the heat of a luxurious bed', is effective as it reinforces the importance of a woman's reputation. His accusation that Hero is an 'approved wanton', who he believes has shamed him, results in his humiliating her at the altar and refusing to marry her: 'Leonato, take her back again' - anger is important in conveying the way Beatrice feels about having unequal status as a woman. When Hero has been humiliated by Claudio, Beatrice shows her anger and frustration at being unable to seek retribution: 'O, that I were a man'. To satisfy her feelings for Claudio and to seek revenge for his mistreatment of Hero, Beatrice pleads with Benedick to 'kill Claudio' - anger also illustrates how significant a good marriage is to Leonato's family. When it appears that Hero has brought shame on the family, he reacts angrily and demands of the Friar and Benedick, 'let her die' - following the revelation that Hero has been wrongly accused, Leonato's anger turns towards Claudio and the way that he has behaved: 'Thou hast killed my child'. He challenges Claudio to a 'trial of a man' and demands that Claudio 'marry with my brother's daughter' in retribution. Relationships between text and context (AO3): - Beatrice's reaction at not being able to confront Claudio reflects the gender inequalities at the time. As a woman, Beatrice is unable to seek revenge for Hero's treatment; instead, she has to ask Benedick to challenge Claudio on her behalf - arranged marriages were commonplace during Elizabethan times, particularly in families of high status. Children were often used to enrich social and economic positions - the status of an unmarried woman was based upon her virtuous behaviour. The suggestion that Hero is having sexual relations before marriage would have brought disgrace to her family. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

Question Number	Indicative content
5(a) Twelfth Night	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Olivia in the extract. Responses may include: • Olivia begs Viola/Cesario never to speak of Orsino again using exclamations and interjection: 'O! by your leave, I pray you, / I bade you never speak again of him' • she would prefer Viola/Cesario were to 'woo' her and uses celestial imagery in the metaphor, 'music from the spheres', to suggest the sound of beautiful music • Olivia suggests that she has been bewitched and confesses that she sent the ring to Viola/Cesario as an excuse to see her/him again: 'After the last enchantment you did here, / A ring in chase of you' • she fears what Viola/Cesario must think of her after treating her/him so badly. Negative verbs convey Olivia's shame: 'abuse', 'force', 'shameful cunning', 'baited' • she draws an analogy with bear-baiting to express how helpless her love is for Viola/Cesario, 'baited it with all the unmuzzled thoughts' • Olivia suggests that her heart is metaphorically hidden by a tree that symbolises sadness and mourning: 'A cypress, not a bosom, hides my heart' • she accepts rejection honourably, suggesting and consoling herself that Viola's/Cesario's pity is 'a degree to love' • Olivia suggests that she is like an animal preyed upon by the metaphorical lion or wolf. The lion being a nobleman and the wolf, a servant • she uses the analogy of ripening corn to suggest, ironically, that she envies Viola's/Cesario's future wife in her/his maturity: 'when wit and youth is come to harvest, / Your wife is like to reap a proper man' the extract ends with both Olivia and Viola/Cesario confessing that they are both not who they appear to be when Viola/Cesario states, 'I am not what I am'. Reward all valid points.

Question Number	Indicative content
5(b) Twelfth Night	The indicative content is not prescriptive. Reward responses that explain the importance of deception elsewhere in the play. Responses may include: Interpretation of text (AO1): - many characters in the comedy Twelfth Night practise deception, pretending to be something or someone they are not, in order to manipulate those around them. When Viola first finds herself stranded in Illyria, 'What country, friend, is this?', she decides to 'conceal' her true identity and pretends to be Cesario. Her disguise as a man is important as it has the effect of enabling her to travel around safely. She entrusts her identity to the Captain, who is happy to be a part of her deception, and he promises to keep it a secret: 'your mute I'll be' - Orsino's lovesickness for Olivia, 'my desires, like fell and cruel hounds', seems clichéd and insincere. Olivia's response as the unattainable woman in mourning, who has 'abjured the company and sight of men', is important as it abruptly changes when Viola arrives in Illyria. This sudden emotional alteration brings into question the extent to which she is deceiving those around her rather than truly feeling the emotions she claims to be experiencing - the effect of Viola's deception in pretending to be Orsino's man enables her to be close to him and to get to know everything about him: 'I have unclasped to thee the book'. Her charade causes problems for Viola as she is unable to express her true feelings for Orsino and to explain how she 'pined in thought' for him - Maria humiliates and deceives Malvolio by pretending that 'an obscure epistle of love' has been written by Olivia. This is important as it enables Maria to get revenge for the way Malvolio likes nothing better than to spoil other people's fun by behaving like 'an affectioned ass'. His egotism makes him easy prey for Maria, who tricks him into wearing 'cross- gartered' yellow stockings and into pretending that he 'appear fresh' in front of Olivia - the disgrace of Malvolio gives Sir Toby, Maria and Feste the opportunity to taunt Malvolio by deception and by pretending that he is mad: 'Pray God, he be not bewitched!' They advise him to 'defy the devil' that possesses him, locking him in a darkened room, and Feste pretends to be Sir Topas, the priest, to taunt 'Malvolio the lunatic' - suspecting that Olivia shows more favours to the 'count's serving-man than ever she bestowed' on him, Sir Andrew pretends to be a courageous knight and challenges Viola, as Cesario, to a duel. Viola, who is also 'a most devout coward', pretends to be brave and accepts the challenge: 'put your sword up, if you please'. Throughout the play, the various forms of deception have the effect of creating layers of confusion. While these confusions are often experienced by the characters as causes for alarm, they also drive the play's comedic effects. Relationships between text and context (AO3): - in a time when women were expected to follow strict rules of social decorum, Viola's pretending to be a man gives her the chance to act and speak her mind much more freely - Elizabethan playwrights often mocked Puritans within their work as they were sometimes seen as hypocrites who were opposed to the theatre. Malvolio, with his puritanical views, is used as a humorous target in the play - the title of the play, Twelfth Night, represents the last day of Yuletide revels, a time when usual societal expectations were broken. It was traditional to play jokes on and deceive others. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

Question Number	Indicative content
6(a) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Portia in the extract. Responses may include: • in the extract, Portia, acting as a lawyer, declares her verdict in Shylock's favour but, before she does, she tricks the court and Shylock into believing, 'The court awards it, and the law doth give it'. She then uses chiasmus, reversing her words: 'The law allows it, and the court awards it' • Portia, using an imperative verb, instructs Shylock that he 'must cut the flesh from off his [Antonio's] breast' • Shylock repeatedly praises, Portia, using a superlative and repetition when he exclaims: 'Most rightful judge!', 'Most learned judge!' • Portia is presented as being intelligent and cleverly adds a caveat to the verdict. She raises tension when telling Shylock to wait, 'Tarry a little', and then declares that the bond stated expressly 'a pound of flesh' and that Shylock must not 'shed / One drop of Christian blood', otherwise everything he owns will be confiscated • throughout the extract, Gratiano continually repeats Shylock's opinion of Portia using interjections to reflect his relief: 'O learned judge!' • Portia repeats 'justice' to emphasise how Shylock has been given a fair trial • Shylock, believing that he can take monetary payment instead, is soon corrected. Portia takes charge and declares that Shylock 'shall have nothing but the penalty' and proceeds to explain how this will happen • Portia uses imperatives to instruct Shylock: 'Therefore prepare thee ... / Shed thou no blood' • she is precise in her instructions: 'If thou tak'st more / Or less than a just pound ... if the scale do turn / But in the estimation of a hair'. She uses a semantic field of weights and measures: 'pound', 'light or heavy', 'division of the twentieth part', 'if the scale do turn', 'estimation of a hair'. Reward all valid points.

Question Number	Indicative content
6(b) The Merchant of Venice	The indicative content is not prescriptive. Reward responses that explain the importance of punishment elsewhere in the play. Responses may include: Interpretation of text (AO1): • the way punishment is presented is important as it highlights racial bigotry. Shylock's ultimate punishment for being a Jew and a money lender form the central focus of Shakespeare's comedy • Shylock is initially presented as a covetous and spiteful character who is only interested in making others suffer for his own benefit. His bond agreement with Antonio is barbaric and highlights the 'lodged hate and a certain loathing' that he feels for Antonio. He is determined to do whatever it takes to punish Antonio for how he has treated him: 'You call me misbeliever, cut throat-dog' • when Antonio is unable to repay the bond, Shylock is intent on pursuing his legal rights so that Antonio is punished for failing to keep his side of the agreement. He makes the demand of a 'pound of flesh' by claiming it is 'mine, and I will have it'. Shylock's desire to punish Antonio is also apparent when he repeats 'I will have my bond' • Portia's role as a lawyer in the trial scene illustrates the importance of punishment in her desire to defend Antonio and punish Shylock. She delivers a powerful speech claiming that Shylock will 'have more justice than thou desir'st' and how he will receive 'all justice' from the court for his unacceptable demands of Antonio • the prejudiced nature of the Duke who is in charge of overseeing the court case is important as it illustrates his anti-Semitic feelings and desire to punish Shylock. The Duke addresses Shylock as 'an inhuman wretch' who is 'Incapable of pity, void and empty', and he is happy to pass judgement on Shylock and to see him punished harshly by demanding he forfeits half his wealth 'to the general state' • Shylock's punishment has the importance of showing the ruthless nature of the other characters and severe treatment of Jews. Shylock is informed that he must become a Christian. Although Shylock was determined to punish Antonio, Antonio is lenient and chooses not to punish Shylock completely and to 'quit the fine for one half of his goods' • Jessica's decision to elope with Lorenzo, a Christian, is important as it demonstrates her desire to punish her father. She claims he must be punished for his treatment of her: 'Our house is hell', and is even willing to give up her Jewish faith: 'I shall end this strife, / Become a Christian'. She has traded her mother's ring for a pet monkey to make him suffer. Shylock's reaction to her elopement is important as it demonstrates his desire for Jessica to suffer punishment for her behaviour: 'I would my daughter were dead at my foot'. Relationships between text and context (AO3): • Venice was an important centre for trade and consisted of many different nationalities, religions and races. Many Jews, fleeing persecution, went to Venice. They were given certain legal rights in return for heavy taxes • Shakespeare's actors would often wear fake beards to depict Shylock as an uncouth monster, inciting possible persecution of Jews by wider society • Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.

Section A, Part (a)

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

Section A, Part (b)

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

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

Section B – Post-1914 Literature
British Play

Question Number	Indicative content
7 An Inspector Calls	The indicative content is not prescriptive. Reward responses that explore the importance of Gerald Croft in the play. Responses may include: Interpretation of text (AO1): - Gerald is the son of Lord and Lady Croft. Mr Birling wishes to impress Gerald because of the Crofts' social status; however, Birling is fully aware that Lord and Lady Croft may not fully approve of Gerald's engagement to Sheila: 'I have an idea that your mother – Lady Croft – while she doesn't object to my girl – feels you might have done better for yourself socially' - the importance of Gerald's engagement would mean that the two businesses, Crofts and Birlings, would have the opportunity to work together for 'lower costs and higher prices' - Priestley makes the audience wonder why Gerald was at the stalls bar at the Palace Variety Theatre, 'a favourite haunt of women of the town'. However, he has good intentions when he rescues Eva/Daisy from the lecherous clutches of Alderman Meggarty and allows her to stay in Charlie Brunswick's flat. Gerald did have some genuine feeling for Eva/Daisy, saying it was 'because I was sorry for her'. However, he uses her as a mistress until it no longer suits him, showing him to be a hypocrite - Gerald's relationship with Eva/Daisy could be contrasted with that of Eric who abuses her. Initially, Gerald appears to be kind but he exploits her and is significant in showing how upper-class men treated working-class girls - however, he is not willing to admit his part in Eva/Daisy's death as Eric and Sheila are. He initially pretends he does not know her and appears to prioritise protecting his own interests - Gerald tries to prove that the Inspector is a fake: 'It's a hoax of some kind'; he appears to try to protect himself. Relationships between text and context (AO3): - the play demonstrates the social standing of men of the period and how position and power were important. Gerald's engagement to Sheila is more of a business merger than a marriage of love - Gerald reflects the outlook of many men towards women at the time and how women were considered as having an inferior role within a male-dominated society - the way Gerald keeps Eva/Daisy as a mistress illustrates the differences in gender and class - Gerald conveys the double standards held by many upper-class men of position, through his treatment of Eva/Daisy and the lies he tells Sheila. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
8 An Inspector Calls	The indicative content is not prescriptive. Reward responses that explore how social inequality is significant in the play. Responses may include: Interpretation of text (AO1): • social inequality is significant in the play because it highlights the detrimental effects of class divisions, gender differences and the judgmental attitudes of characters. Priestley presents differences in society through the character of Eva/Daisy and the way she is treated by the Birling family and Gerald Croft, and how they 'helped to kill her' • Mr Birling's harsh treatment of his staff when they attempt to demand better pay and conditions demonstrates the inequality between a 'hard-headed' businessman and his working-class employees. Whilst he can afford to pay more to his workers, Mr Birling refuses to increase their wages to 'twenty-five shillings a week', as he claims 'it's my duty to keep labour costs down'. When they go on strike he shows no remorse and sacks Eva/Daisy and the other 'ring-leaders'. Eric defends the workers' right to strike, though his comfortable lifestyle is a result of his father's ruthlessness in business • the presentation of women in the play is significant as it highlights the differences between the sexes and the way working-class women are perceived as having a lower status. Although Sheila appears to care for Gerald, it is clear that her marriage to him is more akin to a business merger where Crofts and Birlings are 'no longer competing but are working together'. It is only when Sheila discovers Gerald's affair with Eva/Daisy that she suggests that they start 'getting to know each other' • the way women are treated differently by men also shows inequalities. Mrs Birling and Sheila are expected to 'go into the drawing-room' and leave the men at the end of the meal. Alderman Meggarty is described as 'a notorious womaniser', who abuses young women: 'she only escaped with a torn blouse'. Gerald is happy to keep Eva/Daisy as his mistress so he 'could make love to her' whenever he wishes and Eric 'turns nasty' with Eva/Daisy at the 'end of a stupid drunken evening' • class differences are an important element in the play and even create disparities within the Birling family. Mrs Birling is described as her 'husband's social superior'. Her upper middle-class status has given Mrs Birling a bigoted view of working-class people, especially Eva/Daisy, who uses Mrs Birling's own name when she applies for help at the Brumley Women's Charity Organization. She is refused any support and it is clear that Mrs Birling has preconceptions about the working-class: 'girls of that class' • differences are also presented through financial situations. Eva's/Daisy's status as a working-class woman means that she is in a precarious position financially. She is limited in the type of work she can do, 'factories and warehouses', as they are perceived as places that hire 'cheap labour'. When she is dismissed from Birling's factory and then Milwards, she has no support, 'no work, no money coming in', and she is forced to consider prostitution. Her working-class status means she is considered to be unequal to Sheila, who has the protection of a wealthy father • the description of the different lifestyles of Eva/Daisy and the Birlings present the inequalities in Edwardian society. Women such as Eva/Daisy live in 'dingy little back bedrooms' and by the end of the play, Eva/Daisy is 'half-starved'. In contrast, Sheila lives in a 'large suburban house', with a cook, parlourmaid, fine food and wine • Priestley presents his views about social inequality through the character of Inspector Goole when he says, 'But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us'.

Relationships between text and context (AO3):

- Priestley used Eva/Daisy to highlight the differences in the capitalist society of 1912, where businessmen such as Mr Birling felt it their prerogative to take advantage of working-class people set in a patriarchal time, many middle-class and upper-class women married to enhance or
- maintain the family's social standing and power; Sheila's marriage to Gerald would benefit the Birlings' family position and business success
- the behaviour of Gerald and Eric mirrors that of many wealthy men towards women. Gerald keeps Eva/Daisy as a mistress, whilst Eric forcibly asserts his attention on her.

Reward all valid points.

Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
9 Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore how Alice and Vicky are significant in the play. Responses may include: Interpretation of text (AO1): - Alice and Vicky are close sisters; they are closer to each other than they are to Maggie. They are both controlled by their cruel father, Henry Horatio Hobson, who expects them to do what he says: 'I'm talking now, and you're listening' - Alice is quite bigoted about Maggie marrying Willie: 'what you do touches us'. She sees Willie as the 'boot hand'. She thinks Maggie's marriage will prevent her from marrying Albert Prosser - Vicky also sees herself as being above others. When Maggie instructs her to kiss Willie she protests. She tries to make excuses about attending Maggie and Willie's wedding as she thinks 'it's asking us to approve' - it is significant that both Alice and Vicky think alike. When Maggie uses a brass ring from the shop as a wedding ring, both are shocked. Alice says she would rather 'stay single', whilst Vicky would only marry if she could 'start properly' - it is significant that both Alice and Vicky look to Maggie for guidance, decision-making and running the business: 'Oh, dear! What would Miss Maggie have told you to do?' They even rely on Maggie organising their marriages for them - when Hobson is advised by the doctor to have one of his daughters look after him, both Alice and Vicky selfishly object to him living with them. They are more concerned with his money and how much Hobson is worth: 'do you mean to tell me father isn't rich?' Relationships between text and context (AO3): - Alice and Vicky are typical women of the time in which the play is set. They are less independent and assertive than their sister, Maggie, and they are both eager to marry. Alice is in a relationship with Albert Prosser, a lawyer, and Vicky is involved with Freddy Beenstock - men were widely assumed to be master of the house and business, whilst women were housewives and mothers - the attitudes of Alice and Vicky to Willie, the employee, reflect the class divide between middle-class and working-class society - despite women wanting more equality in their roles, marriage was still seen as an essential part of a woman's life. Significantly, Alice and Vicky conform to this social expectation. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
10 Hobson's Choice	The indicative content is not prescriptive. Reward responses that explore how making choices is important in Hobson's Choice. Responses may include: Interpretation of text (AO1): • Maggie is an independent-minded woman who makes the choice to break away from her overly-restrictive father. She believes she should be able to choose who she marries and be considered an equal partner in her marriage and the business, rather than a dutiful and obedient wife • Hobson, as head of the family and owner of his own business, chooses to keep his daughters and Willie under control: 'what I say will be listened to and heeded'. Hobson chooses to prevent his daughters marrying because it would cost too much money providing a dowry: 'There'll be no weddings here' • once married to Maggie, Willie chooses to improve himself. He is encouraged by Maggie to become educated, 'she's schooling me', and he chooses to stand up to Hobson • Willie and Maggie are both determined to move up in the world and decide to start their own business. Willie's success is reflected by his physical position throughout the play. At the beginning he is in a cellar; when the shop becomes 'Mossop and Hobson' he is on the shop floor, and in the final scene he is climbing up a ladder • Alice and Vickey, unlike Maggie, choose just to get married and live comfortable middle-class lives: 'Semi-detached for you'. They are horrified when Maggie chooses to marry Willie and to have 'cast-off' furniture • when their father needs to be looked after, Vickey and Alice do not want to have him living with them. It is Maggie who gives him the choice of living with them, on condition that Willie is allowed to take over his business and Hobson remains a sleeping partner. Relationships between text and context (AO3): • the title of the play is significant in reflecting Hobson's eventual lack of control within the play. Colloquially, the term 'Hobson's choice' is often used to mean an illusion of having a choice but there is in fact only one option available: 'take it or leave it' Hobson represents a • Victorian father through his traditional and dictatorial conduct. Maggie, by contrast, represents the new role women were starting to claim for themselves when making their own choices • traditional gender roles were beginning to change during the Victorian era. This is seen through Willie and Maggie who are determined to work as a team, taking on the responsibility of running a business together • the emerging socialist movements across Europe were starting to challenge the status quo and develop the idea that jobs and educational opportunities should no longer be only for the sons and daughters of those in the upper and middle classes. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
11 Blood Brothers	The indicative content is not prescriptive. Reward responses that explore the significance of Mrs Johnstone in Blood Brothers. Responses may include: Interpretation of text (AO1): • Mrs Johnstone is significant because she is a central character; she is 25 years old at the start of the play and has already had seven children. She is the catalyst for what happens in the play • she is the moral compass of the play as she instinctively knows what is right and wrong. She refuses Mrs Lyons' attempts to bribe her, showing that she values people above money and only agrees under extreme pressure to give Mrs Lyons one of her children • it is significant that she is poor and trapped by poverty. She finds it very difficult to care for her children and this is ultimately the reason that she gives Edward away to Mrs Lyons • despite being a kind and loving mother she finds it hard to discipline her children and keep them under control. When Sammy burns the school down, instead of scolding him, she casually jokes that it was the school's fault for letting 'the silly gits play with magnesium' • she is uneducated and does not value intellectual or academic pursuits. She lacks concern for the education of her children, taking little interest when either Mickey or Sammy is suspended from school • she has a fatalistic attitude: 'what will be will be'. She does not really concern herself with causes or explanations of the events in her life, instead she accepts them as they happen. She rejoices in her relocation by the council. Relationships between text and context (AO3): • Mrs Johnstone is significant because she is used to illustrate a divided society by her giving Edward to Mrs Lyons • the play illustrates that money and influential connections are necessary in order to become successful • Mrs Johnstone's love of 'dancing' is a love of escape from her everyday life and highlights the pop culture of the time, where cinema and dancing were available to all classes. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing. Examiners must be aware that different versions of the play are available, each offering different endings.

Question Number	Indicative content
12 Blood Brothers	The indicative content is not prescriptive. Reward responses that explore the importance of money in the play. Responses may include: Interpretation of text (AO1): - the importance of money is central to the play. The main characters can be seen to be stereotypes of different financial and social classes to show the unfairness and imbalance of having or not having money. This prevents access to better education and good employment or even the basic essentials in life. The milkman warns Mrs Johnstone that he has heard plenty of 'hard-luck stories' and that she owes 'three pounds, seventeen and fourpence an' either you pay up today, like now, or I'll be forced to cut-off your deliveries' - a lack of money affects the way characters are treated by others. The Lyons are treated differently by the police, owing to their class and monetary status: 'He [Mickey] was about to commit a serious crime' but, for Edward, the crime is described as 'more of a prank' - Mrs Johnstone's life is permanently spent in debt, buying things on the 'never never'. This is so extreme that she gives away a child as she cannot afford to care for it - the way of having or not having money controls the relationship between Mickey and Edward. On his return from university, Edward is initially reluctant to resume his relationship with the penniless Mickey, as it could have a detrimental impact on his career in politics - Mickey's pride does not allow him to accept financial help from Edward: 'No. I don't want your money, stuffit'. Relationships between text and context (AO3): - Russell presents a picture of how money can control a person's life and how the future depends on one's financial situation - the bad luck in the play often revolves around the disparity between those who have money and those who do not; Mickey, despite his good character and hard work, is mainly unemployed and constantly in debt - the play reflects Liverpool during the time when many industries and factories, a source of local employment, were allowed to run down and thousands of households fell into poverty. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text (from any version of the play). This includes relevant paraphrasing. Examiners must be aware that different versions of the play are available, each offering different endings.

Question Number	Indicative content
13 Journey's End	The indicative content is not prescriptive. Reward responses that explore how Trotter is significant in the play. Responses may include: Interpretation of text (AO1): - Trotter is significant as he emphasises the diversity of the officers at the front. Trotter is an infantry officer who is described as 'fat and round' and 'middle-aged'. He is the exact opposite of his commanding officer, Stanhope, who is 'tall and slim' and 'no more than a boy' - Trotter is also significant because he is used as a contrast to the other officers. He does not come from a higher social class, has not attended public school and speaks colloquially: 'well, boys! 'Ere we are'. He has been a soldier for some time, starting 'in the ranks', working his way up to the position of officer and then becoming second-in-command following the death of Osborne - his way of dealing with boredom in the trench is to draw 'one hundred and forty-four little circles' to mark off the hours until going over the top. His various methods of passing the time highlight the tension of waiting for something to happen - Trotter is presented as good fun, loyal and friendly with a lively sense of humour. He shows empathy towards Raleigh: 'E's just the kid I'd like' and enjoys discussing his home life and his garden. He keeps a photograph of his 'olly'ocks' in his pocket to remind him of home - he is obsessed with food and is constantly eating. He is the only officer who has 'put on weight' since being at the front. He eats for comfort and constantly jokes with Mason about the quality of the food: 'doesn't this tea taste of onions?' - he is a very capable and brave soldier. He is the first officer to go on duty with Raleigh and shows him how to prepare his equipment: 'you wear it sort of tucked up', 'I'll show you'. Trotter is always optimistic even when faced with imminent death. Relationships between text and context (AO3): - the condition of the trenches and the endless waiting around all contribute to the image of war that Sherriff knew would be familiar to many of the audience at the time - the play explores how men of all social classes and ranks had to live together in the trenches and cope with the pressures of poor conditions and rations - the play also illustrates how co-existing in the trenches weakened the effect of class barriers. Sherriff juxtaposes the upper-class officers of Stanhope, Raleigh and Osborne with working-class men such as Trotter. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
14 <i>Journey's End</i>	The indicative content is not prescriptive. Reward responses that explain how power is important in <i>Journey's End</i>. Responses may include: <i>Interpretation of text (AO1):</i> - the play is centred around the power and authority of the officers, the leaders within the company, and how they work and live together in the trenches. Power is used to show authority: 'My name's Osborne, I'm second in command of the company. You only call me 'sir' in front of the men' - Stanhope is presented as a 'natural leader' and described by Captain Hardy as 'the best company commander we've got'. His bravery gains him the Military Cross, surviving one of the war's deadliest battles at Vimy Ridge. As a result, he is a respected leader, with power, despite his heavy drinking - power is important when Stanhope shows that he can be a tough leader when he threatens to shoot Hibbert, whom he sees as a 'coward', as Hibbert is trying to avoid the battle by pretending to be ill - the use of formal surnames, 'Stanhope' and 'Raleigh', normal within a public-school environment, is typical of the powerful officer class and the formal address used within the leadership ranks. When Raleigh is dying, he calls Stanhope 'Dennis' who replies with 'Jimmy', breaking the conventions of the officer class - Osborne is seen as a contrasting officer to Stanhope and is his second in command. At 45, he is presented as a father figure and endearingly known as 'uncle' by the other officers. He acts as a leader and mentor to Stanhope, helping him to cope and tries to bring reality to Raleigh with his misguided image of Stanhope as the hero - despite having hierarchical positions of power within the trenches, the men still suffer the impact of the death of others. The deaths of Osborne and Raleigh affect Stanhope who loses his determination to continue fighting and leading the men. <i>Relationships between text and context (AO3):</i> - the play suggests that the First World War was badly planned, leading to a massive loss of life. The powerful generals and politicians in charge were removed from the dangers of the front line - despite the different ranks within the trenches, the play explores how men of all social classes and ranks were affected by the war - the play illustrates how the war broke down the social barriers of class within the officer ranks, by juxtaposing the public school educated, upper-class officers with those of the working-class, such as Trotter, who is promoted to second in command after Osborne's death. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content The indicative content is not prescriptive. Reward responses that discuss the ways control
15 The Empress	significant in the play. is Responses may include: Interpretation of text (AO1): - the play deals with the different ways control is used and abused. It also considers how many of the characters lack any form of control because of their race, gender or social class. Lord Oakham's seduction of Rani is significant as it demonstrates how he can control others using his position of power. When Rani discovers that she is pregnant with his baby, he threatens her, 'Shut your mouth before I have to shut it myself', and says he will use his power to have her thrown out of the house: 'Get away from here or I will call my men' - the inferior status of the lascars on board the British merchant ships is significant as it shows their lack of control. They are subjected to verbal and physical abuse from the Serang, who regularly enters shouting orders and waving a large stick (laithi): 'Lascar beggars. Get your backsides into it! The Captain wants to see this deck sparkly – shiny!' The lascars are considered the lowest members of the crew and are expected to do the dangerous and challenging jobs. When Hari tries to gain more control and better conditions for the lascars, he is brutally beaten and thrown off the ship as he is seen as a 'poisonous influence' - as part of a wealthy upper-class family, Mr and Mrs Matthews have significant control as it comes from their social and monetary status. They can hire staff to suit their needs: 'the children need a governess'. They appear unrepentant at using their control to dismiss Rani when they arrive in England, because they have no further need of her services - Victoria's position as Queen affords her control over the Royal Household and Lady Sarah, her Lady-In-Waiting, who 'will have to do as we say'. Victoria uses her position to install Abdul Karim in the role of Munshi, despite Lady Sarah's objections and Albert's concerns: 'Bertie asked us if you were trustworthy' - the control Abdul achieves through his promotion is significant as it enables him to gain more status. Initially given as a special gift by Sir John Tyler, Abdul is quickly promoted to Munshi and able to control other members of staff: 'I am no longer a waiter. Please take my tray'. He even stands up to Lady Sarah: 'I cannot help but question things I notice'. However, once Queen Victoria dies, her son, the new king, strips Abdul of all his power and sends him back to India - Lady Sarah has control over the daily running of Queen Victoria's diary and household: 'The Prince of Wales asked me to speak with you'. When Abdul is promoted, she resents her diminished position and constantly attempts to undermine him and have him sent back to India - as part of the British Empire, India and its population are subjected to the political power and control of Britain. In an attempt to regain India's self-governance, Dadabhai becomes an MP for the constituency of Finsbury. Despite his political power, Dadabhai realises the British people do not care about India so he returns to India to continue his campaign: 'In India I can make a difference'. Relationships between text and context (AO3): - from 1858, the British government directly ruled India and became known as the British Raj. The control Britain held over India had a significant impact on the people living there. Many Indians suffered from extreme poverty and regular famines - Victorian society was divided hierarchically. The upper class was in a powerful position giving them control over the other classes, better living conditions and greater wealth - a Lady-In-Waiting's position was to act as a personal assistant to the Queen rather than performing the duties of a servant. She would have had power and control over many of the other Palace staff. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
16 The Empress	The indicative content is not prescriptive. Reward responses that explore the importance of Rani in <i>The Empress</i>. Responses may include: Interpretation of text (AO1): - Rani, meaning 'Queen' in Bengali, develops from an innocent 16-year-old ayah, looking after the children of Mr and Mrs Matthews, into a 29-year-old mother, married to Hari Das. She becomes an 'educated, accomplished, clever woman' - Rani is important because she has an unusual upbringing for an Indian girl. She attends school and her father buys her books so she can get a job to support her younger brother on board the ship to England, Rani is important because she acts as a teacher and friend to Hari. She helps him to read and write and forms a close relationship with him. By working hard, she ends up educated with the possibility of a position as a teacher in a girls' school the daughter of Mrs Matthews' own ayah, Rani is initially employed by Mr and Mrs Matthews to look after their children but, despite earlier promises, is dismissed on arrival in England as they 'already have a nanny, an English one' - Rani is important because she is representative of those who experience racial prejudice. She first encounters it from Mrs Matthews: 'take your filthy hands off my dress', and comes to realise that she is perceived as nothing more than a 'servant's offspring' - Rani's life alters further when Lord Oakham takes physical advantage of her. When she becomes pregnant with his baby, he dismisses her without any financial support or care for her wellbeing, denying that he is the father of her child. She tries to leave her baby, Asha, at the docks but is rescued by Firoza and Sally, who find her a place at the Home for Ayahs - Rani is important because she succeeds in improving herself: she attends 'evening classes' and gains employment with Dadabhai. As his assistant, she supports his work in becoming the first Indian Member of Parliament and he becomes 'completely dependent' on her. Relationships between text and context (AO3): - in the early 20th century it was unusual for Indian girls to receive an education as they were expected to remain at home to help with household chores and to be married by the age of 11 - Dadabhai Naoroji was the first Indian MP to be elected to the constituency of Finsbury Central in 1892. He was mentor to Mahatma Gandhi and was credited with introducing the concept of 'Swaraj' (independence), which Gandhi later used in his campaign for India's freedom from British rule - ayahs were employed by wealthy British families as nannies, whilst the family was living in India. - If the family travelled to England, the ayahs usually accompanied the family with promises of future employment but many were dismissed on arrival, in favour of British nannies. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

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

Question Number	Indicative content
18 Refugee Boy	The indicative content is not prescriptive. Reward responses that explore feelings of belonging in <i>Refugee Boy</i>. Responses may include: Interpretation of text (AO1): • belonging is central to Alem's experiences as a refugee in London. Alem has to adapt to the challenges of being forced to leave his home due to war. He must learn a new culture and gain a sense of belonging • the Fitzgeralds are foster parents who have looked after nine previous foster children. They warmly welcome Alem into their home and provide him with a sense of belonging. Mr Fitzgerald, tries to make Alem feel as though he belongs there with them: 'You'll be right at home here, boy'. Feelings of belonging are conveyed through the emphasis of 'home' • initially, Alem does not feel as though he belongs in London; he believes he should be with his parents in Africa. The war around his hometown of Badme has meant that the Kelo family are unable to find a safe home in Ethiopia or Eritrea; they are displaced and cannot return to where they feel that they belong • Mustapha, a refugee whose father was 'driven away' and was never seen again, longs for a sense of belonging and connection. He and Alem meet at the children's home. Mustapha is lonely and troubled and, in fear of being bullied, befriends Sweeney, who likes to bully Alem. Mustapha gains a sense of belonging when he befriends and becomes loyal to Alem • Mustapha helps Alem gain a sense of belonging when he tells him that 'Friends are like the family you make'. His friendship with Alem develops and he shows his loyalty for Alem at the rally to save Alem from deportation • Ruth, the Fitzgerald's biological daughter, is initially unwelcoming to Alem; however, their relationship develops and provides Alem with the feeling of belonging. Alem and Ruth provide help and support to each other. Alem helps Ruth come to terms with the death of Themba who killed himself, whilst Ruth helps Alem come to terms with his mother's death and supports him as he 'sobs his heart out' • Ruth and Mustapha help to raise awareness of Alem's and Mr Kelo's threatened deportation. They organise a campaign: 'we got leaflets, press and we got performers', and stage a rally outside the courts, appealing to everyone to 'send a message to the people who make the rules'. Relationships between text and context (AO3): • • Alem struggles with the complexities of the English legal system faced by many asylum seekers when applying for temporary residency • the play deals with the way some refugees suffer from bullying and mistreatment at school, in children's homes or within the wider community • Sweeney and Mustapha reflect the issues faced by some young people who are abused and neglected by their parents and have to be brought up in care • the word refugee originates from refuge in Old French, meaning hiding place or a shelter from danger or distress and from the Latin fugere, meaning to flee, and refugium, a taking [of] refuge. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

British Novel

Question Number	Indicative content
19 Animal Farm	The indicative content is not prescriptive. Reward responses that explore how rebellion is significant in the novel. Responses may include: Interpretation of text (AO1): • rebellion is significant in the novel and could be viewed as a result of inequality. Inequality is first presented on Manor Farm through the owner, Mr Jones, and is illustrated by the way his oppressive regime creates a life of 'misery and slavery' for the animals. Whilst Mr Jones drinks heavily and lives a comfortable life, the animals are left unfed and forced to work 'to the last atom' of their strength • the Rebellion is inspired by Old Major's dying wish to seize control of the farm from its human owner, Mr Jones. Old Major acts as the voice against inequality. In his speech, he explains how all the problems stem from the 'tyranny of human beings'. He wants equality and believes that animals could live as equals and that the only way to overthrow man is through rebellion • significantly, after the Rebellion, equality is briefly established through the creation of the Seven Commandments, which ensures that 'all animals are equal'. However, as the novel continues, the pigs begin to alter the Commandments in favour of themselves and inequality between the pigs and the other animals develops: 'some are more equal than others' the leaders of the Rebellion (the pigs) have to persuade the rest of the animals why they should accept the principles of Animalism, overcoming the opposition, especially of Moses, • with his tempting idea of Sugarcandy Mountain • the Rebellion is presented as being achieved with ease, partly because the current rulers are presented as drunk and decadent – the combined strength of the animals is too much to resist • the Rebellion is significant because it results in the pigs using violence against other animals. Napoleon is able to develop totalitarian control over the farm through his 'nine enormous dogs'. The dogs are used to intimidate and prevent the other animals from challenging his authority. Relationships between text and context (AO3): • the Rebellion by the animals is the focus of their action and aims; it represents, allegorically, a revolutionary political movement, and is based especially on the Russian Revolution: it is class based • before the Rebellion, the farm animals live a life of misery, parallel to the workers' exploitation in a society of inequality and mistreatment • there is a rallying cry for the rebellion, that of 'Animalism' (linked to communism in society) and its Seven Commandments • initially, the Rebellion has noble ideals, like the Russian Revolution, it is only later that the 'manifesto' becomes corrupted. Just like the animals on the farm, the peasants in Russia were promised better lives by their leaders. Just as the Russian leaders mistreated the Soviet people, Napoleon used intimidation and violence to continue inequality on the farm. There was no more equality for the animals on the farm under Jones than there was for the Russian peasants under the Tsar. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
20 Animal Farm	The indicative content is not prescriptive. Reward responses that explore the character of Snowball in Animal Farm. Responses may include: Interpretation of text (AO1): • Snowball follows the tenets and thinking of Old Major and devotes himself to developing the animals' intellectual, physical and moral lives. He is a confident speaker and is initially respected by the other animals • literacy is introduced by Snowball and he paints the Seven Commandments on the barn wall: 'it was Snowball who was best at writing'. He is able to read and eventually reduces the Commandments to one precept: 'Four legs good, two legs bad' • during the Battle of the Cowshed, Snowball shows great knowledge of battle strategy and bravery: 'He himself dashed straight for Jones', having no thought for his own safety • Snowball suggests the building of the windmill to help aid food production, run machinery, produce electricity and supposedly give the animals more leisure time. Despite opinion being divided, as Snowball is an eloquent speaker, he is able to convince the other animals of the windmill's benefits, despite Napoleon saying it is 'nonsense' • Snowball is seen by Napoleon as a threat to his leadership and has him chased from the farm: 'They dashed straight for Snowball' • Napoleon uses Snowball as a scapegoat, blaming him for anything that goes wrong on the farm: 'Snowball had ... introduced poison into Napoleon's food'. Napoleon convinces the animals that Snowball was never brave during the battle and was actually on Mr Jones' side. Relationships between text and context (AO3): • Animal Farm is an allegory for the Russian Revolution. The animals' dissatisfaction with their lives represents the working-class struggle, which led to the Rebellion and a brief period of equality • the treatment of Snowball and Napoleon's abuse of his power is similar to when Stalin hunted down and killed Trotsky, creating a dictatorship • the dystopian nature of the novel shows that the Rebellion and subsequent control by Napoleon have not only failed but destroyed many of its central characters. 'Animalism' and its theories for equality are based on the Communist ideas of Karl Marx and Lenin. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
21 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explore the ways Ralph is important in the novel. Responses may include: Interpretation of text (AO1): • the character of Ralph is important because the novel opens and closes with the focus on him, 'the boy with fair hair', and the emotional journey he goes through whilst on the island • when Piggy hands the conch that he has found to Ralph, suggesting that they can use it to call others, Ralph uses it in the hope of gathering other survivors: 'Ralph grasped the idea and hit the shell with air from his diaphragm. Immediately the thing sounded. A deep harsh note boomed under the palms ...' • Ralph is important because, unlike Jack, he sees being a good leader as living by civilised rules. He insists on the use of the conch to enable the children to speak in turn • although he is only 12 years old, he demonstrates a level of maturity and common sense when it comes to organising the other boys • Ralph is important because he has the qualities of a good leader, possessing a sense of fairness and justice, and he is voted 'chief' by the rest of the boys. Instead of getting caught up initially in the hunting bloodlust, he proposes lighting a fire as a beacon, something practical and sensible • importantly, he is brave and appoints himself when someone has to go and look for the beast; he is able to force himself to do something he does not want to do: 'he binds himself together with his will' • towards the end, Ralph becomes just as savage as the other boys. When he wounds a pig he talks 'excitedly'. He helped to kill Simon and at the end of the novel he 'launches himself like a cat ... snarling' suggesting he has become as much of a savage as the others. Relationships between text and context (AO3): • Golding presents Ralph as a middle-class public school boy. At the end of the novel, the officer comments that he thought British boys 'would have been able to put on a better show than that' • Golding was a teacher and wrote from his own experiences and perspective. Without rules to create a civilised influence, boys might quickly resort to an undisciplined state. Ralph reflects the attempts to maintain order and rules • Lord of the Flies is an allegorical novel and many of its characters signify the conflict between opposing aspects of humanity. Ralph represents leadership and civilisation. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
22 Lord of the Flies	The indicative content is not prescriptive. Reward responses that explore the significance of the title, <i>Lord of the Flies</i>. Responses may include: Interpretation of text (AO1): - the title, <i>Lord of the Flies</i>, is significant because it is symbolic of the boys' descent into savagery on the island. It refers to a literal object, a pig's head placed on a stick, that Jack's hunters leave as an offering to the beast. The title is another way of referring to the devil, or Beelzebub. The title foreshadows the evil that will take place in the book - significantly, as the intensity of their isolation grows, the society that the boys have known in the UK, when they had the 'protection of parents and school and policemen and the law', is rapidly replaced by barbarism and lawlessness. Without formal rules, natural survival instincts take over, leading to a breakdown in the group and the eventual death of Simon and Piggy who 'fell forty feet' to the 'square, red rock in the sea' - having to cope with being separated from adults leads to the boys imagining there are dangers lurking on the island in the form of 'a beastie'. From the moment the boy with the mulberry-coloured birthmark mentions the 'snake-thing', the boys react more savagely: 'We'd hunt it and kill it'. By the end of the novel, the boys are leaving sacrifices for the beast, in the form of 'The Lord of the Flies', and worshipping it like a god - the beast, or 'beastie', acts as one of the most important symbols in the novel, representing terror, the desire for violence, power and savagery that lurk within every human being: 'the darkness of man's heart'. The boys' fear of the beast becomes an increasingly important aspect of their lives, especially at night, from the moment the first 'littlun' claims to have seen a 'snake-thing'. The beast becomes real when Jack and Ralph find the dead body of the parachutist on the mountain: 'the creature lifted its head' - Jack and the hunters manipulate the boys' fear of the beast for their own advantage. Jack continues to suggest that the beast exists and, by manipulating the boys, Jack gains power over them and turns them against Ralph - Simon realises that the beast is not necessarily something that exists on the island: 'maybe it's only us'. He believes that it already exists inside each boy's mind and soul, the capacity for savagery and evil that slowly takes over them - the boys' behaviour is what brings the Lord of the Flies into existence; the more savagely the boys act, the more real the beast seems to become. By the end of the novel, the boys are leaving it sacrifices and worshipping it like a god - when the boys are finally rescued from the island, their experience has detrimentally changed them, and many aspects of the humanity in them have been destroyed, resulting in 'the end of innocence'. Also, it is significant that the boys are rescued by a naval vessel, showing that their experiences of being separated from adults have mirrored the breakdown of civilised behaviour in the rest of the world. Relationships between text and context (AO3): - Golding used the novel to explore the nature of evil in mankind. He was influenced by his experiences of the brutality of the Second World War - the beast, to which the title refers, is used symbolically to represent the way some authoritarian governments instil fear into their people by using threats and the suggestion that society will break down without control - unlike the isolated nature of Coral Island in R M Ballantyne's novel, which is described as a peaceful paradise, the island in <i>Lord of the Flies</i> presents a place of chaos and violence - the sadistic nature of the boys, particularly Roger, reflects the potential for violence in human nature. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
23 Anita and Me	The indicative content is not prescriptive. Reward responses that explain how Nanima is important in Anita and Me. Responses may include: Interpretation of the text (AO1): - Nanima is important because she is Meena's grandmother, a confident and independent woman who lives in India and comes to visit Tollington. Despite only speaking Punjabi, she and Meena seem to understand each other through 'a language called Grunt'. She helps Meena to learn Punjabi - she is not judgemental and has a close connection with Meena, importantly accepting her for who she is. She affectionately calls Meena 'junglee', a wild child, implying she approves of her rebellious character. This acceptance helps to calm Meena down - Nanima has a positive impact on everyone she meets and is received with 'reverence and adoration'. Despite being unable to speak English, she befriends Mr Worrall: 'getting on like a house on fire' - as an important figure in her life, Meena appreciates her Nanima, who she describes as her soulmate. When they are out in Tollington, Meena wants to protect Nanima from the residents who she worries will make fun of Nanima. Meena is very defensive and falsely accuses Mr Ormerod of short-changing Nanima: 'You cheated my Nanima' - she is a talented teller of colourful stories about India that help to develop Meena's sense of identity: 'Most of all I enjoyed her stories'. Importantly, she helps Meena to appreciate her heritage and to see India as a country 'bursting with excitement, drama and passion' Nanima is a good judge of character and remains 'singularly ... unimpressed' by Anita, who she perceives as a bad influence on Meena. She becomes an important support for Meena's mother after Sunil is born, relieving the strain on Mama: 'Nanima ... finally cut the umbilical cord'. Relationships between text and context (AO3): - Nanima presents a different cultural way of living. Her blessing of the family and friends on her arrival in Tollington illustrates how Indian cultural heritage is set against the English lifestyle in the 1960s - Tollington is a predominantly white working-class village, where the women play a significant role in running the home. Nanima illustrates how women from two different cultures have similar responsibilities; she has come to England to help run her daughter's home - in 1960s Britain, it was more unusual to find people from ethnic minorities in towns and villages. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
24 Anita and Me	The indicative content is not prescriptive. Reward responses that explore the ways prejudice is significant in the novel. Responses may include: Interpretation of text (AO1): • Meena's first experience of prejudice is when her mother asks another woman to reverse her car and Meena's mother is called racist slurs by the elderly woman. This is significant because it is one of the first times Meena is exposed to direct racial prejudice and she is unsure how to react significantly, from an early age, Meena sees herself as being different because of her race. As • Meena matures she begins to become more aware of racial prejudice. Sam Lowbridge's racist outburst at the fête makes Meena feel that she has been 'punched in the stomach' • Sam's later comment that he meant only 'the others' shows his lack of ability to understand how much racism affects people. He does not recognise that his offensive comments and actions will be considered repulsive by anyone from a different race. Sam voices his prejudiced views when yelling offensive comments into a TV camera • Rajesh Bhatra, the bank manager, is viciously attacked by Sam. Here we see that Sam's prejudice turns to violence. Sam has taken a dislike to Rajesh because he has worked hard and become successful in life. Significantly, Anita boasts to Sherrie about Sam's racist attack, showing how prejudiced she is too • 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 Meena • prejudiced views are voiced by Meena's Aunties and Uncles, who are mildly racist about the English when they comment that, 'They don't like bathing, and when they do, they sit in their own dirty water instead of showering'. Relationships between text and context (AO3): • prejudice is demonstrated against the small, recently-arrived Punjabi community. In 1960s Britain, it was more unusual to find people from ethnic minorities in towns and villages. The Kumars face the challenge of living in a community that tolerates and, at times, promotes racial prejudice • 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 • the setting of the novel is important as it reflects the rapidly changing nature of life and prejudice around Wolverhampton in the 1960s. Meena lives in the fictional village of Tollington, the 'jewel of the Black Country'. The Kumars have come to Tollington for a better life and in the hope that Meena would have a grammar school education • the Partition of India and Pakistan in 1947 is the background to Meena's family's move to Tollington from Lahore. Meena and her family are among very few Punjabi inhabitants of Tollington. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
25 The Woman in Black	The indicative content is not prescriptive. Reward responses that explore the significance of Samuel Daily in the novel. Responses may include: Interpretation of text (AO1): - Samuel Daily is significant because he offers Arthur Kipps his support and cares for his welfare whilst Kipps is in Crythin Gifford. Daily is described as a 'country bumpkin' but is 'well enough spoken'; he is successful and not embarrassed by his wealth. Kipps first meets Daily on his 'tedious' train journey to Crythin Gifford - Daily is described as 'a big man, with a beefy face and huge, raw-looking hands, well enough spoken but with an odd accent'. Kipps thinks he must be in his fifties and observes that his clothes are of good quality. Daily is a pleasant man, significantly providing Kipps with some information about Crythin Gifford before they arrive there. Despite its isolation, Daily says that 'everything [is] hospitable enough' and that he will be happy to drop Kipps off at the Gifford Arms - Daily's wealth is evident as Kipps comments that Daily's car is 'as shining, capacious and plush a vehicle as I had travelled in in my life'. Daily gives Kipps his card and significantly offers his assistance should it be required: 'Should you need anyone ...' - Daily offers Kipps advice about his work at Eel Marsh House: 'you're a fool if you go on with it' - although Kipps initially dismisses Daily, he significantly becomes Kipps' greatest ally. He is loyal and keeps an eye out for Kipps even when he is unaware that he needs watching over. When Kipps tells him that he is going to spend a night at Eel Marsh House, Daily does not dissuade him but lends him Spider, his dog, to keep him company - after Kipps' experiences at Eel Marsh House, it is Daily who comes to his rescue. When Kipps is at his lowest, Daily is his saviour: 'I found myself lying, propped up on the couch in the morning room, with the large, red, concerned face of Mr Samuel Daily looming over me' - Daily is significant because he acts as Arthur's emotional support and lifeline and, after Arthur's return to London, Samuel Daily becomes godfather to Kipps' son, Joseph, and visits often. Relationships between text and context (AO3): - the story is in the form of the classic Gothic ghost story genre, in which the narrator is drawn into the narrative and is influenced by the supernatural events - Samuel Daily provides a rational voice. The late Victorian period was a time of rational thought and scientific attitudes; however, superstitions and the fear of ghosts still exerted a powerful influence, particularly in a remote village community - Samuel Daily represents an element of Gothic convention as he is an important member of a remote village community in which there is an unspoken understanding about past events, not shared by outsiders such as Kipps the historical setting is not precise but suggests the changes around the turn of the 19th to 20th century: Samuel has a 'shining, capacious and plush' car and travels by steam train. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number 26	Indicative content
The Woman in Black	The indicative content is not prescriptive. Reward responses that explore how settings are important in <i>The Woman in Black</i>. Responses may include: Interpretation of text (AO1): - the setting of the train journey to Crythin Gifford is important, as Arthur Kipps meets Samuel Daily and learns a little about the village before he arrives there - Crythin Gifford is an isolated coastal town, where the residents are reluctant to engage with strangers. Kipps stays at the Gifford Arms - at Mrs Drablow's funeral, the church and graveyard are important because this is where Kipps' first sees the woman dressed in black. When Kipps tells Mr Jerome about what he has seen, Jerome is visibly shaken and says he did not see anyone - the Nine Lives Causeway is an important setting as it creates mystery and suspense. The caretaker, Keckwick, takes Kipps on a pony and trap across the marsh. Later, when at Eel Marsh House, Kipps believes he can hear a pony and trap, and a child screaming. The swirling mists over the marshes suggest a gloomy atmosphere - Eel Marsh House is a very important setting. It is a large, forbidding haunted house, now in a state of disrepair. Eel Marsh House with its 'ancient chapel' and graveyard, set away from other residents, mirrors the strange and reclusive nature of Alice Drablow. The house is cut off from the mainland when the causeway is mostly inaccessible - the nursery in Eel Marsh House makes Kipps increasingly afraid. After the door mysteriously opens, he discovers a room full of toys and a rocking chair that is in motion. Kipps later learns that the child who died was Jennet Humfrye's son, and a curse is associated with seeing her ghost; she is the woman in black. She continues to torment Kipps all the while he remains in Crythin Gifford and after he has left the village - Monk's Piece, where the novel opens, is important as a contrast, a completely different, idyllic setting: a 'tiny hamlet ... tucked snugly into a bend of the river below, white walls basking in the afternoon sunshine'. Relationships between text and context (AO3): - the historical setting is not precise but suggests the period is possibly late 19th or early 20th century, as there are references to Daily's car, pony and trap and steam train - nature is presented as a powerful force that can overwhelm people and buildings - written in the 20th century, the novel recreates the conventions of the Victorian Gothic genre through the use of isolated locations, mysterious characters and the gradual revealing of key elements in the story - the remote nature of the village and Eel Marsh House reflects the widening disparity of the industrial towns of Victorian Britain and the less affluent countryside communities. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
27 Coram Boy	The indicative content is not prescriptive. Reward responses that explore how Aaron is presented in the novel. Responses may include: Interpretation of text (AO1): • although his story begins halfway through the novel when he is eight years old, Aaron acts as the link between many of the characters and the different time periods. As the illegitimate son of Melissa and Alexander, Aaron is completely unaware of his parentage and background until the end of the novel when they are reunited. Aaron says to Mr Ashbrook: 'I think I'm your son' • when his life is threatened by Otis Gardiner/the Coram man/Mr Gaddarn, who demands that Meshak/Mish 'take the baby and bury it', Aaron's rescue by Meshak/Mish, who considers himself Aaron's 'guardian angel', is significant for the light it throws on the relationship between them. Meshak/Mish is prepared to risk everything, even the wrath of his father, to take Aaron to the Coram Hospital, which will provide a safe home, an education and the opportunity to be apprenticed to a cabinet maker • the mystery of the true identity of Aaron is important, as it can only be explained by the 'locket on a ribbon' and an embroidered christening robe with the 'initials AA and the crest of a swan', which were on him when he arrived at the hospital. It is only Meshak/Mish who knows Aaron's true identity • although they are from different backgrounds, Aaron's close relationship with Toby is significant as they are 'such good friends' and Aaron plans to 'buy a big, big house' when he is rich and live with Toby. Although they are eventually apprenticed to different households, they remain in contact and Aaron tries to visit Toby as often as possible • despite the demanding life at the 'strict, solemn hospital', where he is expected to carry out work in the fields, clearing stones from among the furrows and collecting vegetables for the kitchen, Aaron is also able to sing hymns in the church where he 'loved singing the syllables'. His love of music and the 'intervention of Mr Handel' lead to Aaron's meeting Alexander Ashbrook • Aaron's innocent reliance on Meshak/Mish, whom he 'had always trusted', places Aaron's life at risk. When Mrs Lynch recognises Meshak/Mish and demands to know 'what happened to the child?', he acts recklessly by abducting Aaron and running away to London, because he is afraid that they will take Aaron away from him. Aaron begins to question who the Ashbrook family are and why he is important to them • as the son of Alexander Ashbrook, Aaron poses an important risk to Mr Gaddarn's identity. It results in Mr Gaddarn's throwing Aaron on 'the long voyage across the Atlantic to America' to be a slave. It is Aaron's bravery, when he tries to save Toby from drowning in 'the green, green ocean', that results in Aaron's escaping the ship and returning to Ashbrook House and his parents. Relationships between text and context (AO3): • the Coram Hospital was a children's home established for the 'education and maintenance of exposed and deserted young children'. By the time they left, children were able to read and write and obtain work within the community • the novel reflects how if women become pregnant without being married it could bring disgrace to their family. Melissa has to give up Aaron to avoid scandal • the novel highlights the way men, such as Mr Gaddarn, made large profits from the slave trade through the sale of children from orphanages and workhouses. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
28 Coram Boy	The indicative content is not prescriptive. Reward responses that explore how family is important in <i>Coram Boy</i>. Responses may include: Interpretation of text (AO1): - family is important throughout the novel and the concept of family is both biological, such as the Ashbrook family relationships, and those families that are chosen, such as the relationship that develops between Aaron and Meshak/Mish - Lord and Lady Ashbrook have four children, Alexander, Isobel, Edward and Alice. They are important as they illustrate the social divide - Alexander Ashbrook is a student at Gloucester Cathedral. His best friend, Thomas Ledbury, is from a poorer family. The Ledbury family's lack of money is important as it means that Thomas does not have the same luxuries as Alexander. When Alexander invites Thomas to stay for the holidays, Thomas is anxious about his visit as he considers rich people 'far removed from him' - when Thomas sees Ashbrook House, he is horrified as he considers himself 'lower born than the servants themselves'. His family's lack of money to buy suitable clothing means that Thomas has to rely on his dead Uncle Martin's clothes to look presentable - Alexander wishes to pursue a career in music; however, his father will not allow it, as he believes his son must learn to run their estate. Later, they have a fierce argument and Alexander leaves home, which is important as it causes a serious family rift - the Ashbrook and Milcote families are important. Aaron is the illegitimate son of Alexander Ashbrook and Melissa Milcote. Alexander's father, Sir William Ashbrook, will not allow Alexander to marry Melissa as he believes that his son should marry someone of the same social class. Melissa's mother works for the Ashbrooks and she gives the baby, Aaron, to Otis Gardiner - Otis Gardiner is Meshak's father. He treats Meshak harshly and forces his son to assist him in his illegal trade of taking unwanted babies for a fee. The families of unwanted babies believe that - Gardiner takes the babies to orphanages, but often he allows them to die and makes Meshak bury the bodies. When Gardiner learns that he can profit even more from unwanted children, he becomes known as the Coram Man - Aaron is saved from certain death by Meshak and importantly he becomes like a father figure to Aaron. Meshak takes Aaron to the Coram Hospital. Meshak and Aaron form a close bond as the novel progresses - Alexander decides that it is time to heal the family rift and takes the Coram choir to perform at the Ashbrook estate. Relationships between text and context (AO3): - Captain Thomas Coram was a sea captain who used some of his wealth to set up the London Foundling Hospital (known as the Coram Hospital) in 1741 as a charity to look after abandoned children - Toby is initially raised by a freed slave and later taken in by Coram Hospital, highlighting the diverse backgrounds of the children within the institution - in the 18th century, women who became pregnant without being married brought disgrace on their families. If a child was born to an unmarried mother, giving it up for adoption or placing it in an orphanage were usually the only options available. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
29 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that explain how taking responsibility is important in Boys Don't Cry. Responses may include: Interpretation of text (AO1): - the theme of responsibility is shown through the choices, challenges and decisions made by Dante, Melanie and Tyler Bridgeman. Dante and Melanie are forced to make difficult decisions following an unplanned pregnancy - at only 17, Dante must take the responsibility of being a single father when Melanie leaves Emma with him: 'Dante, you're the dad'. As a result of having to bring up Emma, he faces the challenge of not being able to go to university, 'I withdrew my application', to become a journalist. Melanie also has the responsibility of coping as a teenage mother. When her mother throws her out for getting pregnant, she is unable to cope on her own and passes the challenge on to Dante - Dante has to learn how to cope and care for a baby and admits that it was exhausting, saying that 'it was the mental exhaustion of having to concentrate and pay attention every second' - by taking responsibility, Dante has the challenge of dealing with the bigoted attitudes of others when they discover he is a young single father: 'kids having kids', and is accused of living off benefits by the woman in the shop - Dante's father, Tyler Bridgeman, often referred to as Dad, is important as he shows how difficult it can be to cope as a widower with two teenage sons. Following the death of his wife from cervical cancer, he has to deal with the responsibilities of working full time, running a home and bringing up Dante and Adam: 'When she died, I wanted to die too' - Dad/Tyler Bridgeman is important as he exposes the emotional conflicts and responsibilities that can be faced by a parent. When he discovers that Dante is a father, he is unable to contain his anger, 'stupid bloody idiot', but he stands by him. Dante says 'dad had my back'. When Dante is visited by Veronica, the social worker, his father supports him and at the hospital he finally manages to admit how much he cares about Dante, 'I love you, son. Very much' - as the novel ends, the closeness of his family, especially Emma, seems to have helped Adam to overcome his fears and take responsibility: 'he did something I hadn't seen in a long, long time. He started laughing too'. Relationships between text and context (AO3): - the novel explores the difficulties, sacrifices and responsibilities faced by many single parents such as Dad/Tyler Bridgeman and Dante, who have to bring up children whilst coping with various societal pressures and perhaps giving up educational opportunities - the novel deals with the challenges faced by families who suffer the loss of a loved one from cancer - the title suggests that society expects boys to step up and take responsibility for their actions. When Dante asks 'So what am I supposed to do?' his father tells him, 'You take a deep breath, you grow up and you man up'. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Question Number	Indicative content
30 Boys Don't Cry	The indicative content is not prescriptive. Reward responses that explore the relationship between Dante and his father, Tyler Bridgeman, in the novel. Responses may include: Interpretation of text (AO1): - Dante's relationship with his father, Tyler Bridgeman, demonstrates the difficulties faced by some teenage children and their parents. At first, their relationship is volatile and Dante accuses Dad/Tyler of not being able to 'show just a little more enthusiasm'. Dad claims that he 'never worried about [Dante]' as he thought Dante had more sense than his brother - initially, Dante believes that Dad does not care for him and that his brother, Adam, is the favourite: 'The answer was simple. Adam was wanted. I wasn't'. When Dante receives his exam results, Dad appears indifferent, 'So you managed to pass, did you?', and Dante accuses Dad of never praising him as Dante feels nothing he did was ever good enough - their relationship is significant in demonstrating the problems some fathers have communicating with their sons. Having grown up in an era when 'boys don't cry' or express their feelings, Dante's Dad does not agree with the 'talk-about-our-feelings-every-two-seconds' approach. The high expectations of Dante's Dad creates conflict between the two of them and sometimes Dad can appear heartless: 'You've let me down' - the relationship becomes confrontational when Dante reveals that he is a father. Dad calls him an 'idiot'; he had always considered Dante 'the sensible one'. Despite his initial anger, Dante's Dad supports Dante in raising Emma, buying 'baby clothes, baby booties, baby wipes' and giving him advice on being a parent - the attack on Adam brings about a change in the relationship between Dante and Dad. At first, Dad is angry with Dante as he was 'supposed to look out' for his younger brother. However, once Aunt Jackie intervenes and reminds him that Dante needs 'kind words', Dad starts to express how Dante is one of the only things in his life 'he has ever cared about' - their volatile and confrontational relationship re-emerges when Dante discovers that Dad married his mum when she was pregnant with him. He is convinced that Dad blames him for ruining his life: 'I was your biggest mistake' - the arrival of Emma helps to bring Dante and Dad together: 'we were a family and we were together'. At the end of the novel, Dante and Dad's relationship becomes more open and honest and Dad explains how he has always been trying to protect Dante: 'I didn't want you to make my mistakes'. Relationships between text and context (AO3): - single-parent families in the UK are far more commonly accepted in the 21st century and make up a significant percentage of families with dependent children - the novel explores what it means to be masculine in a modern society. Even now, there may be evidence that some men find it difficult to express their feelings and are more reluctant to show emotion - the Bridgeman family represents a modern single-parent family that has to cope with emotional, societal and financial problems. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.

Section B

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

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	0	Norewardable material.
Level 1	1–6	• The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown.
Level 3	13–19	• There is some comment on the relationship between text and context. • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts.
Level 4	20–26	• There is relevant comment on the relationship between text and context. • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.
Level 5	27–32	• There is an assured personal response showing a high level of engagement with the text and discerning choice of references to the text. There is detailed awareness of the relationship between text and context. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

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