

Question Number	Indicative content	
<b>3(a) Romeo and Juliet</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Juliet.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Juliet demonstrates her fear at the prospect of taking the potion. The use of alliteration: 'faint cold fear ... freezes' and her frequent use of questions convey her anxiety: 'Shall I be married then tomorrow morning?'</li> <li>the closeness of Juliet's relationship with her nurse and how she relies on her for support and guidance are shown when Juliet considers calling her back to 'comfort' her</li> <li>the use of stage directions: 'taking out her knife', 'placing the knife ... by her bed' illustrates Juliet's courage and her determination not to marry Paris. If the potion does not work, she is still prepared to kill herself</li> <li>the repetition of 'what if' and 'how if' suggests Juliet still has doubts; she is unsure whether to trust the Friar as he might be trying to poison her to avoid marrying her for a second time: 'hath ministered to have me dead'</li> <li>Juliet uses personification to describe the tomb and how its 'foul mouth' does not breathe in any 'healthsome air', to mirror her horror at the thought of being suffocated in the tomb. The language links to the theme of nightmares and horror: 'terror', 'festering', 'shroud'</li> <li>exclamatives illustrate how Juliet is terrified by the fear of dying: 'Nurse!', 'There's a fearful point!' 'Alack, alack!'</li> </ul> <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>
Question Number	Indicative content	
<b>3(b) Romeo and Juliet</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of fate elsewhere in the play.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>the Prologue introduces the ill-fated relationship between Romeo and Juliet who are described as 'a pair of star-crossed lovers' whose love is 'death-marked'</li> <li>Romeo's encounter with a Capulet servant enables Romeo to attend the Capulet feast, and to meet Juliet. It is fate that makes this encounter possible. Romeo claims it is his 'fortune' to have read the invitation</li> <li>Friar Lawrence warns Romeo that people's impulsive actions often have very negative and destructive consequences. This warning suggests that Romeo's fate is already predetermined</li> <li>Romeo and Juliet constantly see omens. Romeo thinks something is 'hanging in the stars' and when he believes that Juliet is dead, he cries out, 'Then I defy you, stars', suggesting that the love between Romeo and Juliet is in opposition to the decrees of destiny</li> <li>after being stabbed, Mercutio yells out in anger, 'a plague o' both your houses'. His curse acts as a reminder that the tragedy is fated by other people's actions</li> <li>fate intervenes so that a plague prevents Friar John from delivering Friar</li> </ul>	

- fate intervenes so that a plague prevents Friar John from delivering Friar Lawrence's letter to Romeo and as a result Romeo buys the poison to kill himself. The tragic timing of Romeo's suicide and Juliet's awakening are indications of fate that bring about the young lovers' deaths.

**Relationships between text and context (AO3):**

- many Elizabethans believed in predestination, the idea that your fate was determined in the stars. Some families often consulted astrologers for predictions and horoscopes before a marriage or when travelling
- maintaining status and power would have had a dramatic impact on the fate of marriages between families
- civil disobedience between families would be seen as a threat to the stability of Elizabethan society.

Reward all valid points.

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

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

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

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Question Number	Indicative content
<p><b>7</b></p> <p><b>An Inspector Calls</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how the chain of events is important in the play.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>the chain of events resulting in Eva's/Daisy's death is important as it highlights how the actions of the Birling family and Gerald are all connected. The Inspector establishes the links in an attempt to make the family: accept their responsibilities, show remorse for their actions and hopefully change the way they behave towards other people as they are all 'intertwined with [their] lives'</li> <li>the initial link in the chain is important in conveying the true nature of Mr Birling and his bigoted attitude. The Inspector establishes Mr Birling's connection to Eva/Daisy and how he fired her for being one of the strike leaders protesting for 'higher wages'. Although his behaviour is challenged by the Inspector, Mr Birling cannot see how Eva's/Daisy's death has anything to do with him. He is more concerned with his own reputation and how 'there'll be a public scandal'</li> <li>Mr Birling's dismissal of Eva/Daisy leads to her getting a job at Milwards, thereby creating the link to Sheila. Her involvement with Eva/Daisy is important as it demonstrates how abusing one's social and financial position can be devastating for others. As an account holder at Milwards, Sheila uses her influence, 'I went to the manager', and 'compelled them to discharge her', because Sheila considered Eva/Daisy 'very impertinent'</li> <li>Eva's/Daisy's dismissal from Milwards acts as the link to Gerald. His affair with her is important as it illustrates the self-centred attitudes of an upper-class man. Despite his initially good intentions as a 'wonderful Fairy Prince', and his rescue of Eva/Daisy from the 'notorious womanizer', Alderman Meggarty, Gerald takes advantage of Eva/Daisy and keeps her as his mistress. He arranges for her to stay in a friend's rooms and gives her money but terminates the relationship without a second thought when it suits him</li> <li>Mrs Birling's link in the chain is because of Eric's involvement with Eva/Daisy. When Eva/Daisy needs support, Mrs Birling as 'a prominent member' of the Brumley Women's Charity Organisation, refuses her help partly because Eva/Daisy inadvertently uses Mrs Birling's own name. Her link in Eva's/Daisy's death is important as it illustrates Mrs Birling's unsympathetic feelings for 'girls of that class'. She shows her snobbish attitude by suggesting that Eva/Daisy was claiming 'elaborate fine feelings and scruples'</li> <li>the final link in the chain is important in presenting the consequences of immoral behaviour and how excessive drinking can have serious repercussions. Eric's 'silly and wild' behaviour results in him abusing Eva/Daisy and getting her pregnant, 'she was going to have a baby'. Because Eva/Daisy did not want to marry Eric, she had no other option but to seek help at Mrs Birling's committee, thereby creating the link between Eric and his mother</li> <li>the methods used by the Inspector to investigate Eva's/Daisy's suicide are important in creating the links between each event. He deliberately refrains from showing the photograph to more than one person at a time and insists on following 'One line of enquiry at a time'. He regularly repeats the involvement of each member of the family to demonstrate how the Birlings and Gerald are all intertwined and 'responsible for each other'.</li> </ul>
	<p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>the play demonstrates how a poor working-class woman like Eva/Daisy is seen as cheap labour. Because of her social position, she is exploited by the Birlings and Gerald</li> <li>Mr Birling's attitude reflects the often selfish attitudes within a capitalist economy in which wealth, status and influence are concentrated in a small portion of the population</li> <li>Gerald's behaviour mirrors that of many wealthy men towards women within a patriarchal society. The way Gerald keeps Eva/Daisy as a mistress and his engagement to Sheila illustrates the differences in gender, money and class.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level	Mark	Descriptor
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Level	Mark	Descriptor
		<b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Little awareness of relevant contexts is shown.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>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.</li> <li>There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>Some awareness of relevant contexts is shown.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	13–19	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>Sound comment is offered on relevant contexts.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	20–26	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>Sustained comment is offered on relevant contexts.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	27–32	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>The understanding of relevant contexts is excellent.</li> <li>Understanding of the relationship between text and context is</li> </ul>

#### AO4 Mark Scheme

Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>threshold performance</b> -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.
<b>Level 2</b>	3–5	<b>intermediate performance</b> -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.
<b>Level 3</b>	6–8	<b>high performance</b> -in the context of the Level of Demand of the question.

		<p>high performance in the content of the level of demands of the question.</p> <p>Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>
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