



Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCSE (9 -1)
In 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 last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

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 fulfill the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfills 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 7–22	16		16	8	40

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">• 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	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Macbeth and the witches, together with the apparitions they summoned.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Macbeth’s use of imperatives: ‘Tell me’, ‘I conjure you’ and the repetition of ‘answer me’, to reflect his desperation to know the future and how he considers that the witches hold the answer • how the witches also use imperative commands to show they are equal to or have control over Macbeth: ‘Speak’, ‘Demand’, ‘Hear his speech, but say nought’ • how Macbeth is aware of the power the witches have and lists the damage they can do: ‘Though you untie the winds’, ‘Though castles topple’, which suggests he has respect for them • the way the witches give Macbeth options to learn about his future: ‘Say, if thou’dst rather hear it from our mouths/Or from our masters’ • Macbeth shows his gratitude for the predictions/warnings he hears from the apparitions conjured by the witches: ‘for thy good caution, thanks’ • how Macbeth believes and trusts in what the witches’ apparitions tell him: ‘Thou hast harped my fear aright’. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>1 (b) Macbeth</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of control elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of the text (AO1):</p> <ul style="list-style-type: none"> • the presentation of Macbeth as a powerful leader, who is able to control and command an army even when outnumbered by the enemy • the witches appear to have control over Macbeth and manipulate him throughout the play • Lady Macbeth controls her husband by planning the murder of Duncan: 'Leave all the rest to me' • Duncan has control over who is appointed as his successor to the throne: 'whom we name hereafter/The Prince of Cumberland' • Macbeth controls the murders of Banquo and Macduff's family • at the end of the play, Macbeth believes he is invincible and can control the outcome of the battle. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • the use of the witches to control Macbeth's actions would have been seen by the audience as a bad omen, something they would have attributed to effects in the world around them: a failed crop, a dying child or a disease • the role of women during Shakespeare's time was generally seen as submissive in what was a patriarchal society. Lady Macbeth's control of Macbeth would have been perceived as unusual • inciting the murder of a king went against the belief that kings were appointed by God: 'Divine Right of Kings' and the superstition associated with regicide. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Question Number	Indicative content	
<p>2(a) The Tempest</p>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Miranda's reactions to the storm.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • how Miranda fears for the safety of the passengers; the repetition of 'O' and the use of exclamatory sentences convey her helplessness • how she shows empathy for their situation: 'I have suffered/With those that I saw suffer' and the adjective to describe them as 'Poor' souls • the way Miranda pleads with her father to 'allay' the 'wild waters', suggesting she knows it is his fault and that he has used magic to conjure up the storm • the desire to be able to control what is happening: 'Had I been any god of power,' so she would be able to stop the ship from sinking • the use of short sentences to mirror the panic and concern Miranda has for the shipwreck. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
2(b) The Tempest	<p>The indicative content is not prescriptive. Reward responses that consider the importance of magic elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the way Prospero uses his magic to take control of the island: imprisoning Sycorax in a tree; reducing Caliban to a subservient role and controlling Ariel • Prospero’s use of magic to fulfil his plans and seek revenge on his brother, Antonio • Prospero’s use of magic to enslave Ferdinand, making it difficult for Ferdinand to win Miranda’s affection • how Prospero uses magic through spirits, especially Ariel, to create illusions and entertainment. He plays tricks on the other characters to make everyone except Antonio and Sebastian fall asleep • how Prospero promises to give up his ‘Art’ at the end of the play, once his plans are complete. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • in Shakespeare’s England education was limited and science had not yet established itself as a system for explaining unusual occurrences. People believed things that could not be explained were either magical or supernatural • Prospero’s desire for retribution and his use of magic to re-establish justice by restoring himself to power; this reflects the fears about any instability in England and Europe with regard to the royal succession • <i>The Tempest</i> is considered the last play written entirely by Shakespeare. The character of Prospero is said to represent Shakespeare himself, with his ‘Art’ as his plays. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Question Number	Indicative content	
3(a) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Tybalt and Mercutio.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • how Mercutio shows a lack of concern for the approaching Tybalt and dismisses Benvolio’s comment with a scornful oath: ‘By my heel, I care not’ • Tybalt’s initial show of respect, through the use of titles: ‘Gentlemen’ and ‘sir’, which is quickly changed to one of aggression: ‘You shall find me apt enough’, when Mercutio confronts him • Mercutio’s use of interrogatives: ‘And but a word with one of us?’ , ‘Could you not take some occasion without giving?’ to provoke and antagonise Tybalt • the use of an oath by Mercutio: ‘Zounds’ to convey his anger at Tybalt and his stubbornness: ‘I will not budge for no man’s pleasure’ • how Mercutio is insulted by the way Tybalt calls Romeo ‘my man’ as if he is a servant, and how Mercutio would rather be ‘hanged’ if he were to be associated with the house of Capulet • how Mercutio is ready to fight Tybalt: ‘Here’s <i>my</i> fiddlestick’, the emphasis on the pronoun illustrating his personal dislike of Tybalt. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>3(b) Romeo and Juliet</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of family honour elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the way the Chorus introduces us to the central theme of <i>Romeo and Juliet</i> and how the play is about domestic conflict: 'Two households, both alike in dignity... from ancient grudge', emphasises the importance of family honour • how both the Capulets and Montagues consider family honour as an important part of life; this is illustrated by the regular brawls that disturb the public peace • the enmity between the families, and the emphasis placed on loyalty and honour to kin, and how these combine to create a conflict for Romeo and Juliet, who rebel against their families • the way Lord Capulet arranges the marriage of Juliet to Paris emphasises the importance of family reputation and honour. By marrying her to Paris, he is potentially increasing the family's status • the way Shakespeare emphasises the importance of family honour in how Romeo is willing to give up his name for Juliet: 'I never will be Romeo', and how, because of the family feud, Juliet is concerned about his safety when he returns to see her: 'If they do see thee they will murder thee'. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • Shakespeare's audience would have associated Italy with violent passions: a place where a strong sense of family honour could often lead to feuding and acts of revenge • negative effects of conflicting families seeking revenge was a powerful threat to the stability of Elizabethan society • arranged marriages were commonplace, especially for wealthy families; children were used as pawns in enriching social and economic positions – Paris is a close kinsman of the prince. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Question Number	Indicative content	
<p>4(a) Much Ado About Nothing</p>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Borachio.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the way Borachio appears a respectful character, through the use of courtesies when speaking to Don John: 'my lord' and 'your lordship', to win his support • how Borachio is the mastermind behind the plan to convince Claudio that Hero has been unfaithful, through his confident tone: 'I can cross it' • how he appears cunning and confident about the outcome of his plan and how he feels nobody will suspect him: 'but so covertly that no dishonesty shall appear in me' • how he shows no concern for Hero's reputation and uses derogatory language to refer to her as 'a contaminated stale' • Borachio's use of imperatives and interrogatives: 'Go you', 'Go, then', 'Tell them', 'Look you for any other issue?', illustrate his control over Don John • how Borachio lists all the reasons for his plans: 'to misuse the Prince, to vex Claudio, to undo Hero and kill Leonato', conveying a manipulative side to his character. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – A02 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>4(b) Much Ado About Nothing</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of deceit elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • how Don Pedro takes it upon himself to woo Hero on behalf of Claudio. However, at the prompting of Don John, Claudio begins to mistrust Don Pedro, thinking he has been deceived • how Claudio and Don Pedro are deceived about Hero's reputation, which results in her disgrace and humiliation: 'rotten orange' • how Hero is advised by the Friar to deceive Claudio by feigning her own death • the deception of Claudio by Leonato into marrying his 'niece' • deceit is presented as positive when Beatrice and Benedick are deceived into thinking that each loves the other. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • Claudio's willingness to marry an unknown woman whom he does not love illustrates the importance of marriage for status rather than affection. Claudio appears to care more about gaining favour with Leonato than marrying for love • women like Hero were expected to marry for political, financial and dynastic reasons • the deception of Claudio explores how a woman's reputation was, for women of a higher social standing, based upon her virginity and chaste behaviour. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Question Number	Indicative content	
5(a) Twelfth Night	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Malvolio and Feste.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the way Feste pretends to be 'Sir Topas the curate' and calls Malvolio names to torment him, treating him as though he were mad: 'the lunatic' • the way Malvolio is pleased to hear the voice of the man he thinks is Sir Topas and his repetition of 'Sir Topas' and 'good Sir Topas' to show his trust in him • how Malvolio pleads with Sir Topas to help him and get a message to Olivia: 'go to my lady', seeing Sir Topas (Feste) as a friend • how Feste uses language associated with hell and evil to torment Malvolio into thinking he is mad: 'thou dishonest Satan!' • how Feste uses similes mischievously to deceive Malvolio into thinking the room is well lit: 'it hath bay windows transparent as barricadoes', 'the clerestories... are as lustrous as ebony' • Malvolio's ignorance of Feste's tricks: 'this house is dark', making him appear foolish and a foil for Feste's jokes • the use of short sentences and insulting language by Feste to convey a slightly vindictive nature: 'Madman, thou errest'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
5(b) Twelfth Night	<p>The indicative content is not prescriptive. Reward responses that consider the importance of confusion elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the play being a romantic comedy has confusion of love and suffering for many of the characters, which is a central theme in the play. Viola, disguised as a man, falls in love with Orsino; Olivia falls in love with Viola, thinking she is Cesario • how Maria uses a letter to confuse the ambitious Malvolio, who wishes to rise out of his social status and marry Olivia and how he behaves strangely by wearing 'yellow stockings' • Sir Andrew's letter to Cesario demanding a duel causes confusion as it is not taken seriously; Sir Toby does not deliver the letter • Malvolio's letter is successful in undoing the confusion caused by Maria's forged letter and in freeing Malvolio from his imprisonment • how Sebastian is mistaken for Viola (dressed as Cesario) by Sir Toby and Sir Andrew, and then by Olivia • Antonio is confused about Viola, whom he mistakes for Sebastian; Antonio thinks his friend has betrayed him when Viola claims not to know him and causes others to think that he has gone mad. <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> • the title of the play 'Twelfth Night' represented the period for 'Yuletide revels', a time when it was traditional to play tricks on other people and for overindulgence of pleasures, such as drinking and overeating • traditional hierarchies during the festive period of master and servant were temporarily overturned. Twelfth Night marked the end of the Christmas period and was a signal that the confusion would come to an end and the traditional hierarchies would be restored • the gender confusion challenged the role of women in society, who were expected to be under the protection of the males of their household. A noblewoman would not damage her reputation by marrying a man of lower status. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Question Number	Indicative content	
6(a) The Merchant of Venice	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Shylock's feelings.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • how Shylock is reluctant to dine with Antonio and Bassanio and his use of questions to show his concern: 'But wherefore should I go?' • the hatred Shylock feels for 'The prodigal Christian' and the displeasure in his situation is shown through his choice of words: 'hate', 'loath', 'foppery' • how Shylock knows he is being deceived: 'They flatter me' • Shylock's worry over his premonitions: 'ill a-brewing... I did dream of money-bags tonight' • despite Lancelot urging him to go, he is still reluctant: 'I have no mind of feasting forth tonight', the use of the fricative 'f' emphasising his displeasure • the use of short sentences to illustrate his resignation: 'But I will go'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 please refer to page 2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>6(b) The Merchant of Venice</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of making choices elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • how Antonio chooses to put himself at risk for the love of his friend • how Antonio has chosen to invest all his money in ships and is in danger of losing everything: 'my ships have all/miscarried' • Antonio's life is threatened by opting to take out a bond with Shylock, with the penalty being 'a pound of flesh' as payment • the choices Portia must make in the selection of a husband by the game of 'caskets' and how she compares it to a 'lottery' • Jessica chooses to steal Shylock's money in order to elope with Lorenzo, a Christian; by this choice, she risks her father's hatred and the loss of her inheritance • how Shylock is prepared to risk everything in court to get his revenge. By making this choice he will be forced to become a Christian and change his will. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • Venice as a centre of trade and lending and the choices that borrowing money presented • Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains • how women of status had little choice of husbands in a patriarchal society. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

In responses to the 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 2
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Level 2	5–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.