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INTERNATIONAL
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INTERNATIONAL GCSE
English Literature

9275/1 - Paper 1 Prose and Drama

Mark scheme

June 2018

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Statement of importance

International GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. International GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about International GCSE English Literature. It aims to do two things:
• to describe typical features of response in order to decide on a mark
• to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that International GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

The specification takes a skills-based approach to the study of International English Literature that is consistent across the genres. All three AOs follow the same weighting in each component. This coherent approach to the study of the subject means that AOs support learning rather than dominate it.

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

The mark scheme is constructed using six levels of attainment that span the whole range of ability at International GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has five marks available and five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the International GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

If a candidate does not address a defining feature of the task, this would be classed as a rubric infringement and the examiner would be required to make a judgement about the extent to which other skills can place the response in a particular level. Examiners will receive guidance on the most appropriate way of dealing with rubric infringements at the time of the examination.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Assessment objectives (AOs)

AO1	Understanding of, and engagement with, themes, ideas and contexts.
AO2	Analysis of how writers create meanings and effects.
AO3	Express informed, personal responses to literary texts, using appropriate terminology and coherent, accurate writing.

Paper 1 Questions 1–24 (30 marks – AO1=12, AO2=12, AO3=6)

AO1: Understanding of, and engagement with, themes, ideas and contexts - 40%
AO2: Analysis of how writers create meanings and effects - 40%
AO3: Express informed, personal responses to literary texts, using appropriate terminology, and coherent, accurate writing - 20%

Mark	AO	Typical features	How to arrive at a mark
Level 6 Convincing, critical analysis and exploration **26–30 marks**	AO1	• exploration of themes/ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task • judicious use of precise references to support interpretation(s).	**At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure. Convincing exploration of one or more theme/idea/perspective/contextual factor/interpretation. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.
	AO2	• analysis of writer's methods • exploration of effects of writer's methods on reader.	
	AO3	• critical, exploratory, conceptualised response to task and whole text.	
Level 5 Thoughtful, developed consideration **21–25 marks**	AO1	• thoughtful consideration of themes/ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task • apt references integrated into interpretation(s).	**At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form. Examination of themes/ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **At the bottom of the level,** a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.
	AO2	• examination of writer's methods • consideration of effects of writer's methods on reader.	
	AO3	• thoughtful, developed response to task and whole text.	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• clear understanding of themes/ideas/perspectives/ contextual factors shown by specific links between context/text/task
• effective use of references to support explanation.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods. Clear understanding of themes/ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• clear explanation of writer’s methods
• understanding of effects of writer’s methods on reader.</td></tr>
<tr><td>AO3</td><td>• clear, explained response to task and whole text.</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• some understanding of implicit themes/ideas/ perspectives/contextual factors shown by links between context/text/task
• references used to support a range of relevant comments.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods. Explanation of some relevant ideas/contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• explained/relevant comments on writer’s methods
• identification of effects of writer’s methods on reader.</td></tr>
<tr><td>AO3</td><td>• some explained response to task and whole text.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• some awareness of implicit themes/ideas/contextual factors
• comments on references.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer. Awareness of some contextual factors.

At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• identification of writers' methods
• comments on effects of methods on reader.</td></tr>
<tr><td>AO3</td><td>• supported response to task and text.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• simple comment on explicit ideas/contextual factors
• reference to relevant details.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• awareness of writer making deliberate choices
• simple comment on effect.</td></tr>
<tr><td>AO3</td><td>• simple comments relevant to task and text.</td></tr>
<tr><td>0 marks</td><td colspan="3">nothing worthy of credit/nothing written</td></tr>
</table>

Section A: Prose

0 1 **Charles Dickens: *Great Expectations***

Starting with this extract, explore how Dickens presents the character of Miss Havisham in *Great Expectations*.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- what Miss Havisham is like in this extract
- Pip's assumption that Miss Havisham is his benefactor and the effect this has on him
- the details of Miss Havisham's past that Pip discovers later in the novel
- Miss Havisham's eventual death in the fire.

AO2
- use of Pip as narrator so Miss Havisham is seen through the eyes of a child at the start of the novel
- how the reader's view of her changes as the narrator matures
- gothic imagery and language in this extract and elsewhere eg references to skeleton and waxwork
- foreshadowing of Miss Havisham's death in the novel
- structure – reader meets Miss Havisham and forms initial impression which might then be revised when her history is revealed.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 2 **Charles Dickens: *Great Expectations***

Write about how Dickens presents crime and punishment in *Great Expectations*.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Magwitch at start of novel and his return later on
- details of Compeyson's crime and effect of this on other characters in the novel
- formal system of punishment eg hulks; deportation; references to hanging
- Orlick's attacks on Pip and Mrs Joe.

AO2
- use of Pip as narrator to highlight cruelty of Magwitch's treatment
- use of non-chronological narrative to reveal the story of Comeyson and Magwitch
- use of Pip as adult narrator to shape reader's response to these crimes and their subsequent punishment – eg Magwitch treated more harshly because of his class
- language used to describe viciousness of Orlick's attacks.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 3 **Harper Lee: *To Kill a Mockingbird***

Starting with this extract, explore how Lee presents the character of Boo Radley in *To Kill a Mockingbird.*

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- what Boo Radley is like in this extract
- Scout's reaction to Boo here
- the ideas the children have about Boo in the early part of the novel
- the reactions of the rest of Maycomb to Boo Radley
- what happened to Boo Radley when he was younger and the prejudice shown by his family and others.

AO2
- use of description in this extract
- use of Scout as narrator to show childish view of Boo and acceptance of town's rumours about him in first part of novel
- language used by Boo's father to show casual racism and prejudice in reported account of Boo's 'crime'
- use of Maycomb gossips to show prejudiced attitudes
- contrast between children's initial view of Boo and how he is presented here.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 4 **Harper Lee: *To Kill a Mockingbird***

How does Lee present different aspects of justice and the law in *To Kill a Mockingbird*?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- details of some of the 'crimes' committed in the novel eg Mayella's 'rape'; attack on children at end; Bob Ewell's death
- details of some of the ways the law is applied to these events eg trial of Tom Robinson – prejudice shown by many characters but Atticus and other characters shown to make small steps in establishing a more equal application of the law; Atticus' insistence that Jem should stand trial for killing Ewell
- some ideas about the difference between the law and justice eg Tom Robinson found guilty when he is obviously not; Sheriff's insistence that Ewell 'fell on his knife'.

AO2
- language used to describe characters and their reactions at various points in the trial eg cocky attitude of Bob Ewell; descriptions of crowd
- use of contrasts eg Tom vs Bob
- language used to describe Atticus during the trial and at the end of the novel
- use of Scout as narrator to show inequalities in system and the differences between justice and the law.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 5 **Chimamanda Ngozi Adichie: *Purple Hibiscus***

Starting with this extract, explore how Adichie presents family life in Purple Hibiscus.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Kambili's family life – violence and oppression of Papa and reactions of other family members
- closeness within family eg Jaja taking the blame for Papa's death
- the children's relationship with Papa Nnukwu and how he is viewed by Papa
- Kambili's visit to Aunty Ifeoma and the relationships within Ifeoma's family.

AO2
- Use of contrasts – Kambili's family/ Aunty Ifeoma's family
- Use of dialogue – language used by Kambili and Jaja in their family situation; language used by Ifeoma's children
- Use of Kambili as narrator – possibly unreliable narrator.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 6 **Chimamanda Ngozi Adichie: *Purple Hibiscus***

Why do you think Adichie chose *Purple Hibiscus* as the title of the novel?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- purple hibiscus created by Aunty Ifeoma's friend – unusual because hibiscus not usually purple
- Jaja becomes interested in it at Ifeoma's house
- Jaja takes some stalks home and tries to transplant them there
- at end of novel Kambili hopes Jaja will plant purple hibiscus when he gets out of prison.

AO2
- purple hibiscus as symbol of freedom and independence
- purple hibiscus used as unifying symbol over the four sections of this non-chronological narrative
- positive descriptions of purple hibiscus throughout the novel
- use of Kambili as narrator to highlight the positive qualities of the plant.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 7 **Kazuo Ishiguro: *Never Let Me Go***

Starting with this extract, write about how Ishiguro presents Kathy as the narrator of *Never Let Me Go.*

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Kathy's role in the novel – student and then carer
- what happens to Kathy – experiences at Hailsham and friendships with Tommy and Ruth.

AO2
- Kathy's limited language and her limited response to her situation
- Kathy as an unreliable or limited narrator
- structure of novel – structured around Kathy's memories
- Kathy's lack of discrimination about the incidents she includes and the importance she attaches to these.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 8 **Kazuo Ishiguro: *Never Let Me Go***

What is the significance of Hailsham in *Never Let Me Go.*

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- the part Hailsham plays in Kathy's life – school, home, friendships
- the things that happen at Hailsham – finding out about 'donations'; establishing relationships with Tommy and Ruth; Madame's gallery etc
- the political role of Hailsham disclosed when Kathy and Tommy visit Madame
- other students' and donors' reactions to Hailsham – reputation of privilege and myths about deferrals.

AO2
- descriptions of Hailsham
- Kathy as unreliable narrator – presents Hailsham as paradise – reader can see reality
- hints of discord – Miss Lucy; rumours about children who met dark fates; imprisonment.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 9 **Marcus Zusak: *The Book Thief***

Starting with this extract, explore how Zusak presents the relationship between Liesel and Max in *The Book Thief.*

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Liesel's initial reserve about Max
- formation of friendship, fuelled by the experiences they have in common, during Max's time in the cellar
- Max's departure and reunion with Liesel on his way to Dachau
- eventual reunion at the end of the war.

AO2
- use of books in the novel to develop relationship between Max and Liesel
- use of books to suggest metaphorical ideas – eg *Mein Kampf* – which reinforce the similarities between Max and Liesel
- Death as narrator – in the extract and elsewhere, this has the effect of universalising the characters
- symbolic nature of the relationship – they are often referred to as 'the German and the Jew' to show friendship across ideological divides
- suggested happy ending.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 0 **Marcus Zusak: *The Book Thief***

How does Zusak present different types of conflict in *The Book Thief*?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- external conflict – war and the effect it has on the characters
- conflict between individuals – eg Hans and Liesel – and society
- internal conflicts e.g. Max's conflicted ideas about his identity.

AO2
- use of death as narrator to highlight tragic effects of conflict
- use of Max's imaginary fights against Hitler to show his personal conflict
- presentation of characters – eg presentation of Hans to show his thoughtful consideration in the face of conflict.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 1 **Oxford AQA Short Stories Anthology**

Starting with this extract, explore how writers present relationships between parents and children. Write about *Through the Tunnel* and one other story from the Oxford AQA Anthology.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- complicated relationship in *Through the Tunnel*: Jerry striving for independence but aware of mother's feelings
- embarrassment felt by Harold in *A Fly in the Ointment* and gulf between values and ideas of father/son
- love for daughter in *Sandpiper* but tinged by sadness that child will grow away from her
- distant relationships between boys in *The Destructors* and their parents.

AO2
- narrative viewpoint – shifting perspectives from mother to son in *Through the Tunnel*
- Harold's emotions shown through his thoughts in *A Fly in the Ointment*
- use of flashback in *Sandpiper*
- physical descriptions of parents/ children.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 2 **Oxford AQA Short Stories Anthology**

How do writers use settings to convey their ideas in *The Rain Horse* and in one other story from the Oxford AQA Anthology?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- candidates could choose to write about settings of place or of time or a mixture
- details of setting in *The Rain Horse*: threatening; isolated; weather etc and how used to present the strangeness and power of the natural world
- setting in other stories e.g. post war setting in *The Destructors*; beach house in Alexandria in *Sandpiper*; beach with its safe sand and dangerous rocks in *Through the Tunnel* and how these are used to convey ideas.

AO2
- particular words and phrases used to describe the settings
- use of narrator to give particular point of view about setting
- use of flashback to show contrast eg in *Sandpiper*
- use of pathetic fallacy eg in *The Rain Horse.*

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

Section B: Drama

1 3 **William Shakespeare: *Julius Caesar***

Starting with this extract, explore how Shakespeare presents dreams and the supernatural in *Julius Caesar*.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- examples of the supernatural in this passage and elsewhere in the play e.g. dreams (Calpurnia's in this passage, for example); the ghost
- omens and portents eg the soothsayer
- how these are often misinterpreted by the characters.

AO2
- dramatic effectiveness of these elements on stage
- dramatic irony created by characters' responses to these supernatural events.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 4 **William Shakespeare: *Julius Caesar***

Mark Antony describes Brutus as 'the noblest Roman of them all.'
To what extent do you think that Shakespeare presents Brutus as noble in *Julius Caesar*?
[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Brutus' motives for joining in the assassination of Caesar
- his refusal to kill Antony and his decision to let Antony speak last at the funeral
- his prioritising of his public life over his private feelings
- his actions in the battle and his death
- perhaps some debate about whether he is noble or simply foolish.

AO2
- use of soliloquy to reveal Brutus' thoughts and feelings
- contrast with Cassius and the rest of the conspirators
- what other characters say about Brutus
- his language
- his possible role as tragic hero.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 5 **William Shakespeare: *Macbeth***

Starting with this extract, write about how Shakespeare presents the changing relationship between Macbeth and Lady Macbeth.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- the relationship between Macbeth and Lady Macbeth in this extract – Lady Macbeth's power over her husband
- the shift in power after Duncan's murder – Lady Macbeth has to ask to see her husband and she is not told of the plan to kill Banquo
- Lady Macbeth's role in covering up for her husband during the banquet
- Macbeth's reaction to his wife's madness and subsequent death.

AO2
- use of shared dialogue at the start of the play to show closeness between them
- use of soliloquy to show thoughts about each other e.g. Lady Macbeth at start and Macbeth at end of play
- increasing distance shown by the fact that they do not appear on stage together in later part of play.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 6 **William Shakespeare: *Macbeth***

How does Shakespeare present ideas about loyalty in *Macbeth*?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- honour shown by Macbeth at start of play in fighting for his country
- honour shown to Macbeth by Duncan and others
- Macbeth's doubts about killing Duncan
- change at end of play when Macbeth demands honour but gets only lip service.

AO2
- elevated language by Duncan to praise Macbeth
- dramatic methods – setting of Duncan's court
- clothes imagery to show honour/ lack of honour
- Macbeth's despairing speeches about lack of honour at end.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 7 **J.B. Priestley: *An Inspector Calls***

Starting with this extract, explore how Priestley presents the character of Sheila Birling in *An Inspector Calls*.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Sheila at start of play – frivolous and silly, shown by reaction to ring in this extract
- Sheila's actions towards Eva Smith as revealed by the Inspector
- Sheila's changing attitude towards Gerald
- Sheila coming to accept responsibility for her actions
- Sheila's comments after the Inspector leaves which show she has changed.

AO2
- Sheila's childish language at the start of the play and more mature language at the end.
- use of clothes in the play to represent identity
- use of contrasts eg between Sheila and her parents and between Sheila at the start and the end of the play.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 8 **J.B Priestley: *An Inspector Calls***

How does Priestley present ideas about social class in *An Inspector Calls*?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- successful middle class represented by Birlings
- story of Eva Smith shows how lower classes struggle to survive
- Mrs Birling's comments ('Girls of that class…' etc)
- importance of class to Birlings – shown by Gerald as prospective husband for Sheila
- snobbish attitude towards class – Gerald's parents not at engagement party.

AO2
- use of Inspector to deliver Priestley's views
- characterisation – Mr and Mrs Birling both presented negatively so audience is inclined to disagree with their views
- use of dramatic irony
- dramatic methods eg stage directions to describe Birlings' house at start of play.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

1 9 **Arthur Miller: *The Crucible***

Starting with this extract, consider the ways Miller presents Salem as a divided and unhappy town.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- divisions between Parris and his parishioners shown in this extract; divisions caused by religion
- long standing divisions over, for example, land
- divisions between old and young as shown by the actions of the girls and their place in society
- divisions between black/white and relatively well-off/poor.

AO2
- use of detailed stage directions to explain situations and relationships
- use and effect of particular sections of dialogue eg Putnam/ Giles
- use and effect of particular word choices
- contrast of characters eg Proctor/Parris.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

2 0 **Arthur Miller: *The Crucible***

How does Miller present children and young people in *The Crucible*?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- girls as a group – singing and dancing in the woods
- what Abigail does in the play
- other individuals eg Mary Warren; Betty; Mercy
- possible effects of context (religious oppression and harsh conditions) on the behaviour of young people.

AO2
- use of stage directions to describe children and young people
- dramatic action such as Betty's 'illness' and her recovery
- language used eg by Abigail to dominate others
- dramatic effectiveness of girls acting in unison in court scene.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

2 1 **Lorraine Hansberry: *A Raisin in the Sun***

Starting with this extract, explore how Hansberry presents Beneatha's struggle to find her identity.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- Beneatha's adoption of traditional dress and hairstyle in this extract
- Beneatha's very different boyfriends – Joseph and George
- Beneatha's education
- Beneatha's determination to study medicine.

AO2
- dramatic effect of the revelation of her hairstyle and use of costume
- Beneatha's 'college girl' language
- use of contrast to present two different futures for Beneatha in the shape of George and Joseph
- use of traditional singing and dancing.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

2 2 **Lorraine Hansberry: *A Raisin in the Sun***

Why do you think Hansberry chose *A Raisin in the Sun* as the title for the play?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1
- linking of title to dreams, perhaps including the Langston Hughes poem at the start of the play
- what the dreams of some of the characters are
- what happens to the dreams in the play
- ideas about contexts and how the characters' dreams are affected by these.

AO2
- reference to Langston Hughes poem – intertextuality
- use and effect of particular word choices to describe dreams
- use of symbols e.g. the plant
- use of setting – e.g. the apartment to highlight the idea of 'dreams deferred'.

AO3
Examiners are looking to award the candidate's proficiency in:
- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.