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INTERNATIONAL GCSE

ENGLISH LITERATURE

9275/1

Paper 1 Prose and drama

Mark scheme

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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 Examiner.

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.

Further copies of this mark scheme are available from oxfordaqaexams.org.uk

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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 1–22 (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 relationship between Pip and Estella in *Great Expectations*.

[30 marks]

Indicative content

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

AO1
- Initial meeting in extract – Pip thinks Estella is beautiful but proud; Estella thinks Pip is common.
- Pip's attraction to Estella developing from this meeting.
- Miss Havisham's part in the relationship.
- Estella's marriage to Bentley Drummle.
- End of novel and their reunion; possibly the changes Dickens made to the original ending.

AO2
- Use of first person narrator helps us empathise with Pip's feelings towards Estella.
- Estella's name suggests her beautiful but distant nature – suggests she is unattainable for Pip.
- Use of contrast between Pip and Estella in terms of appearance and speech in extract.

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 money and social class in *Great Expectations*.

[30 marks]

Indicative content

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

AO1
- Examples of poverty in the novel such as Pip's home life at start of novel.
- Attitudes of Mrs Joe and Pumblechook towards Miss Havisham because she has money.
- Changes in Pip when he comes into money.
- Magwitch – looked down upon even though he has money because of his class.
- Corrupting effects of money – eg Miss Havisham's family.

AO2
- Use of Pip as first person narrator to show attitudes to money.
- Uncomfortable descriptions of Joe and Magwitch to show Pip's changing attitudes towards class.
- Descriptions of Pumblechook's behaviour to show sycophantic nature of social climbers in novel.

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 Atticus 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
- Atticus as a father – his shortcomings (according to Scout) here used to highlight his positive qualities which are obvious to the reader.
- Atticus as a lawyer – his skill and integrity during Tom Robinson's trial.
- Atticus as moral centre of novel – his trust in the law; his stance against racism; his ability to see other points of view.
- Possibly Atticus' shortcomings – his determination to adhere rigidly to the law when Bob Ewell is killed.

AO2
- Scout as narrator with limited view of a child: we understand more about Atticus than she says.
- Reactions of other characters to Atticus eg use of Miss Maudie to give alternative point of view; reactions of black community in court.
- Descriptions of Atticus.
- The language he uses in his speech in the courtroom.

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 types of prejudice 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
- Prejudice against black people shown through outcome of trial; reactions to Atticus taking the case; black church used by white people for gambling during week; position of black community – separate from white people's houses and near the dump.
- Social prejudice and stereotyping – against 'country folk', shown by school scenes.
- Possibly prejudice against white people shown by attitudes of Lula when children visit Calpurnia's church.
- Prejudice against anyone who is different, eg Boo Radley.

AO2
- Use of Scout as narrator: innocence of child who does not understand attitudes of adults.
- Irony of teacher talking about Hitler's persecution of Jews when she herself is prejudiced against black people.
- Prejudice shown through conversation of Maycomb ladies about J Grimes Everett – irony and hypocrisy of their comments.
- Use of contrast eg Tom's respectful behaviour in court compared to Ewell's crude language and lack of respect for authority.

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 the ways Adichie presents the differences between the public and the private sides of Papa in *Purple Hibiscus*.

[30 marks]

Indicative content

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

AO1
- Public side of Papa – shown here and elsewhere – respected member of the community.
- Public side of Papa – wealthy and successful businessman; politically liberal.
- Public side of Papa – religious man with high moral standards.
- Private side of Papa – domestic violence shown towards wife and children.
- Conflict between these two aspects of his character shown through his repentance immediately afterwards and his attempts to use religion to justify his abuse.
- Perhaps ideas about colonisation – in public Papa is keen to appear more Western and he despises the indigenous religion in favour of the colonisers' Christianity.

AO2
- Use of Kambili as narrator – her conflicted feelings about her father show her inability to reconcile the two sides of his character.
- Use of contrasts – eg Aunty Ifeoma's family and the freedom that Kambili finds it hard to understand.
- Papa's changing language – speaks with more of a British accent when in public, in an attempt to converge with white people, especially religious white people.

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***

How are family members shown to be supportive of each other in *Purple Hibiscus*?

[30 marks]

Indicative content

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

AO1
- Aunty Ifeoma taking in Kambili and Jaja even though her family is living in straitened circumstances.
- Mama and Jaja each trying to take the blame for Papa's death at the end of the novel.
- Mama and Kambili paying bribes to get Jaja a better deal in prison.
- Many examples of Kambili and Jaja supporting each other through Papa's violence.

AO2
- Use of contrasts – Papa's violence contrasts with kindness and support of other family members.
- Use of Kambili as narrator – shows her feelings about family members eg visit to grandfather's house.
- Use of dialogue.

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, explore how Ishiguro presents the relationship between Kathy and Ruth 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
- Ruth's action of selecting Kathy as a friend in this extract shows her dominance in the relationship.
- Ruth's control of Kathy in the early part of their relationship – their games; the incident with Madame; the pencil case.
- Ruth's selfishness in splitting up Kathy and Tommy. Her eventual acknowledgement of what she has done and attempt to make amends by suggesting they seek a deferral casts her in a slightly better light.
- Ruth's unkindness towards Kathy at the Cottages.
- Eventual reconciliation when Ruth becomes a donor.

AO2
- Kathy as narrator. Relationship always seen from her point of view. Her calculated response to Ruth in the extract.
- Symbolism of chess – Ruth wants to be in control.
- Dialogue between Ruth and Kathy at Cottages – viciousness of Ruth's language.

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***

How does Ishiguro present Tommy 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
- Tommy as a child – temper tantrums.
- Tommy's lack of conventional artistic ability but his mechanical animal drawings.
- Tommy's friendship with Kathy and Ruth.
- Tommy's relationship with Kathy.
- Tommy railing against his fate after trip to see boat.
- Sadness of Tommy's eventual death.

AO2
- Tommy's angry language during outbursts.
- Tommy seen through Kathy's eyes.
- Symbolism of mechanical animals – Tommy shown to understand their position better than most of the clones.

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***

Using this extract as a starting point, explore how Zusak presents the character of Rudy 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
- Rudy is kind, especially to Liesel, and innocent in first part of novel.
- Not racist – admires Jesse Owens and paints his face black to be like him.
- Willing to help others – dives into icy river to retrieve Liesel's book and gets into trouble in Hitler Youth for helping Tommy.
- Changes when his father is drafted – sees impact of political actions on ordinary people.
- Dies at end of novel – Liesel kisses him – shows how fond of him she is.

AO2
- Rudy as representative of ordinary teenager who has no real interest in politics but is caught up in situation.
- Rudy's appearance – blond, blue-eyed, typically Aryan – contrasted ironically with his liberal attitudes and behaviour.
- Contrast in depiction of Rudy's character before and after his father is sent to fight.

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 show the effects of grief and guilt 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
- Negative effects of guilt, eg Michael Holtzapfel kills himself because he feels guilty that he survived the battle but his brother didn't.
- Ilsa Hermann so overcome by grief after the death of her only son in WW1 that she becomes withdrawn – but recognises this is not good and advises Liesel not to waste her own life in this way.
- Hans turns his guilt over the death of his friend Erik in WW1 into a positive determination to help Erik's widow. This results in him saving Max's life.
- Liesel feels guilt and grief over many deaths but manages to come to terms with it through writing her life story. By the end she has recognised both the brutality and beauty of the human condition.

AO2
- Death as omniscient narrator points out what Liesel has learned from her experiences.
- Non-chronological narrative allows us to see flashbacks to WW1.
- Use of contrasting characters to show different ways of dealing with guilt and grief.

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 the ways writers present strong characters. Write about the father from *The Fly in the Ointment* and **one** character from **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
- The father's strength in building up his business.
- The father's strength in his ability to control and manipulate his son.
- Trevor's strength in taking control of the boys in *The Destructors.*
- Jerry's strength of character in *Through the Tunnel.*

AO2
- Structural point about ending of *The Fly in the Ointment* to show father's unexpected strength after his bankruptcy.
- Description of father in passage, eg detail about right fist and hints of strength behind his current, apparent weakness.
- Contrast between Jerry and his mother in *Through the Tunnel.*
- Descriptions of Trevor in *The Destructors*: his matter-of-fact acceptance of his name.

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**

Explore the ways old people are presented in *A Real Durwan* 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
- Boori Ma in *A Real Durwan*: possibly as someone to pity – she's a refugee and she gets thrown out of her home and her job for something she did not do.
- A fantasist – making up stories and self-pitying so reader's sympathy is limited.
- Mr Thomas in *The Destructors*: Resentful of, and slightly frightened of the boys; an object of pity because his house is destroyed.
- Old man in *Fly in the Ointment*: at first we feel sorry for him because he has lost his money but his grasping nature is revealed at the end.

AO2
- Use of imagery eg in *A Real Durwan* – description of Boori Ma's voice.
- Structure – father's real nature is only revealed at the end of *Fly in the Ointment.*
- Narrative perspective – even though Mr Thomas is the victim the third person narration in *The Destructors* draws us into the careful plans of the boys.

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

Starting with this extract, explore how Shakespeare presents Caesar as a ruler in *Julius Caesar.*

[30 marks]

Indicative content

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

AO1
- Caesar as public figure in front of the Roman crowd and dismissing warning of Soothsayer.
- More human side of Caesar as described by Cassius and Decius.
- Caesar's weakness shown through epilepsy.
- Caesar as political animal, eg when talking about Cassius.

AO2
- Caesar's use of third person when talking about himself.
- Arrogance of Caesar's language, eg describing Roman dignitaries as 'greybeards'.
- Use of reported accounts to show more human side of Caesar.

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***

'The conspirators act purely from selfish motives.'

To what extent do you agree with this view of the presentation of the conspirators in *Julius Caesar*?

[30 marks]

Indicative content

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

AO1
- Conspirators have different motives.
- Cassius: figure of disorder; believer in republican Rome and therefore fears Caesar's ambition: not purely selfish – acting both in the interests of Rome and in his own interests.
- Cassius as Machiavellian figure.
- Brutus – idealistic and selfless.

AO2
- Persuasive speeches of Cassius, eg 'He doth bestride the narrow world like a Colossus'.
- Brutus' deliberation after he has been approached by Cassius: dream imagery.

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: *Macbath***

Starting with this extract explore how Shakespeare presents the effects of guilt in *Macbeth*.

[30 marks]

Indicative content

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

AO1
- Effects of guilt on Macbeth are immediate: extract shows that straight after the murder he fears he will not be able to speak.
- This is evidenced later in the play – Lady Macbeth says 'You do lack the season of all natures, sleep'.
- At the end of the play his guilt about Macduff's family shows him regaining a little of his initial nobility ('Of all men else, I have avoided thee…').
- Lady Macbeth's trajectory is the opposite – no guilt at first then driven mad by guilt – sleepwalking scene.

AO2
- Blood as symbol of guilt in extract – differences in attitudes of Macbeth and Lady Macbeth.
- Broken speech in extract and elsewhere to show different effects of guilt on the couple.
- Structure – links between extract and sleepwalking scene – handwashing, references to water – shows effects of guilt.

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 explore ideas about kingship in *Macbeth*?

[30 marks]

Indicative content

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

AO1
- Duncan as good king – making decisions about promotion according to merit.
- Macbeth as tyrannical king – effects on Scotland.
- Edward of England as good king.
- Malcolm as rightful king.

AO2
- Imagery of disease/health: Edward able to cure scrofula/Macbeth causing Scotland to be diseased.
- Macbeth's description of Duncan's virtues when deciding whether to kill him.
- Other characters' opinions of Macbeth.
- Sense of order and resolution at end when Malcolm becomes king.

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 differences between the young generation and the older generation 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
- Effects of Inspector's visit on younger generation: Sheila and Eric genuinely regret their actions.
- Effects on Mr and Mrs Birling not as noticeable: their bluster and defensiveness.
- Reactions of characters of different generations at end of play when they think it's a hoax.

AO2
- Contrast in the language used by Sheila and Mrs Birling in this passage.
- Use of dramatic irony to show Mr Birling's real concerns – comments about avoiding scandal show his real feelings.
- Use of dramatic irony to show Mrs Birling's hypocrisy – the father of Eva's child is her son.
- Ending of play: conflict and contrast between children and parents.

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 the world of business and money 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
- Accounts of Mr Birling's factory – show concern with making money at expense of employees.
- Importance of expanding business – reason for marriage between Sheila and Gerald.
- Hints of corruption: Mr Birling threatens Inspector with Chief Constable, saying that they play golf together.
- Dress shop: Eva is sacked to keep the daughter of a wealthy customer happy. Unfairness.
- Eva as prostitute and her relationship with Gerald – even love is reduced to a financial transaction.
- Mrs Birling's charitable work – undertaken to increase her standing in the community and therefore enhance her husband's business.

AO2
- Language to describe workers – Mr Birling calls them 'cheap labour'.
- Sycophantic language of Mr Birling to Gerald about Gerald's parents.
- Setting to show how financially successful Mr Birling has become because of his business.
- Mr Birling's parochial language and attitudes and social solecisms to show Priestley's disapproval of him.

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, explore the extent to which John Proctor is presented as a good man in *The Crucible*.

[30 marks]

Indicative content

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

AO1
- Proctor as an admired man in the community – Giles' comments near the start of the play.
- Proctor's courage in standing up for what is right at end of play and being willing to die for his beliefs.
- Some students might not see this as a point in his favour – he dies for pride, leaving his wife and children to support themselves.
- His affair with Abigail – shows he is easily tempted.
- Some students may see his obvious repentance about his affair as redeeming his actions.

AO2
- The tension in the extract as Proctor changes his mind about signing the confession.
- His obvious love for his wife, shown through the tender scene between them near the end of the play.
- The dramatic irony of him forgetting the commandment forbidding adultery.

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 the character of Reverend John Hale in *The Crucible*?

[30 marks]

Indicative content

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

AO1
- Hale as expert in witchcraft and his attempts to apply learning to the situation in Salem.
- Hale's zeal when he first arrives.
- Hale's change of heart when Proctor is accused.
- His loss of faith in his beliefs about witches near the end of the play and his attempts to get Proctor to save his life by lying.

AO2
- Use of stage directions to describe Hale when he first appears in the play.
- The weight of the books he carries representing the weight of his learning.
- Structural change when he realises that Proctor is telling the truth.
- The change in his appearance and behaviour as shown by stage directions at end 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.

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

Starting with this extract, explore how Hansberry presents the importance of money in *A Raisin in the Sun*.

[30 marks]

Indicative content

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

AO1
- Mama's insurance money: she sees it as an opportunity to buy a house which will offer freedom from racial oppression.
- Beneatha sees the money as an opportunity to train to be a doctor which also offers her an escape from racism and sexism.
- Walter sees money as a means to buy material possessions and boost his social standing in this way.
- At end Walter has change of heart when he refuses Lindner's offer to stay away from the white neighbourhood. Realises there are things which are more important than money.

AO2
- Dialogue between family members about money.
- Use of setting – view to street outside – shows social class of family.
- Structure: Walter's turning point when he realises he is not going to accept Lindner's bribe.

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***

How does Hansberry present the character of Walter in *A Raisin in the Sun*?

[30 marks]

Indicative content

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

AO1
- Walter as a character who is dissatisfied with his role in life – chauffeur to a white man – and wants more status and respect.
- His unwise decision to invest in the liquor store and the results of this.
- His eventual change to become almost a hero who earns the respect of his family.

AO2
- Use of stage directions to introduce Walter: 'a lean intense man' with 'nervous movements and erratic speech habits'.
- His speech which shows his lack of contentment with his and his family's lot.
- The turning point when he realises Lindner's money will not make him happy.

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