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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.	

Level 4 Clear understanding **16–20 marks**	AO1	• clear understanding of themes/ideas/perspectives/ contextual factors shown by specific links between context/text/task • effective use of references to support explanation.	**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.
	AO2	• clear explanation of writer's methods • understanding of effects of writer's methods on reader.	
	AO3	• clear, explained response to task and whole text.	
Level 3 Explained, structured comments **11–15 marks**	AO1	• 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.	**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.
	AO2	• explained/relevant comments on writer's methods • identification of effects of writer's methods on reader.	
	AO3	• some explained response to task and whole text.	

<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 Magwitch in *Great Expectations*.

[30 marks]

Indicative content

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

AO1
- first meeting on the marshes – Pip's reaction to Magwitch.
- Magwitch's later capture.
- Magwitch's reappearance as Provis and the revelation that he is Pip's benefactor.
- revelation that Magwitch is Estella's father.
- Pip's attempts to help Magwitch and Pip's reaction to Magwitch's eventual capture and death.

AO2
- Pip as narrator so reader shares his views of Magwitch.
- how these views change during the novel.
- description of Magwitch at start.
- use of Magwitch to fill in gaps in Pip's understanding of Miss Havisham and Estella's story.

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***

How does Dickens present ideas about education in *Great Expectations*?

[30 marks]

Indicative content

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

AO1
- Pip's 'education' to become a gentleman, especially by Herbert.
- Pip's 'education' in life eg learning what is really important by the end of the novel.
- the importance of education to Joe and Biddy: how it helps Biddy improve her status in life and brings Joe and Biddy together.

AO2
- form of novel as Bildungsroman – learning is structurally important.
- Pip as narrator, so reader shares his anxieties about his lack of education and his eventual realisation that family and friends are more important than money.
- use of humour in parts of the novel where Herbert is teaching Pip refined behaviour.

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 the ways Lee uses the character of Mayella Ewell in *To Kill a Mockingbird*. Remember to include comments about how Lee presents the character of Mayella.

[30 marks]

Indicative content

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

AO1
- Mayella's role in accusing Tom Robinson of rape and her partial responsibility for his eventual death.
- Mayella as a victim of society and of her father, shown in this extract and in the description of the Ewell's house.
- Mayella as someone who tries to transcend her background – her attempts to look after her siblings and to brighten up the yard.

AO2
- descriptions of Mayella in courtroom show her vulnerability.
- her answers in response to Atticus' questions show she is socially isolated.
- use of Scout as narrator allows us to see Mayella from a child's point of view.

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 Harper Lee present the black community 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
- black characters in the novel: Tom Robinson and his family; Calpurnia; Zeebo; Lula; Dolphus Raymond's wife and the roles these characters have – housekeeper, garbage collector, farm workers.
- Calpurnia's privileged role in the Finch household and how unusual that is.
- the children's visit to the First Purchase Church and their welcome from Lula.
- Atticus' visit to Tom's house to tell Helen of his death.

AO2
- Scout as narrator, so black people seen through the eyes of a child ie not prejudiced.
- black people presented as victims.
- largely positive presentation of black community eg Tom's respectful behaviour in court (contrasted to Bob Ewell's behaviour); physical descriptions of individuals and of where they live.
- Lula's negative language and response to children at church.

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 domestic violence in *Purple Hibiscus*.

[30 marks]

Indicative content

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

AO1
- examples of domestic violence by Papa towards Jaja and Kambili eg whipping in extract; scalding of feet.
- examples of domestic violence towards Mama eg the one which causes her to miscarry.
- family's reaction to violence – not talking about it until Mama eventually poisons Papa's tea.
- the way the family support each other in the aftermath of Papa's death.
- violence perpetrated against Papa himself as a child eg the burning of his hands as a punishment for masturbating.

AO2
- use of Kambili as fallible narrator so reader sees beyond her numbness and inability to react.
- effect of violence on Kambili – her inability to respond independently when at Aunty Ifeoma's.
- Kambili's twisted ideas about the links between love and pain and the mixed feelings she has for her father shown by the image of the 'love sip' – a sip of tea which is sweet but so hot it burns.

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 does Adichie present the character of Aunty Ifeoma in *Purple Hibiscus*?

[30 marks]

Indicative content

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

AO1
- what Ifeoma does in the novel: looks after Jaja and Kambili during political unrest; shows them a different way of life and a more liberal and tolerant way of following their Catholic religion.
- her job as an academic at the University.
- the way she raises her own children to be independent and happy.

AO2
- Aunty Ifeoma seen through Kambili's eyes, so her attitudes and opinions are made to seem even more unusual and daring.
- symbol of purple hibiscus is associated with Ifeoma – it grows in her back yard.
- contrast between Ifeoma and Papa in terms of tolerance and freedom.

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 Guardians 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
- role of guardians: parental figure/ teacher/ guard/ indoctrinator.
- Miss Emily as authority figure. The revelations about her true motives at the end of the novel.
- Miss Geraldine as parental figure whose attention Kathy and Ruth vie for.
- the unspoken rules the guardians are bound by and the way Miss Lucy breaks these rules. What happens to her subsequently.

AO2
- Kathy as flawed narrator so readers understand more than she does and can see the true function and nature of the guardians where she can't.
- connotations of the word 'guardian' and how the meaning of the word is subverted.
- contrasts in descriptions of guardians eg Miss Lucy and Miss Geraldine.
- significance of incident where Ruth forms a guard of honour to protect Miss Geraldine: irony of this situation.

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***

Never Let Me Go has been described as 'a novel that questions at the deepest level what it is to be human'.

How does Ishiguro explore 'what it is like to be human' 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
- situation described in novel dystopian future where clones are raised to be organ donors.
- sense of disquiet other characters feel about the clones eg Madame, customers in art gallery.
- lives of Kathy, Ruth and Tommy.

AO2
- Kathy's narrative emphasises her humanity – preoccupation with familiar concerns – friendships, relationships, her job.
- parallels between the lives of the three main characters and the lives of regular humans.
- sense of pathos evoked by eg Tommy's temper tantrums and Ruth's search for her 'possible'.

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 people's kindness 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
- the Hubermanns hiding Max in cellar.
- Liesel's kindness to Max.
- Hans giving bread to Jewish man in this extract.
- Rudy giving teddy to dying pilot.
- Lisa Hermann letting Liesel use library.

AO2
- contrast between acts of kindness and acts of great cruelty in the rest of the novel make these acts seem more poignant.
- bread as a symbol of kindness – here, in extract, also the bread given to Max when he is hiding in the stockroom; the bread given to prisoners by Liesel and Rudy.
- Death as narrator highlighting the symbolic nature of this giving of bread and pointing out that Max changes from one who takes bread to one who gives bread.

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 Liesel change in *The Book Thief* and how does Zusak present these changes by the ways he writes?

[30 marks]

Indicative content

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

AO1
- Liesel's defensiveness when she first arrives.
- her gradual change to trusting her adopted family and her friends.
- starts to care about justice as her moral sense develops.

AO2
- the importance of books in her moral development – link to title.
- Death as omniscient narrator – creates foreshadowing effect to show changes.
- Liesel's actions and speech at the start of the novel and how these contrast with her actions and speech at the end of the 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.

1 1 **Oxford AQA Short Stories Anthology**

Starting with this extract, explore the ways writers present unhappy relationships. Write about the relationship between the narrator and her husband in *Sandpiper* and one relationship from **one** other story in 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
- unhappiness of narrator in this story as she reflects on the changes that have taken place in their relationship since their marriage: cultural differences and her inability to like her husband's home.
- strained relationship between the boy and his mother in *Through the Tunnel.*
- strained relationship between father and son in *Fly in the Ointment*.

AO2
- use of setting in *Sandpiper* to show conflict between husband and wife.
- use of symbolism of tunnel and dangerous rocks in *Through The Tunnel.*
- use of descriptions – eg of old man's face – in *Fly in the Ointment*.

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 present conflict in *The Rain Horse* 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
- conflict between man and nature in *The Rain Horse.*
- conflict between the old and the young in *The Destructors.*
- conflict within the gang in *The Destructors*.

AO2
- the horse as a symbol of the threatening power of nature in *The Rain Horse.*
- destruction as an act of creation in *The Destructors.*
- dialogue between gang members to show conflict at the start of *The Destructors.*

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 the plebeians in *Julius Caesar*.

[30 marks]

Indicative content

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

AO1
- the fickleness of the plebeians in the play.
- opening scene: mob celebrating Caesar's triumph.
- funeral speeches: the way the plebeians change allegiance during this scene from Brutus to Antony.
- anarchy unleashed as they go to attack the houses of the conspirators.
- the extract shows mob violence at its worst.

AO2
- humour in first scenes to establish idea of ordinary, working people.
- rapid changes of allegiance during funeral speeches.
- use of many voices to show confusion.
- dramatic effect of violence 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.

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

How does Shakespeare present the relationship between Brutus and Cassius in *Julius Caesar*?

[30 marks]

Indicative content

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

AO1
- Cassius admires Brutus at start of play and wants him to join the conspiracy to give it some weight.
- Brutus ignores Cassius' advice on several occasions – funeral speech; battle.
- friendship between the two falters over Brutus' accusations about fund-raising.
- Cassius kills himself when he thinks Brutus has been killed in battle.

AO2
- the use of soliloquy – Cassius' when revealing his intention to get Brutus to join the conspiracy.
- Cassius' rhetoric to persuade Brutus.
- Brutus' speech after Cassius' death.

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, explore how Shakespeare presents the character of Macduff in *Macbeth*.

[30 marks]

Indicative content

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

AO1
- Macduff at start of play – suspicions about Macbeth.
- Witches' prophecies and how Macduff acts on them.
- Macduff's actions in fleeing to England and his response to the death of his family.
- end of play and fight between Macbeth and Macduff.

AO2
- Macduff's cautious language when talking to Ross and Old Man about the murder.
- how others speak of him – eg the conversation between his wife and son.
- his emotional language when hearing of the death of his family.

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***

Macbeth says: 'I dare do all that may become a man; who dares do more is none.'

How does Shakespeare present different ideas about being 'a man' in *Macbeth*?

[30 marks]

Indicative content

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

AO1
- traditional view of being a man shown by Macbeth's courage in battle.
- more emotional aspects such as Macduff's love for his family and the love between Banquo and Fleance.
- Duncan as wise, benevolent older man.
- Malcolm as pure, good man.

AO2
- use of contrasting characters to highlight these different views.
- violent language to describe Macbeth's exploits.
- ways of presenting Lady Macbeth's ability to threaten her husband's masculinity shows how important this is to 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 7 **JB Priestley: *An Inspector Calls***

Starting with this extract, explore the ways Priestley presents the relationship between Sheila and Gerald 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
- engagement at start of play.
- Gerald's affair with Daisy Renton and what this shows about his relationship with Sheila.
- Sheila giving back the ring and their subsequent conversation.

AO2
- Sheila's words and actions when he gives her the ring.
- language Mr Birling uses to describe engagement shows it is a business transaction.
- how Sheila's language changes towards 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 **JB Priestley: *An Inspector Calls***

How does Priestley present responsibility 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
- conflict in the play between private responsibility 'A man has to look after himself…' and responsibility for the wider community 'we do not live alone'.
- Mr Birling's views about this at the start of the play.
- Inspector's views about responsibility.
- views of the members of the Birling family and how these change when the Inspector has interviewed them.

AO2
- dramatic methods such as timing – Inspector interrupts Birling when he is part way through his speech on responsibility.
- dramatic irony of Mrs Birling when she tries to blame the father of the child.
- rhetorical devices of Inspector's speech just before he leaves.

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 how Miller presents the character of Mary Warren in *The Crucible*.

[30 marks]

Indicative content

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

AO1
- Mary Warren as timid servant of the Proctors at start of play.
- her increase in confidence when she becomes an official of the court.
- her lack of conviction – agrees to help John but is then overpowered by Abigail's will.

AO2
- dramatic tension in courtroom when it seems that Mary has contradicted Abigail.
- her part in the dramatic 'yellow bird in the rafters' scene.
- tension caused by Mary's weak vacillation between John and Abigail.
- Mary's surprising strength when describing her role in the court.
- humour created by her weakness when John tries to send her to bed.

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 importance of reputation in *The Crucible*?

[30 marks]

Indicative content

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

AO1
- Abigail's tainted reputation at the start of the play and the fact that she cannot find further employment.
- John's initial reluctance to tell the court what he knows about Abigail because he does not want to tarnish his reputation.
- end of play and John's preoccupation with his name.

AO2
- dialogue between Parris and Abigail showing her strength and his weakness.
- dialogue between John and Elizabeth showing her attempts to get him to go to Salem.
- tension in court scene when John confesses to 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 1 **Lorraine Hansberry: *A Raisin in the Sun***

Starting with this extract, write about how Hansberry explores the importance of dreams 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
- dreams of different characters – Mama dreams of house; Walter of the liquor store; Beneatha of being a doctor.
- what happens to these dreams as the play progresses.
- to what extent these dreams are realised at the end of the play.

AO2
- language used to describe the dreams.
- importance of title and the Langston Hughes poem.
- dramatic conflict caused by conflicting dreams.

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***

Mrs Johnson, the Youngers' neighbour, describes the family as 'one proud-acting bunch of coloured folks.' How does Hansberry explore family pride 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
- family's determination to use money to better themselves despite disappointments in the past.
- their reaction to Mr Lindner when he offers them money not to move in.
- Beneatha's pride in her identity.

AO2
- setting – the apartment, although tired is furnished with 'care and love and even hope'.
- language used in conversations with Mr Lindner.
- Beneatha's pride shown by dramatic methods: costume and hair.
- conflict caused by different types of pride: pride in having material success vs pride in identity.

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