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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 character of Orlick in *Great Expectations*.

[30 marks]

Indicative content

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

AO1
- Orlick's jealousy of Pip
- his relationship with Mrs Joe – antagonistic response to her shrewish behaviour; the attack on her
- his relationship with Biddy
- his plot to capture and kill Pip.

AO2
- Orlick as recurring villain
- tension created when Pip is held prisoner just before he is to effect Magwitch's escape
- Orlick as an evil double of Pip – same lowly background but with different outcomes
- the descriptions of Orlick which change from a grotesque figure (who 'dances at' Biddy) to a real threat in the 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***

How does Dickens present justice and the law in *Great Expectations*?

[30 marks]

Indicative content

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

AO1
- the law presented as flawed – Compeyson treated more lightly than Magwitch because of social class
- Jaggers – representative of the law but his practice is based on securing the acquittal of a murderer
- characters often seek revenge because they have been let down by the law or have no faith in the legal system – eg Miss Havisham
- eventually Pip learns to trust his own moral judgements as he realises that the legal system is corrupt.

AO2
- Pip as first person narrator, so we see his gradual shift from externally imposed law to reliance on his own conscience
- Mr Jaggers – handwashing shows his lack of involvement in the cases in which he is involved; the setting of his office - the two heads (of his most celebrated clients) on display in his office show how murder trials and subsequent executions are seen as forms of entertainment
- use of flashbacks to tell stories of Magwitch, Compeyson and Miss Havisham.

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 shows Miss Gates' ideas are mistaken 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
- Miss Gates' claim that 'we don't persecute anybody' and how this is proved wrong by events and attitudes in the rest of the novel
- details of persecution of black people in novel: lack of rights; Tom Robinson case; their ghettoization; attitudes of ladies of Maycomb towards black community
- details of persecution of others in the novel eg Boo Radley
- attitudes of Maycomb people towards Dolphus Raymond.

AO2
- irony in the extract – Miss Gates expresses these views but Scout overhears her saying black people are 'getting way above themselves'
- irony elsewhere in the novel eg Maycomb ladies' preoccupation with J. Grimes Everett and the Mrunas whilst ignoring the hardship in their own town
- lack of awareness shown in Cecil's comment during Miss Gates' lesson that Jews should not be persecuted because 'They're white, ain't they?'
- physical settings of the novel eg segregation in court room, positioning of black community's houses beyond the rubbish dump.

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 Aunt Alexandra 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
- Alexandra's role in the novel: looking after children while Atticus is busy with trial
- Scout's first reaction to her 'she was cold and she was there'
- conflict with Scout about expectation to behave like a lady
- Alexandra's ability to fit in with society – eg active in missionary circle
- change in Alexandra as she is influenced by Atticus and his family.

AO2
- use of Scout's first person narrative to present Alexandra
- the way this creates humour
- contrasts created between Alexandra and Miss Maudie
- contrast between Alexandra when she first arrives and towards the end of the novel – Scout's view (and the reader's) change.

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 to what extent you think Adichie presents Mama as a strong woman in *Purple Hibiscus*.

[30 marks]

Indicative content

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

AO1
- Mama's admission here that she has poisoned her husband – shows strength because she ends the cycle of domestic violence
- allowing Jaja to take the blame for this may be seen to show a lack of strength
- Mama's actions earlier in the novel – trying to conceal the fact her husband is beating her from her children – may be seen to show strength
- her apparent stoicism could show either strength or weakness in that she doesn't take action for so long.

AO2
- events seen from Kambili's point of view – the reader gradually realises the extent of the violence
- foreshadowing – Papa's ill health is hinted at
- shock of discovering Mama has killed him after her apparent passivity: could show her inner strength
- irony of the fact that she has poisoned his Lipton's tea, when he is so convinced that everything British is superior.

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***

'The novel *Purple Hibiscus* suggests that religion always has a negative effect on families and communities.'

To what extent do you agree with this statement about the ways religion is presented in *Purple Hibiscus*?

[30 marks]

Indicative content

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

AO1
- Papa's extreme interpretation of Christianity in the novel and the negative effect this has on his family
- Papa-Nnukwu's indigenous religion and how this causes conflict with Papa and his family
- Christianity presented much more positively through the figure of Father Amadi, whose religious beliefs are more tolerant, incorporating aspects of Christianity and Papa-Nnukwu's beliefs and help bring the community together.

AO2
- the way Papa's language changes to become more 'British' when talking to Father Benedict suggests Christianity is seen as a vehicle of cultural imperialism and oppression
- the vivid descriptions of the traditional religion, in, for example the procession of the mmuo
- contrasts between Father Benedict and Father Amadi.

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 importance of art 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 prevalence of art on the curriculum at Hailsham and the importance attached to it by the students
- the incident of Tommy's drawing of the elephant which leads to him being bullied
- Madame's gallery and the rumours surrounding it
- the real purpose of Madame's gallery revealed at the end of the novel – ideas about art revealing one's soul.

AO2
- the symbolism of Tommy's imaginary, created animals and how these might represent the clones
- Kathy's first person narrative emphasises mystery associated with the gallery
- the wider symbolism of art in the novel as something which proves our own humanity.

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***

'The world Ishiguro creates in *Never Let Me Go* is full of horror.'

How does Ishiguro create a sense of horror in the novel?

[30 marks]

Indicative content

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

AO1
- horror of situation - children being raised for 'donations'
- horror of their inability to escape their situation and the fact that they are regarded with revulsion by others
- horror of the fact that they have been brainwashed into accepting their situation
- further horror hinted at – Morningdale scandal and the conditions at other 'schools'.

AO2
- the horror is emphasised by the matter-of-fact tone of Kathy's narration
- the attempts to conceal the horror by use of euphemism such as 'donation' and 'complete'
- the horror is emphasised by the use of black humour of the children - eg 'unzipping' Tommy's arm when he is injured
- because we see things from Kathy's perspective the wider political situation and other atrocities are only hinted at, creating a sense of horror.

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 Hans Hubermann as 'a man who appreciated fairness' 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
- Hans as the moral centre of the novel – who treats Liesel fairly and is a positive paternal figure
- Hans' conscience which does not allow him to join a party which persecutes Jews
- his action of hiding Max because Max's father saved his life
- his other small, brave acts of resistance – such as giving the Jewish man bread – which he does out of compassion and kindness.

AO2
- Death's description of Hans as 'barely visible' and 'an un-special person' contrast with the heroism he shows, to show how acts of heroism often go unnoticed
- the use of flashback to tell the story of Hans and Erik during WW1
- the accordion as a symbol that he remembers the debt he owes to Erik.

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 the relationship between Liesel and Frau Hermann 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
- Ilse Hermann is grieving the loss of her son. She meets Liesel when Liesel delivers washing to her
- Frau Hermann sees Liesel steal a book and encourages her to read using her library
- the developing friendship helps heal Frau Hermann's grief and encourages Liesel's literary career when Frau Hermann gives her the blank book which becomes 'The Book Thief'
- Frau Hermann takes Liesel in at the end of the novel when the street has been bombed.

AO2
- descriptions of Frau Hermann as local eccentric
- tension created when she sees Liesel steal the book as we expect her to confront Liesel – emphasised by Death's hints in the section 'A Little Something to Dampen the Euphoria'
- contrasts between Liesel and Frau Hermann – in terms of age and class – emphasise the unlikely nature of the friendship.

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 women are presented in the Oxford AQA Anthology.

Write about Jerry's mother in *Through the Tunnel* and **one** woman 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
- mother in *Through the Tunnel* as anxious about her son and over-protective
- her understanding of her own position as a widow and the mother of an only child and her determination to be 'neither possessive nor lacking in devotion'
- this desire to do the right thing leads her to allow Jerry to undertake the extremely dangerous act of swimming through the tunnel
- the narrator of Sandpiper as a woman who does not fit into her new environment
- Boori Ma in *A Real Durwan* as a fantasist whose stories may or may not be true
- *Mrs Vadnie Marlene Sevlon* – her lies about her personal life and her stealing from the Home balanced against her kindness.

AO2
- use of physical description of the mother in *Through the Tunnel* to show her vulnerability – her white arm, for example
- symbolism of rebirth to show Jerry's successful attempt to be free of his mother suggests a claustrophobic relationship
- use of repetition in *A Real Durwan* to show ambiguity about Boori Ma's stories 'believe me, don't believe me'
- use of interior monologue to show Vadnie's thoughts and therefore make the reader sympathise with her in *Mrs Vadnie Marlene Sevlon.*

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**

Titles of short stories are often significant.

Explore the significance of the titles of *The Destructors* 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
- ideas about the literal meanings of the titles and how these relate to the events in the stories: *The Destructors* is about the process of destroying a house; *The Fly in the Ointment* is about the father's lust for money which cannot be overcome to forge a more positive relationship with his son; *Mrs Vadnie Marlene Sevlon* is a study of one person; *Through the Tunnel* is about Jerry's attempts to swim through a tunnel.

AO2
- 'Destructors' is rarely used to describe people: makes the reader see destruction in a new way – as something carefully planned and pre-meditated, unlike most destructive acts. Therefore encourages us to look for motives in this apparently motiveless act
- a sandpiper is a bird which wanders along the shoreline, as the narrator in the story does: suggests her liminal existence between two countries
- the symbolism of the fly, in the story *The Fly in the Ointment*, which buzzes round the old man's head and annoys him – much like his love of money prevents him from concentrating on more important things like his relationship with his son.

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 ambition 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's ambition: fears that his success in battle has made him too popular and that he will be offered and accept the crown
- Caesar's ambition is the reason Brutus is persuaded to join the conspiracy
- ambition seen as a negative quality: Brutus says 'ambition's debt is paid' after Caesar's death and talks about Caesar's ambition in his funeral speech
- other characters who are ambitious: Octavius and, especially, Antony. Antony agrees to his nephew's death and plots with Octavius to marginalise Lepidus.
- the ambition of the triumvirs is seen as damaging and cruel.

AO2
- rhetorical devices used in Brutus' funeral speech to condemn ambition
- Caesar's 'I am as constant as the northern star' speech shows his ambition through its elevated language and celestial imagery
- Caesar asking Antony to touch Calpurnia with his whip during the Feast of Lupercal shows his ambition to have children and possibly to make his role hereditary.

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 Mark Antony in *Julius Caesar*?

[30 marks]

Indicative content

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

AO1
- Antony as loyal friend to Caesar at start of play – Caesar trusts him with knowledge of Calpurnia's barrenness at the Feast of Lupercal
- after Caesar's death he shows he is a clever politician (Cassius calls him a 'shrewd contriver'), manipulating Brutus to allow him to speak at the funeral and convincing the conspirators he is on their side
- funeral speech appeals to the emotions of the plebeians and causes chaos in Rome
- as a member of the triumvirate he is ruthless and cruel, marginalising Lepidus and reaching an uneasy co-operation with Octavius. He appropriates much of the money Caesar left for the poor and agrees to his own nephew's death for political reasons.

AO2
- ability to change speech to fit in with different situations
- power of persuasion shown through rhetorical devices in speeches when he convinces the conspirators he is on their side and in funeral speech eg flattery, rhetorical questions, repetition, emotive language
- contrast between Brutus' and Antony's speeches: Brutus logical and reasoned, Antony's emotive and manipulative.

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 Macbeth's inner conflict in the play.

[30 marks]

Indicative content

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

AO1
- conflict Macbeth has about whether to kill Duncan in the extract
- his earlier conflict about the nature of the witches ('This supernatural soliciting cannot be good, cannot be ill')
- conflict between the desire to appear regal and in control and fear of the ghost in the banquet scene.

AO2
- use of soliloquies to show Macbeth's inner conflict
- use of dramatic devices such as the dagger and Banquo's ghost to show his fragile mental state
- structurally, his inner conflict diminishes as he becomes more accustomed to committing evil deeds.

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 chaos and disorder in *Macbeth?*

[30 marks]

Indicative content

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

AO1
- examples of chaos and disorder in Scotland caused by the killing of the king
- the witches as agents of disorder
- chaos and disorder of Norwegian invasion and Macdonwald's and Cawdor's treachery at the start of the play brought under control by Macbeth and Banquo
- disorder within Macbeth as he seeks to become king
- order restored again by Malcolm's accession at the end of the play.

AO2
- disorder and chaos shown by supernatural events and appearances
- chaos and disorder shown by use of pathetic fallacy after Duncan's death
- chaos and disorder shown within Macbeth as he seeks to overstep his position within society and become king
- chaos and disorder symbolised by the treacherous entertainment of the banquet scene which starts with all the guests in their rightful places and ends with 'stand not upon the order of your going'.

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 how Priestley presents the character of Eric 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
- Eric at the start of the play – silly, teasing his sister, drinking heavily
- Eric not quite at ease at the celebration
- the Inspector's revelations about Eric's involvement with Eva Smith
- Eric's reactions to his own involvement and that of other family members
- Eric's reaction when he finds out the Inspector is not genuine
- how Eric changes by the end of the play.

AO2
- Eric as a representative of the younger generation who are more open to change
- stage directions and use of props to show Eric's familiarity with drinking
- foreshadowing when Gerald and Mr Birling are joking that Eric might have been 'up to something' and Eric reacts in a startled way
- change in Eric's language by the end of the play to show his more serious attitude towards social responsibility
- use of dramatic irony to create tension when Mrs Birling is saying how she blames the father of Eva's child; use of Act break 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.

1 8 **JB Priestley: *An Inspector Calls***

How does Priestley present women 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
- the three main female characters in the play are very different: Mrs Birling, Sheila and Eva Smith – difference in age and class
- Mrs Birling as upper class, confident, unbending and unable to feel pity for Eva
- Sheila as younger and more open to change – she regrets her actions immediately
- Eva as the victim of the Birlings' and Gerald's power
- some students may mention Edna as another representative of the working class
- attitude to the factory girls.

AO2
- language used to present characters eg Mrs Birling's inappropriately high-handed tone when she is first introduced to the Inspector
- use of contrasts eg contrast between Sheila and Eva who are approximately the same age but have very different lives
- use of clothes imagery – the dress suits Eva better than it suits Sheila, suggesting that Eva would be as respected as Sheila if she wore the same expensive clothes.

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 ways Miller presents the character of Tituba in *The Crucible*.

[30 marks]

Indicative content

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

AO1
- Tituba as Parris' slave – very aware of her precarious position in the household
- Tituba as an exotic figure who entertains the bored girls with voodoo and magic
- Tituba knows she will end up being blamed so she readily confesses when accused of witchcraft and is imprisoned
- Tituba at the end of the play – a pitiful figure who is in prison waiting for the devil to take her back to Barbados.

AO2
- Tituba's dialect which emphasises her difference from the white people of Salem
- the dramatic impact of Tituba's 'confession' at the end of Act 1 which leads to Abigail's confessions and the start of the witch hunt
- the dramatic change in Tituba when we see her again at the end of the play: shows how the trials have affected the ordinary people of Salem and contrasts with the nobility of Proctor.

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 power of the girls in *The Crucible*?

[30 marks]

Indicative content

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

AO1
- early hints of Abigail's power over the girls when she describes the deaths of her parents and threatens them with a 'pointy reckoning'
- Mary Warren's accounts of the court proceedings and how Abigail can cause suspicion by mentioning names
- the 'blue bird in the rafters' scene where Abigail and the other girls working together overpower Mary Warren
- the fact that ultimately the girls have the power to cause the deaths of several people.

AO2
- the vivid and violent language used by Abigail to threaten other girls
- Abigail's violent actions eg shaking Betty
- the dramatic impact of the girls repeating everything Mary says and looking at an imaginary bird in the courtroom scene
- the assertive language used by Abigail to threaten Danforth shows her faith in the power of the unified girls.

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 ways Walter changes 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 at the start of the play: desperate to succeed in business so he can escape poverty and buy his wife 'pearls'
- his obsession with the liquor store which he thinks will end his problems
- his lack of respect for Ruth or for Beneatha's aspirations to be a doctor
- his self-loathing when he loses the money in the business deal
- his finally gaining some self-awareness and respect when he refuses Lindner's deal at the end of the play.

AO2
- George calls Walter 'Prometheus' which both fits Walter's fiery personality and reveals his lack of education when he does not know what it means
- contrast between the speech he tells his family he will make to Lindner and the one he actually does
- his use of black American 'subservient' language in the speech he says he is going to make
- his heightened status by the end of the play, especially poignant because of the presence of his son on stage.

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 female characters 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
- three main female characters – Lena (Mama), Ruth and Beneatha are all of different ages
- each of the women represents different ideas about being a woman – Lena is the matriarch who tries to make sure her family make moral decisions; Ruth is content to be a housewife although her contemplation of an illegal abortion suggests she has some independence from her husband; Beneatha is the younger sister who wants independence by becoming a doctor and strives to assert her cultural identity
- some students may mention Mrs Johnson, the gossipy neighbour who suggests they will be bombed if they move to the white neighbourhood.

AO2
- use of generational contrasts between the three women
- use of costume and make-up to show Beneatha's independence in exploring her identity
- the use of the setting to show Mama's care for the apartment even though everything in it is old.

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