OXFORD

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INTERNATIONAL GCSE

ENGLISH LITERATURE

9275/1

Paper 1 Prose and drama

Mark scheme

November 2022

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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.

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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 Herbert Pocket 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 encounter at Satis House and Pip's confusion upon being invited to fight
- Pip's feelings about Herbert here - pity because he is so easily beaten but admiration because of Herbert's persistence and determination
- Pip and Herbert's meeting again in London
- the true friendship which develops between them with each helping the other.

AO2
- Pip as narrator, so readers share his confusion and anxiety about Herbert's behaviour in the extract
- humour created when they meet again and Herbert claims to have beaten Pip in the fight
- humour in other aspects of their friendship such as Herbert gently teaching Pip table manners
- the use of contrast to describe the two characters - in terms of class, behaviour, aspirations
- the structural changes in Pip's character wrought by Herbert so that by the end he has acquired some of Herbert's gentlemanly qualities.

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 the character of Mr Jaggers in *Great Expectations*?

[30 marks]

Indicative content

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

AO1
- Jaggers is a lawyer who acts for Miss Havisham and Magwitch and oversees Pip's great expectations
- Pip first meets him as a child at Satis House and Jaggers is an influence on him for the rest of the novel
- he acts in some ways as a father figure to Pip, teaching him about money and responsibility as well as aspects of law and justice
- he appears forbidding at first but could be seen to be capable of kind deeds such as employing Molly after successfully defending her on a murder charge and arranging Estella's adoption; however, some may think his actions are controlling and the adoption of Estella ill-advised.

AO2
- the language used by the young Pip to describe Jaggers on their first meeting makes him sound threatening ('deep-set eyes'; 'bushy eyebrows'; 'large head') but this description is through the eyes of a child and the reader's opinion of Jaggers develops alongside Pip's
- Jaggers' hand-washing could be symbolic of his attempts to rid himself of the taint of the crime he works with and of distancing himself from the criminal world; could also be interpreted as a Pilate-like attempt to absolve himself of any blame
- Jaggers and his law firm are structurally important to the novel because of the way they connect many of the characters and facilitate plot coincidences.

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

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

Starting with this extract, explore how Lee presents the ladies of Maycomb 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
- in the extract the ladies are mocking Scout for being at court
- they make Scout feel uncomfortable because of her dress
- the hypocrisy of the ladies who meet at the tea party in their charity work where their patronising attitudes to other cultures are shown
- in the rest of the novel Maudie is presented as a positive presence who teaches Scout about life
- Stephanie is a malicious gossip who spreads discontent
- students may also write about Mrs Dubose, an intimidating racist, who freely expresses Maycomb's intolerant views
- Calpurnia as a positive influence on the children and a contrast to the ladies in the extract
- Aunt Alexandra as a dominating presence in the children's lives.

AO2
- in the extract the ladies are presented as looking the same, showing their closed views and intolerance towards anything different - even wearing rouge is considered risqué
- irony in that the ladies raise money for charitable works abroad but fail to recognise the inequality in their own society
- their hyper-femininity shows their conformity and contrasts with Scout's breeches
- the way Miss Maudie stands slightly outside the group here reflects her more positive role in the novel as a whole
- Scout's first-person narrative emphasises the power the ladies have to make her feel uncomfortable
- the language used to describe Maudie and Stephanie in the novel as a whole.

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 Bob Ewell 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
- Ewell's role in the novel as the driving force behind Mayella's accusation of rape
- Ewell as a bad father who does not provide for or look after his children and who possibly abuses Mayella
- Ewell shown as a stupid man in the courtroom by his lack of understanding of Atticus' questions
- Ewell as arrogant in the courtroom as he treats the court with contempt, automatically assuming he will be believed because of his colour
- Ewell as a bully and a coward who attacks the children because he does not dare confront Atticus.

AO2
- description of Ewell in the courtroom ('like a little bantam cock') makes him sound ridiculous
- the inappropriate and vulgar way he speaks in the court shows his lack of respect
- his spitting at and threatening Atticus foreshadows the attack on the children at the end of the novel
- the introduction of Burris Ewell on Scout's first day at school introduces the Ewell family and shows what Bob is like as a father.

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 traditional Igbo religion and culture in *Purple Hibiscus*.

[30 marks]

Indicative content

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

AO1
- the extract the Igbo religion is presented as an entertaining spectacle which the children enjoy
- Kambili's conflicting emotions - she feels she should not be experiencing the Igbo traditions because of her father's disapproval
- Papa's disapproval shown in his attitude to Papa Nnukwu's culture and tradition when the children visit him
- Aunty Ifeoma's more modern and tolerant view - humouring her father here and acknowledging Igbo traditions as well as Christianity in her own life
- religion - both Christianity and Igbo - as an aspect of cultural conflict; the colonised and the coloniser.

AO2
- the vivid descriptions of the mmuo here and aspects of Igbo culture and religion throughout the novel
- the use of humour in the extract when Kambili looks at the forbidden idol
- the use of Kambili as first-person narrator to show the conflict between religions
- the contrast between the colourful Igbo rites and the joyless Christianity of Papa.

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 Jaja as a character who changes in *Purple Hibiscus*?

[30 marks]

Indicative content

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

AO1
- at first Jaja pacifies his father and tries to keep the peace for the sake of his mother and sister
- he begins to rebel after seeing the freedom of Ifeoma's household
- he openly rebels by not going to communion, even though this incurs the wrath of his father
- he loses his faith in religion at the same time as losing his faith in his father
- he is eventually mature and responsible enough to take the blame for his mother's crime.

AO2
- Jaja's changing personality is seen through the eyes of Kambili, the first-person narrator
- he first starts to rebel after working in the garden at Aunty Ifeoma's house where he encounters the purple hibiscus which becomes a symbol of his rebellion
- the changing descriptions of Jaja from his timidity at the start of the novel to his newfound maturity when he is in prison
- the walls which eventually confine Jaja in prison are a literal interpretation of the wall/fence/boundary imagery which appears in the rest 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.

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

Starting with this extract, explore how Ishiguro presents education 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 academic education the children receive at Hailsham eg art, geography, PE lessons
- what they are taught about donations, health, sex
- what they are taught about how to fit in in the outside world eg role-playing buying drinks in a café
- the gaps in what they are taught - very limited science and maths education
- Kathy's later training about how to be a carer
- meeting with Madame and Miss Emily at the end which reveals some of the real purpose of education at Hailsham.

AO2
- Kathy as first-person limited narrator who describes the education at Hailsham uncritically
- the strong, emphatic language used by the Guardians when teaching about the importance of keeping healthy and not smoking
- the creation of suspense around art lessons and works being chosen for the gallery
- the stilted language of the children when ordering drinks in role play to show their 'otherness'
- the change of perspective at the end of the novel when Tommy and Kathy find out the truth about the purpose of art lessons at Hailsham.

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***

'Ruth is selfish and unkind.'

How far do you agree with this view of how Ruth is presented 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 domineering nature when she and Kathy first meet
- her selfishness in childhood games and her attention-seeking behaviour in creating elaborate fantasies
- her unkindness to Kathy in splitting up her and Tommy
- some students may say that Ruth's behaviour is justified because of the situation she is in
- her obsession with finding her 'original' and her fantasy to get a job in an office.

AO2
- Ruth as an antagonist to disrupt the relationship between Kathy and Tommy
- the contrast between Ruth and Kathy - Ruth as a foil to the more passively accepting Kathy
- Ruth's copying of the behaviour of the older students at the cottages - who are themselves copying characters from the television - is an example of the motif of 'copies' which runs through the novel
- the structural change in Ruth when Kathy meets her again.

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

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

Starting with this extract, explore how Zusak presents the character of Rosa Hubermann 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
- Rosa's apparent harshness, eg hitting Liesel
- her argumentative nature
- her kindness beneath the tough exterior: looking after Liesel, helping Max
- her hard work to help support her family.

AO2
- her physical description in the extract - her small stature makes her courageous nature even more impressive
- the description in the extract - the listing of both positive and negative qualities without comment
- the contrast between her and her husband which highlights the qualities of both
- the use of zeugma in the extract creates humour which suggests that her violence is not a serious threat to Liesel
- structurally, Liesel's changing view of Rosa as she grows to appreciate her positive qualities.

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***

What is the importance of the settings of place and time 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 setting of Molching to show the effects of war on ordinary people
- the time setting of WW2
- the setting of the street - a smaller community of people who generally help each other
- the setting of the cellar where much of the interaction between Liesel and Max takes place.

AO2
- descriptions of the town
- descriptions of the street and the Hubermanns' house
- the cellar as a place of both safety and danger, where Liesel's friendship with Max is forged and where the importance of writing is shown.

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

1 1 **Oxford AQA Short Stories Anthology**

Starting with this extract, explore how isolation and loneliness are presented in the Oxford AQA Short Stories Anthology.

Write about *Mrs Vadnie Marlene Sevlon* 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
- in the extract, Vadnie's use of fantasy to alleviate her loneliness
- in *Through the Tunnel* Jerry's physical isolation from the other boys as they are on separate beaches and divided by experience, skill and where they come from
- the voluntary isolation of the father in *A Fly in the Ointment* because of his obsession with money
- the loneliness and isolation of Mr Thomas in *The Destructors*
- the isolation of the narrator in *Sandpiper* because of her having moved to another country.

AO2
- repetition of 'Mrs' in the extract to show the importance of her imaginary marital status to Vadnie
- the use of details from men she has only met once to create a composite husband
- Mr Thomas' house's physical isolation mirrors his own isolation
- the episodic structure of *Sandpiper* with the use of flashbacks to contrast the narrator's present lonely life with her hopes in the past
- the inability of the father in *A Fly in the Ointment* to communicate with his son, shown through 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.

1 2 **Oxford AQA Short Stories Anthology**

Explore the ways changing relationships are presented in *Through the Tunnel* and **one** other story from the Oxford AQA Anthology.

[30 marks]

Indicative content

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

AO1
- the changing relationship between Jerry and his mother in *Through the Tunnel*
- the changing relationship between Jerry and the other boys in *Through the Tunnel*
- the changing relationship between the narrator and her husband in *Sandpiper*
- the changing relationship between the old man and his son in *A Fly in the Ointment*
- the changing relationship between Boori Ma and the other residents in *A Real Durwan*.

AO2
- the use of symbolism in *Through the Tunnel* to show Jerry being 'reborn' and becoming more independent
- the use of contrast – for example in Jerry's thoughts and those of his mother
- the use of different narrative perspectives in *A Real Durwan* to show residents' changed feelings towards Boori Ma
- the use of description in *A Fly in the Ointment* – eg of the old man's face – to show his changing feelings towards 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 ideas about power in *Julius Caesar*.

[30 marks]

Indicative content

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

AO1
- in the extract the idea that Caesar must be stopped before he gains too much power because too much power is dangerous
- the fear of absolute power – of Caesar being crowned
- the struggle for power after the assassination – Antony's bid for power after the funeral; Cassius' desire for power
- the struggles for power among the conspirators.

AO2
- animal imagery used to describe the dangers of Caesar becoming too powerful - idea of the necessity of killing Caesar before his power is fully grown
- imagery of climbing a ladder in the extract to show how Brutus fears Caesar will eventually climb above the ordinary citizens
- animal imagery used by Cassius when talking about leaders
- power of language in funeral speeches
- effects of power shown by vacillations of plebeians.

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 different conflicts 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 political conflict between the conspirators and Caesar and his supporters which results in Caesar's death and the ensuing battles
- personal conflict between Caesar and Calpurnia about Caesar going to the Capitol
- conflict following the assassination: the responses to the funeral speeches and the changing responses of the plebeians
- conflict in the streets following the assassination
- the suffering of innocent people caused by conflict – eg Cinna the Poet
- military conflict of battle at the end of the play
- conflict ultimately ending in death for many.

AO2
- positive language at funeral shows possibility of new hope for Rome
- dramatic effectiveness of crowd scenes showing people changing their minds
- dramatic violence of battle scenes
- dramatic effectiveness of the crowd scenes, showing people's changing responses to the conflict
- persuasive language used by Antony, Brutus, Cassius to stir up conflict.

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

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

Starting with this extract, explore how Shakespeare presents the changing relationship between Macbeth and Banquo in *Macbeth*.

[30 marks]

Indicative content

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

AO1
- Macbeth and Banquo presented as comrades in war when riding home from battle at the start of the play
- Banquo's suspicions of Macbeth after meeting witches
- Macbeth's torment over the prediction that Banquo's heirs will become kings
- the lack of trust in their relationship shown in the extract
- Macbeth's murder of Banquo and the guilt that this causes him.

AO2
- natural and easy conversation between Macbeth and Banquo at the start of the play
- Macbeth's asides and soliloquies to show he is keeping secrets from his friend
- the uneasy nature of the dialogue in this extract
- the image of the 'blood-boltered Banquo' to show Macbeth's 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***

'The witches are completely to blame for Macbeth's downfall.'

How far do you agree with this view?

[30 marks]

Indicative content

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

AO1
- the part the witches play in influencing Macbeth to kill Duncan which is the first step in his downfall
- the later predictions of the witches which give Macbeth a false sense of security
- Lady Macbeth's part in Macbeth's downfall
- Macbeth's own responsibility for his actions.

AO2
- the equivocation and riddles of the witches which mislead Macbeth
- the strength of Lady Macbeth's ambition shown by her confident language, her appeal to evil spirits and the violent imagery in her speeches
- Macbeth's links with the witches and therefore with evil from the start of the play shown by his language
- Macbeth's self-knowledge and his realisation of his own tragic flaw in the soliloquy where he is debating killing Duncan.

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 Gerald's attitudes to 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
- in the extract Gerald's attitude towards Eva Smith - basking in her love for him without necessarily returning it; 'installing' her in a flat to make it convenient for him to continue the affair, knowing the arrangement cannot be permanent; giving her money and feeling his treatment of her is perfectly acceptable
- his attitude to Sheila: getting engaged to her, partly for business reasons, cheating on her without any qualms; wanting to protect her from unpleasantness; his tacit acceptance of the gender roles of Mr and Mrs Birling - that it is acceptable for a man to cheat on his wife; that he is in charge in the relationship (he chooses the wedding ring).

AO2
- Gerald's descriptions of Eva and of the other women in the Palace Bar
- Sheila's description of Gerald as a fairy-tale prince
- the engagement ring as a prop
- the dramatic irony of Sheila saying that Gerald was too busy at the works to see her the previous summer.

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 Sheila as a character who changes in *An Inspector Calls*?

[30 marks]

Indicative content

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

AO1
- Sheila at the start of the play: her attitude to her parents and Gerald
- Sheila's changing reaction to her part in Eva Smith's death
- Sheila's changing relationship with Gerald
- her changing attitude to her parents
- Sheila at the end of the play.

AO2
- Sheila's childish language at the start of the play
- her dialogue with Gerald which shows her subservience to him
- her childish relationship with Eric
- Sheila's more assertive language when she interrupts her mother
- her more mature language at 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 9 **Arthur Miller: *The Crucible***

Starting with this extract, explore the ways Miller presents different attitudes to witchcraft in *The Crucible*.

[30 marks]

Indicative content

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

AO1
- attitudes to witchcraft in the extract: Elizabeth cannot conceal her lack of belief in witches whereas John will not speak against the Bible even though he does not believe in witchcraft
- Hale's attitude to witchcraft and how this changes in the play from total belief to scepticism
- Parris's attitude to witchcraft: he fears the scandal of witchcraft being associated with his household
- Abigail's attitude changing from seeing witchcraft as something which offers a diversion from her normal boring life to an opportunity for power and revenge.

AO2
- the hesitation in John and Elizabeth's speech in the extract which shows that they know this is a dangerous subject
- the language used in the stage directions when Hale is introduced which shows his evangelical belief
- the structural change in Hale's attitude
- the frenzy of Abigail's accusations in Act 1 as she realises that she can use the situation to her advantage.

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 relationship between John Proctor and Abigail Williams in *The Crucible*?

[30 marks]

Indicative content

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

AO1
- the relationship between John and Abigail at the start of the play
- Abigail's continuing attraction towards John
- John's guilt over the relationship and his attempts to repair his marriage with Elizabeth
- Abigail's attempts to use the situation to remove Elizabeth and win back John.

AO2
- the animalistic nature of the language used by Abigail at the start of the play to show the physical nature of the relationship
- John's emphatic denial of having any feelings for Abigail
- the stilted conversation between John and Elizabeth, showing the effect the relationship with Abigail has had on their marriage
- the relationship as a plot device which prevents John from telling the truth about the court cases until it is too late and causes Elizabeth to tell a disastrous lie in court.

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***

How do you respond to this extract as an ending to the play?

[30 marks]

Indicative content

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

AO1
- Beneatha finally setting out to follow her dream to be a doctor - something she has aimed for throughout the play - makes it a positive ending
- Beneatha choosing to marry Asagai rather than Murchison shows her commitment to her African heritage and highlights this as an idea in the play as a whole
- the arguments between Beneatha and Walter show that the conflict is not completely over
- Mama's pride in her family and especially the way Walter has changed make the ending positive.

AO2
- the dramatic action of moving house shows the family's dreams starting to come true
- the arguments between Walter and Beneatha link to the similar arguments at the start of the play and show that some things don't change
- Mama's plant which she nearly forgets is a symbol of growth and continuity.

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 relationship between Walter and Ruth 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
- relationship at the start of the play: Ruth is exhausted from working so hard and the relationship is strained
- Ruth is weary of Walter's dreams and failed plans and no longer has the patience to listen to him
- Ruth does not tell Walter she is pregnant and contemplates an abortion
- the relationship gets better as the play goes on because of the money and the new house.

AO2
- the stage directions at the start of the play which reveal Ruth's weariness and exhaustion
- the dialogue between Ruth and Walter which shows the love has gone out of their relationship
- the aligning of Ruth with Mama - her values of family and home
- the structural change in the relationship as a result of the money and the new house.

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