

**OXFORD**

INTERNATIONAL  
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**INTERNATIONAL GCSE**  
**ENGLISH LITERATURE**  
**9275/1**

Paper 1 Prose and drama

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Mark scheme

November 2020

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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](http://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)

<b>AO1</b>	Understanding of, and engagement with, themes, ideas and contexts.
<b>AO2</b>	Analysis of how writers create meanings and effects.
<b>AO3</b>	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	<ul style="list-style-type: none"> <li>exploration of themes/ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> <li>judicious use of precise references to support interpretation(s).</li> </ul>	<p><b>At the top of the level</b>, 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.</p> <p><b>At the bottom of the level</b>, 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.</p>
	AO2	<ul style="list-style-type: none"> <li>analysis of writer’s methods</li> <li>exploration of effects of writer’s methods on reader.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>critical, exploratory, conceptualised response to task and whole text.</li> </ul>	
Level 5  Thoughtful, developed consideration  21–25 marks	AO1	<ul style="list-style-type: none"> <li>thoughtful consideration of themes/ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</li> <li>apt references integrated into interpretation(s).</li> </ul>	<p><b>At the top of the level</b>, 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.</p> <p><b>At the bottom of the level</b>, 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.</p>
	AO2	<ul style="list-style-type: none"> <li>examination of writer’s methods</li> <li>consideration of effects of writer’s methods on reader.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thoughtful, developed response to task and whole text.</li> </ul>	

<p>Level 4</p> <p>Clear understanding</p> <p><b>16–20 marks</b></p>	AO1	<ul style="list-style-type: none"> <li>• clear understanding of themes/ideas/perspectives/contextual factors shown by specific links between context/text/task</li> <li>• effective use of references to support explanation.</li> </ul>	<p><b>At the top of the level</b>, 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.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• clear explanation of writer’s methods</li> <li>• understanding of effects of writer’s methods on reader.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• clear, explained response to task and whole text.</li> </ul>	
<p>Level 3</p> <p>Explained, structured comments</p> <p><b>11–15 marks</b></p>	AO1	<ul style="list-style-type: none"> <li>• some understanding of implicit themes/ideas/perspectives/contextual factors shown by links between context/text/task</li> <li>• references used to support a range of relevant comments.</li> </ul>	<p><b>At the top of the level</b>, 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.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• explained/relevant comments on writer’s methods</li> <li>• identification of effects of writer’s methods on reader.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• some explained response to task and whole text.</li> </ul>	



<p>Level 2</p> <p>Supported, relevant comments</p> <p><b>6–10 marks</b></p>	AO1	<ul style="list-style-type: none"> <li>• some awareness of implicit themes/ideas/contextual factors</li> <li>• comments on references.</li> </ul>	<p><b>At the top of the level</b>, 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.</p> <p><b>At the bottom of the level</b>, 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.</p>
	AO2	<ul style="list-style-type: none"> <li>• identification of writers’ methods</li> <li>• comments on effects of methods on reader.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• supported response to task and text.</li> </ul>	
<p>Level 1</p> <p>Simple, explicit comments</p> <p><b>1–5 marks</b></p>	AO1	<ul style="list-style-type: none"> <li>• simple comment on explicit ideas/contextual factors</li> <li>• reference to relevant details.</li> </ul>	<p><b>At the top of the level</b>, 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.</p> <p><b>At the bottom of the level</b>, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> <li>• awareness of writer making deliberate choices</li> <li>• simple comment on effect.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• simple comments relevant to task and text.</li> </ul>	
<b>0 marks</b>	Nothing worthy of credit/nothing written		

**Section A: Prose**

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

How do you respond to this as an ending to Pip and Estella's story?

**[30 marks]**

**Indicative content**

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

**AO1**

- the hope that Estella and Pip will get together
- the changes in Pip's and Estella's attitudes compared with their interactions earlier in the novel
- the fact that they meet again on the site of Satis House which is where they first met
- the fact that this is a positive ending to the novel
- some may mention the fact that Dickens was persuaded to change the ending to make it more positive. There is no requirement for students to know this, however

**AO2**

- the ruined setting of Satis House could symbolise the end of Miss Havisham's power over Pip and Estella
- the circularity of the novel – ending in a place which was so significant at the start of Pip and Estella's relationship
- the fact that the dialogue is more that of equals here – compared with Pip's first encounter with the haughty Estella at Satis House
- possible pathetic fallacy in the description of the light at the end of 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***

Write about the ways Pip changes in *Great Expectations* and how Dickens presents these changes.

**[30 marks]**

**Indicative content**

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

**AO1**

- what Pip is like at the start of the novel – humble beginnings, apprentice blacksmith
- his ‘great expectations’ and how these change him
- his shame at being associated with Joe and Biddy
- his desire to change so he is ‘worthy’ of Estella and his increasing preoccupation with material possessions and the opinions of society
- his realisation that his status is founded on a lie when Magwitch returns
- his final understanding that people are more important than possessions

**AO2**

- the use of Pip as first person narrator so the reader shares his feelings – eg his embarrassment when Joe visits him
- the way Pip’s language changes from when he is a boy and Estella says ‘He calls the knaves Jacks’ to later when his refined language is contrasted with Joe’s vernacular
- the use of contrasting characters to show Pip’s rise in society eg Joe and Biddy to show humble beginnings compared with Herbert to show his new life.

**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 significance of the title of *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**

- the mention of mockingbirds in the extract as birds which only do good
- characters who could be considered mockingbirds like Tom Robinson and Boo Radley: what happens to them
- Atticus' view that these birds should not be harmed and how this links to the harming of 'mockingbird' characters in the novel
- the importance of this phrase to the moral message of the novel

**AO2**

- the use of the mockingbird as a symbol
- repetition of the mockingbird motif at intervals
- Scout's final realisation that 'it'd be like killing a mockingbird' shows her growth and her understanding and acceptance of her father's moral views.

**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 Calpurnia as an important influence on Scout and Jem?

**[30 marks]**

**Indicative content**

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

**AO1**

- Calpurnia's role as housekeeper but also as more than that – like a mother to Scout
- her influence on Scout's behaviour eg insisting she wears a dress but also insisting on courtesy eg when Walter comes to tea
- Calpurnia as a comfort to Scout eg when she is left out of Jem and Dill's games
- visit by the children to Calpurnia's church to give Scout and the reader more of an insight into the black community
- Atticus' trust in Calpurnia which conveys a strong message about equality to Scout

**AO2**

- use of Scout as first person narrator to show her view of Calpurnia
- use of humour to show Scout learning from Calpurnia – eg Walter and the syrup
- use of incidents which are not directly witnessed by Scout to show extent of trust Atticus has in her
- the way Calpurnia's language changes when she is with members of the black church – makes Scout and the reader realise that Calpurnia has a life outside the Finch household.

**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 relationship between Papa and his children 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 'love-sip' in the extract as something which is supposed to show love but is painful
- other ways in the novel that Papa shows his 'love' for his children – scalding their feet, beating them and then comforting them – his claim he is committing these acts of violence to purge them of 'sin' and therefore for their own good
- the way Papa's religious beliefs allow him to believe that love can be painful if necessary to 'save' his children from sin
- Kambili's desire to please her father eg by achieving highly at school
- Jaja's increasing independence which stops him accepting his father's violence and ultimately leads him to accept responsibility for Papa's death

**AO2**

- language used to describe the shocking violence of Papa's actions
- use of Kambili as narrator – her matter-of-fact description of events shows how desensitised she has become
- contrast between fearful relationship Jaja and Kambili have with their father and the easy relationship Aunty Ifeoma has with her children.

**AO3**

Examiners are looking to award the candidate's proficiency in:

- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

0 6

**Chimamanda Ngozi Adichie: *Purple Hibiscus***

How does Adichie present conflict in *Purple Hibiscus*?

**[30 marks]**

**Indicative content**

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

**AO1**

- political conflict in the novel as seen through the actions taken against Ade Coker and the incident at the checkpoint which leaves a 'bloodied corpse' on the road
- religious conflict between Christianity and the traditional religion of Papa Nnukwu, which links to conflict between Nigerian and British ways of life
- domestic conflict between members of the Achike family

**AO2**

- use of Kambili as narrator – her limited view which invites the reader to understand more than she does about conflicts in the novel
- violent language to show results of political conflict
- structural interweaving of different types of conflict and the effects of political conflict on the personal lives of Achike 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.

0 7

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

Starting with this extract, explore the ways Ishiguro uses the characters of Madame and Miss Emily to present attitudes to the clones 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**

- Kathy's experiences of Miss Emily as strict headmistress figure at Hailsham
- Madame's atavistic revulsion when she has to walk past the students but her 'gallery' which they compete to produce artwork for
- the visit in the extract where Emily explains what they were trying to do at Hailsham
- wider attitudes hinted at in references to Morningdale scandal in this episode and attitudes of people in Norfolk when students visit
- debate about whether clones have souls

**AO2**

- Kathy's naïve narration which allows readers to see more than she understands
- Miss Emily's concern undercut by ominous reference to the fact that she will not be in wheelchair for long
- references to 'spiders and things' repeated to show revulsion of Madame
- placing of the incident where Kathy and the reader find out more about the philosophy behind Hailsham at the end of the novel to present wider political and social view when reader has already got to know the characters.

**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* is a novel about secrets.’

How does Ishiguro present secrets 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**

- secrets Kathy, Ruth and Tommy have when they are children – the ‘secret guard’; Ruth’s pencil case
- the secretive nature of the relationships between Kathy, Ruth and Tommy at the Cottages
- the myth of the secret of deferrals at the Cottages
- the ways the children’s futures are kept secret from them

**AO2**

- Kathy’s naïve narration and her belief in the secrets she is told
- first person narration, therefore Kathy does not know about wider issues which are kept secret
- characterisation of Ruth – likes to control through her knowledge of secrets.

**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 ideas about families 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 ways new ‘families’ are forged in war – eg Liesel and the Hubermanns
- Liesel’s changing attitudes towards the Hubermanns, moving from dislike to acceptance of them as her family and love
- Liesel’s grieving for her brother and mother at the start of the novel
- Hans hiding Max because of his family loyalty to Max’s father

**AO2**

- use of affectionate insults in extract to show love between family members
- language used to show Liesel’s grief when her brother is buried
- use of flashback to show relationship between Hans and Max’s 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.

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**Marcus Zusak: *The Book Thief***

How does Zusak show the good and evil of humanity 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**

- evil on a large scale shown through the atrocities of war – treatment of Jews; effects of war on people of Molching; death of pilot
- evil on a personal scale – Hans Junior, whose mindless patriotism makes him a threat to his parents, Liesel and Max
- good shown through individual acts of kindness such as hiding Max and giving bread to Jewish man

**AO2**

- Death as narrator highlights good and evil acts by his commentary on the events he is describing
- contrast between good and evil heightens both
- political events often seen from Liesel's point of view: shows effects of evil on individuals.

**AO3**

Examiners are looking to award the candidate's proficiency in:

- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

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### Oxford AQA Short Stories Anthology

Starting with this extract, explore how writers shape the endings of their stories. Write about *A Real Durwan* and one other story from the Oxford AQA Short Stories Anthology.

**[30 marks]**

#### Indicative content

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

#### AO1

- the way the residents make a scapegoat of Boori Ma when the basin is stolen and turn her out because they feel their newly refurbished building deserves ‘a real durwan’
- how this is a change from their earlier attitudes of patronising tolerance of her stories and complaints
- ending of any other story eg the father’s sudden reversal to materialistic values when he thinks his son may have money in *A Fly in the Ointment*; the collapse of Mr Thomas’ house in *The Destructors* and how this has been built up to throughout the story; Jerry’s lack of interest in swimming once he has achieved his goal in *Through the Tunnel*.

#### AO2

- sense of sympathy for Boori Ma created by the focus on her isolation at the end
- repetition of phrases ‘Boori Ma’s mouth is full of ashes’ – said with sympathy early in the story but more condemnatory at the end; her refrain of ‘believe me, don’t believe me’ is here changed to ‘believe me, believe me,’ suggesting she is telling the truth
- shock of the destruction of Mr Thomas’ home and callous reaction of lorry driver in *The Destructors*
- contrast in *Through the Tunnel* of Jerry’s attitude to his mother and to swimming at the end of the story with his attitudes earlier.

#### 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 children are presented in *The Destructors* and one other story from the Oxford AQA Short Stories Anthology.

**[30 marks]**

**Indicative content**

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

**AO1**

- the destructive nature of the boys – seeing destruction as a form of creation and adhering to their own moral code throughout
- rivalries between the boys eg between T and Blackie
- desire for independence of Jerry in *Through the Tunnel*
- the portrayal of Lucy in *Sandpiper* as ‘my treasure, my trap’

**AO2**

- the boys in *The Destructors* as representatives of a new world order – democratic (they vote every day), determined to remove the remnants of the old world as represented by Mr Thomas
- the setting of the story – on a site largely destroyed by bombs during the war- suggests a motive for their destructive nature
- the change in language when Jerry is talking to his mother at the start and the end of the story in *Through the Tunnel*.

**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 far Shakespeare presents the conspirators as 'sacrificers, but not butchers'.

**[30 marks]**

**Indicative content**

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

**AO1**

- different motives of conspirators for killing Caesar – Brutus for the good of Rome, Cassius out of jealousy
- some examination of idea of 'sacrificers'- the idea that Caesar is to be killed honourably for the good of his country
- the ensuing bloodshed might suggest that they are butchers rather than sacrificers
- some may suggest that they start with the intention of being sacrificers but as the play goes on they become butchers
- Brutus' reluctance to kill Caesar suggests the assassination is a sacrifice for him

**AO2**

- imagery of sacrifice in this extract
- imagery of sacrifice – of both people and animals – elsewhere in the play
- trajectory towards increasing violence
- tension between these two points of view which contributes to the general disagreement between the conspirators and the ultimate failure of their plan.

**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***

What do you find interesting about the ways Shakespeare presents the female characters in *Julius Caesar*?

**[30 marks]**

**Indicative content**

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

**AO1**

- both Calpurnia and Portia are strong women although in different ways
- Calpurnia's important role in trying to persuade Caesar not to go to the Capitol; her dream and premonition; her ultimate lack of influence over him
- Portia's 'masculine' strength – stabbing her leg to prove she can keep Brutus' secret and committing suicide in a society which sees suicide as an honourable action

**AO2**

- gruesome description of Portia's death to show her strength of character
- both women are defined in terms of their husbands – their influence or lack of influence over them
- both women are used by Shakespeare to help characterise their husbands
- Portia's lasting effect on Brutus – after her death he becomes more sensitive and more fully developed as a character.

**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 the extent to which Shakespeare presents the witches as powerful characters in *Macbeth*.

**[30 marks]**

**Indicative content**

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

**AO1**

- the witches' manipulation of Macbeth in the play
- the power they have in the extract to cause misery to the sailor
- the power they have over nature – ability to raise winds
- their limitations – they cannot sink the captain's ship and they are only able to act through manipulating others, not directly
- when Macbeth meets them later they have 'masters' which further suggests limits to their powers

**AO2**

- the speech of the witches sounds spell-like, suggesting association with evil forces and therefore power
- their equivocation gives them power over Macbeth because he misinterprets their words
- structurally, the first time Macbeth meets the witches it is apparently by chance but the second time he seeks them out, suggesting his reliance on them and therefore their power over him
- the witches control their interactions with Macbeth, disappearing despite his desire to know more.

**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
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**William Shakespeare: *Macbeth***

How does Shakespeare present ambition in *Macbeth*?

**[30 marks]**

**Indicative content**

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

**AO1**

- Macbeth's ambition to be king, revealed immediately after he first meets the witches and when Malcolm is made Prince of Cumberland
- Lady Macbeth's ambition for her husband and the way she manipulates Macbeth to realise this
- Lady Macbeth's ambition for herself
- Banquo's ambitions for his sons

**AO2**

- use of asides to show Macbeth's ambitious thoughts near the start of the play
- use of soliloquies – both Macbeth and Lady Macbeth – to reveal ambition
- negative nature of Macbeth's ambition contrasted with Banquo's acceptable ambition ('There if I grow the harvest is thine own')
- use of natural imagery here to show the positive nature of Banquo's ambition.

**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 Mr Birling as a man whose views are wrong.

**[30 marks]**

**Indicative content**

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

**AO1**

- the views Birling expresses in the extract which are incorrect: the Titanic; views about war; ‘capital versus Labour agitations’
- the views Mr Birling has in the rest of the play which are incorrect: views about class, social responsibility, money

**AO2**

- the use of dramatic irony in the extract to show how wrong Mr Birling is
- the use of contrast in the rest of the play – the views of Mr Birling versus the views of the Inspector
- the use of contrast between views of Mr Birling and the changing ideas of his children in the rest 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 explore status and power 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**

- power and status are linked in the play – the Birlings have power because of their status as wealthy factory owners
- status is felt very acutely by the Birlings – the higher status of Mrs Birling and her embarrassment at her husband’s social solecisms; Birling’s attempts to impress Gerald (eg the port) and the possible snub of Gerald’s parents not turning up to the party; Birling’s pride in having being Mayor
- the Birlings and Gerald all use their power to advantage themselves without thinking of others – their interactions with Eva Smith
- the younger Birlings learn that they have used their power selfishly – the older Birlings don’t change

**AO2**

- contrast between wealthy Birlings and poor Eva
- language used by the Birlings to describe working class people eg ‘a girl of that sort’ and ‘these people’
- use of character of Edna to show power of the Birlings: they have absolute power over her and treat her as barely human
- Birling’s obsession with appearances and his desire to fit in with the upper classes shown by stage directions describing room at start of play and use of props eg port.

**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 courage in *The Crucible*.

**[30 marks]**

**Indicative content**

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

**AO1**

- courage shown at the end of the play – John’s decision to hang, even though he could save himself, to help expose the corruption of the court
- Rebecca’s courage – concealing her fear by saying she has had no breakfast
- courage elsewhere in the play eg John’s courage in admitting his affair with Abigail
- Elizabeth’s courage in not persuading John to confess – and therefore losing him

**AO2**

- use of stage directions to show Rebecca’s courage in extract – she stumbles but makes an excuse for it
- Proctor’s inspirational language here and elsewhere
- contrast between courage shown by Proctor and cowardice shown by other characters – eg Abigail running away and Parris.

**AO3**

Examiners are looking to award the candidate’s proficiency in:

- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.

2 0

**Arthur Miller: *The Crucible***

How does Miller present the character of Reverend Parris in *The Crucible*?

**[30 marks]**

**Indicative content**

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

**AO1**

- Parris as a weak man who is only concerned for his reputation and position at start of play when Betty is ill – not concerned for his daughter
- Parris as a greedy man – wants golden candlesticks for the church and the deeds for his house
- Parris as a paranoid man who thinks there is a conspiracy against him
- Parris at end of play – tries to stop hangings but only because he himself has been threatened and cries because Abigail has stolen his money

**AO2**

- Parris' importance to the plot – he sets the witch hunt in motion to avert suspicion from his own household
- contrast between Parris and Hale – Hale acts out of genuine belief and has the courage to change his mind when he realises he is wrong. Parris sticks to his story even though he knows it is a lie.
- stage directions to introduce Parris
- the ways Parris is made to look ridiculous by stronger characters eg when he says there is a faction against him in the church Proctor says: 'Why, then I must find it and join it.'

**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 the ways Hansberry uses the setting of the Youngers' home to explore important ideas 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**

- cramped apartment suggests poverty of family; causes tensions in play because they are so crowded
- Ruth contemplates an abortion because they have no room to raise another child and Mama buys a new house partly because of this
- apartment is old and worn but loved and cared for – shows pride of Younger family
- they are being charged for two rooms when the main living area is really one room – shows how black people are exploited by rich landlords

**AO2**

- use of stage directions to show what the apartment and its furnishings are like
- the poverty of this apartment contrasts with the three bedroomed house in a mainly white area they want to move to
- the lack of light in the apartment could symbolise the lack of hope in their lives
- apartment is old and worn but loved and cared for – shown in details of stage directions – shows pride of Younger 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.

2 2

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

Joseph Asagai and George Murchison are rivals for Beneatha's love in *A Raisin in the Sun*.

How does Hansberry present the different attitudes and beliefs of these two men?

**[30 marks]**

**Indicative content**

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

**AO1**

- George is rich African American who wants to marry Beneatha
- he is happy to submit to white culture and forget his African heritage, dismissing Beneatha's interest in this as mere sentimentality
- quickly becomes bored with Beneatha's interest in identity and politics and thinks the purpose of her getting an education is merely to get a job and thrive in the world white Americans have made
- Joseph is a Nigerian student who awakens Beneatha's interest in her cultural identity and heritage
- he gives her African records and encourages her to change her hair and wear traditional Nigerian clothes

**AO2**

- the two men can be seen as symbols of the two sides of a debate about cultural assimilation/independence
- George could represent cultural assimilation as shown by his acceptance of white American values – he plans to take Beneatha to the theatre, an example of dominant culture
- Joseph could represent African heritage as seen by his tastes in music and fashion – the music could represent a subversive aesthetic.

**AO3**

Examiners are looking to award the candidate's proficiency in:

- presenting an argument
- organising their thoughts
- responding to the task
- communicating their ideas.