

INTERNATIONAL A-LEVEL ENGLISH LITERATURE LT03

Unit 3 Elements of crime and mystery

Mark scheme

Specimen paper

Version: 1.0 Final

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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Information for Examiners

Welcome to this mark scheme which is designed to help you to deliver fair and accurate assessment. Please read carefully all sections and ensure that you follow the requirements that they contain.

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically and when deciding upon a mark in a band, examiners should bear in mind the equal weightings of the assessment objectives. Examiners need to read the whole answer, taking into account its strengths and weaknesses, and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – provided, of course, that it is relevant to the question being asked.
5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can reward only what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the mark bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on pages 7–9. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed, in terms of its quality, against the descriptors.
11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

The assessment objectives and their significance

12. All questions are framed to test AOs 1 and 2 so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO3, which tests more than technical accuracy.

The equally weighted AOs are as follows:

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

Mark scheme

It is important to remember that these students, in the main, are 17 years old so we are judging their skills halfway through Key Stage 5.

	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘Assuredness’ is shown when students write with confidence and conviction.	AO1	• Perceptive understanding of the significance of relevant contexts in relation to the task. • Assuredness in the connection between contexts and genre, leading to perceptive interpretations.	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all three assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO2	• Perceptive understanding of authorial methods in relation to the task. • Assured engagement with how meanings are shaped by the methods used.	
	AO3	• Perceptive, assured and sophisticated argument in relation to the task. • Assured use of literary critical concepts and terminology; mature and impressive expression.	
Band 4 Coherent/Thorough 16–20 marks ‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘Thoroughness’ is shown when students write carefully and precisely with detail.	AO1	• Thorough understanding of the significance of relevant contexts in relation to the task. • Coherence in the connection between contexts and genre, leading to carefully explained interpretations.	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all three assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO2	• Thorough understanding of authorial methods in relation to the task. • Thorough engagement with how meanings are shaped by the methods used.	
	AO3	• Logical, thorough and coherent argument in relation to the task where ideas are debated in depth. • Appropriate use of literary critical concepts and terminology; precise and accurate expression.	

Band 3 Straightforward/ Relevant 11–15 marks ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1	• Straightforward understanding of the significance of relevant contexts in relation to the task. • Relevant in the connection between contexts and genre, leading to straightforward interpretations.	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO2	• Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used.	
	AO3	• Sensibly ordered ideas in a relevant argument in relation to the task. • Some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression.	
Band 2 Simple/Generalised 6–10 marks ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO1	• Simple understanding of the significance of relevant contexts in relation to the task. • Generalised in the connections between contexts and genre, leading to simple interpretations.	This band is characterised by simple and generalised work which is mainly linked to the task. At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO2	• Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used.	
	AO3	• A simple structure to the argument which may not be consistent but which does relate to the task. • Generalised use of literary critical concepts and terminology; simple expression.	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks ‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.	AO1	• Little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations.	This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way. At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
	AO2	• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.	
	AO3	• Some vague points in relation to the task and some ideas about task and text(s).	
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

0	1
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William Shakespeare: *Macbeth*

‘Of all the crimes committed in *Macbeth*, Shakespeare presents regicide, the killing of the king, as the most shocking.’

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Macbeth* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- Macbeth’s own fearful anticipation of the consequences of killing Duncan
- Macbeth’s vision of the bloody dagger which could be seen as a warning
- the consequences of the action: Macbeth shall sleep no more’
- Macduff’s reaction to Duncan’s murder
- the wars and chaos that descend on Scotland as a result of Duncan’s murder
- Macbeth’s ordering of the murder of Lady Macduff and her children as the most shocking
- Lady Macbeth’s suicide could be seen to be shocking considering her earlier commitment to Duncan’s murder
- the killing of Macbeth by Macduff is also regicide but may be seen as less shocking.

AO2

Focus might be on:

- Shakespeare’s presentation of Duncan as divine through religious references
- Duncan’s murder being at the beginning of the narrative, and the crime that sets all others in motion
- Macbeth’s own language in the soliloquies before he kills Duncan which speaks of his understanding of the enormity of the action and his own fear
- the stagecraft which shows Macbeth on stage and bloodied
- the ‘unruly’ and ‘rough’ weather which could be seen as a cosmic response to Duncan’s murder
- Macduff’s horrified reportage of ‘the most sacreligious murder’
- Shakespeare’s choosing to present the attack on the Macduffs on stage to maximize the shock value
- the use of the prophecies to show the inevitability of Macbeth’s death.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0	2
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Samuel Taylor Coleridge: *The Rime of the Ancient Mariner*

'In *The Rime of the Ancient Mariner*, Coleridge presents the victims as entirely innocent'.

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *The Rime of the Ancient Mariner* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the Albatross as a symbol of goodness and hospitality who suffers violent death at the hands of the Mariner
- the innocent connection formed between the albatross and the crew where it came 'every day for food or play'
- the Wedding Guest who is innocent and unconnected to the Mariner's crime but is forced to listen to the Mariner's story and miss the wedding celebrations
- the innocence of the Pilot's Boy who suffers upon seeing the Mariner and turns mad with fear and horror
- the crew, who are victims of the Mariner's crime but who share some complicity in their dismissal of his murder
- the Mariner who is a victim of Life-in-Death and Death's dice game but who is explicitly guilty of the central crime.

AO2

Focus might be on:

- the use of the Albatross as a symbol of goodness and purity
- the repeated imagery linking the Albatross to Christ which emphasises the bird's innocence and sacrificial nature
- the use of the frame narrative which allows Coleridge to demonstrate the Wedding Guest's fear and suffering as a result of the Mariner's actions
- the use of gothic imagery to emphasise the extreme suffering of the crew
- the linear structure of the poem which allows the reader to see the suffering of each victim in turn
- the ending which focuses on the change within the Wedding Guest who has gone from arguable innocence ('listens like a three years' child') to a 'forlorn' understanding of the evils of the world
- the use of the retrospective narrative
- the use of the setting (weather and natural landscape).

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 3

Robert Browning: *Selected Poems*

‘Browning’s poetry suggests that criminals suffer few consequences for their behaviour.’

To what extent do you agree with this view?

In your answer make reference to *My Last Duchess* and at least one other poem.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Browning’s Selected Poems* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the Duke who acts with the impunity of class and status
- Porphyria’s Lover who states explicitly that God has not responded to his murder
- the speaker in ‘The Laboratory’ who believes that her intended crimes will not harm her
- the speaker in ‘Count Gismond’ who has potentially committed moral crimes for which she has not been punished
- the Piper who takes the children from Hamelin and experiences no consequences
- the Mayor and the corporation in ‘The Pied Piper of Hamelin’ who experience horrific consequences
- the physical and emotional consequences for moral crimes that the speaker and Beltran experience in ‘The Confessional’
- Gauthier who is killed for his potentially false accusation against the speaker’s chastity
- the punishment of the patriot for his unspecified crime.

AO2

Focus might be on:

- ‘My Last Duchess’ ending with the Duke organising the dowry for another bride
- the setting which emphasises the Duke’s power and control
- the smug and supercilious narrative voice of the Duke
- the cyclical nature of ‘Porphyria’s Lover’ which suggests that there have been no consequences to her murder
- the use of dramatic monologues to convey personal suffering in ‘The Confessional’ and ‘The Patriot’
- the religious imagery associated with ‘The Patriot’ which implies the actions of the town will have future consequences
- the ambiguous ending of ‘Count Gismond’ which hints both at the speaker’s guilt and the lack of consequences
- the ending on an explicit reminder to keep promises in ‘The Pied Piper of Hamelin’.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 4

Charles Dickens: *Oliver Twist*

‘Bill Sikes is presented by Dickens as a criminal whose behaviour is entirely inexcusable’.

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Oliver Twist* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the fear that Sikes instills indiscriminately in all the other characters as a result of his brutal reputation
- his shocking and dramatic murder of Nancy
- his kidnapping of Oliver
- Sikes’ refusal to let Nancy pray before her death
- his attempt to induct Oliver into a life of crime through the robbery and his subsequent abandonment of him when he is shot
- Sikes’ attempt to kill his dog who has been loyal to him
- Sikes as a product of a society which has isolated and outcast him
- Sikes’ remorse and feeling of guilt at his own actions.

AO2

Focus might be on:

- the murder of Nancy which is the climax of the novel
- the authorial approval given to Nancy and her presentation as good and loyal and undeserving of her violent death at Sikes’ hands
- the depiction of Oliver as innocent and Sikes’ corruption of that innocence
- the physical imagery used to depict Sikes as entirely evil
- Dickens’ presentation of Sikes’ death as a consequence of his crimes eg: through the imagery of the gallows
- the use of the dark criminal settings which are contrasted with the middle-class residences to reflect the horrors of Sikes’ life which have driven him to crime
- the inhuman presentation of the mob that pursues Sikes after he has killed Nancy
- the focalisation of the narrative which gives access to Sikes’ remorse and guilt after his murder of Nancy.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 5

Edgar Allan Poe: *Collected Stories*

‘In the stories of Edgar Allan Poe, it is the investigative process rather than the crime itself that is the real focus of the text.’

To what extent do you agree with this view?

In your answer make reference to at least two stories.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Poe’s Collected Stories* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the skill and ingenuity of Dupin
- the separation of the telling of the detection process from the crime itself in ‘The Purloined Letter’
- Dupin’s climatic revelation that he had the letter in his desk in ‘The Purloined Letter’
- Dupin’s solving of ‘The Murders in the Rue Morgue’
- the ‘extraordinary murders’ themselves which are an ‘unusual horror’
- the sensational details of the horrific crime that is central to the narrative in ‘The Tell-Tale Heart’ with the investigation itself having little narrative focus at all
- the focus on the exploration of the criminal psyche in ‘The Black Cat’ with little attention paid to the investigation.

AO2

Focus might be on:

- the opening section of ‘The Murders in the Rue Morgue’ which acts as a critical essay that celebrates the analytical mind
- the extended dialogue given to Dupin
- the decision to have a detached narrator who acts as foil to Dupin and therefore boosts his depiction as a super detective
- the contrast between the Parisian police who are diligent but unimaginative and Dupin who is creative in his solving of crime
- the absence of graphic detail or sensational violent crime in favour of intellectual analysis in ‘The Purloined Letter’
- the domestic setting of the study in ‘The Purloined Letter’
- the use of first person criminal narrators in ‘The Tell-Tale Heart’ and ‘The Black Cat’ which mean the criminal psyche is more focused on than the investigation
- the title ‘The Tell-Tale Heart’ which emphasises the gothic and supernatural crime.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 6

Robert Louis Stevenson: *Collected Stories*

‘In the stories of Robert Louis Stevenson, human crimes are always punished by supernatural forces.’

To what extent do you agree with this view?

In your answer make reference to ‘The Body Snatcher’ and at least one other story.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Stevenson’s Collected Stories* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- Macfarlane and Fette’s supernatural punishment for their human crimes
- Markheim’s visitation by the supernatural figure who facilitates his decision to allow himself to be charged for his human crimes
- Fette’s self-punishment of isolation and alcoholism which is not supernatural and very recognisably human
- the idea that Jekyll is punished for his transgressions by the permanent transformation into Hyde
- Markheim’s actual punishment being likely to be delivered by the police rather than the supernatural figure
- the suggestion that Hyde’s eventual punishment may be to ‘die upon the scaffold’
- the idea that Villon isn’t punished at all, instead successfully enjoying a warm lodging for most of the night.

AO2

Focus might be on:

- the use of repeated gothic description and imagery to create feelings of intense horror and dread in the run up to the exposure of Gray’s body in the gig
- the abrupt ending of ‘The Body Snatcher’
- the use of a familiar setting in ‘Markheim’ and ‘The Body Snatcher’ to contrast the supernatural forces at work
- the use of the focalised narrative in ‘Markheim’ that allows the reader access to his perspective of the visitant
- the use of oxymorons and contrasting imagery to depict the spectral figure in ‘Markheim’ as inhuman and incomprehensible
- the historically accurate information about Burke’s execution and ‘the mob’ who called for the blood of Mr K-
- the epistolary ending of ‘The Strange Case of Dr Jekyll and Mr Hyde’ which questions whether Hyde’s punishment will be the scaffold or suicide
- the comic ending of ‘A Lodging for the Night’, which seems to defy punishment.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 7

Agatha Christie: *The Murder of Roger Ackroyd*

‘*The Murder of Roger Ackroyd* ends with a satisfactory delivery of justice.’

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *The Murder of Roger Ackroyd* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the solving of the crime, which the structure of the narrative builds towards
- the solving and (where appropriate) punishment of all the incidental crimes
- the satisfaction derived from Ursula and Ralph's reunion and Major Blunt and Flora being able to marry
- reference to the genre convention that a detective novel must end with the criminal brought to justice
- the poetic justice of Sheppard killing himself with Veronal, the same method of suicide that his actions forced Mrs Ferrars to take
- the view that justice is not satisfactory because Sheppard is allowed to take the easy way out and avoid the shame and humiliation of arrest and trial
- the fact that justice is delivered by one man (Poirot) who is unofficial and not formally linked to the police or the courts.

AO2

Focus might be on:

- the novel ending with the death/punishment of the perpetrator of the titular crime
- the sense of denouement achieved through the series of named chapter titles leading up to ‘Poirot's Little Reunion’
- Poirot's extended speech – legal, formal and rhetorical
- the setting of his ‘little gathering’ which implies a sense of a courtroom
- Sheppard's retrospective musings in ‘Apologia’ which revel in his own cleverness and imply little sense of remorse
- Poirot's threatening language and Sheppard's subsequent repetition of his feeling of having been trapped
- the access to Sheppard's thoughts via the narrative voice.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 8

Kate Atkinson: *When Will There Be Good News?*

‘Atkinson presents all the criminals in *When Will There Be Good News* as isolated from society.’

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *When Will There Be Good News?* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- Andrew Decker who acts alone
- Andrew Decker’s lonely suicide
- the ending where Billy is left alone and friendless, but seemingly proudly so
- Neil Hunter who is excluded from spending Christmas with his family
- the modern day setting of urban Glasgow and the poverty and deprivation that lead to characters living outside of society
- David Needler who is married with children and Andrew Decker who has done A-Levels and a degree who are both seemingly ‘ordinary guys’ who fitted into society
- Peter and John who are a pair and part of a larger organised crime team but still possibly isolated from respectable society
- the view that Joanna could be seen as a criminal but that as a doctor, she has an important role within society.

AO2

Focus might be on:

- Louise’s profiling of Decker as ‘a loner’ and an ‘inadequate’
- David Needler who violently destroys his own and other’s families
- Neil Hunter’s exclusion from family life which is emphasized through the contrast with Reggie’s inclusion inside Joanna’s ‘warm circle’
- the ambiguity surrounding Anderson which has the effect of making him seem more elusive and frightening
- Jackson’s ‘crimes’ which are seen through Reggie’s approving perspective
- the end time setting of Christmas with its connotations of family and togetherness
- the changing focalising narrative perspectives which don’t include criminal voices Decker and Needler
- the dehumanization of Ginger and Blondie.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

0 9

Oyinkan Braithwaite: *My Sister the Serial Killer*

Tade says, ‘*You are worse than she is.*’

To what extent do you agree with Tade’s view that Korede is presented by Braithwaite as a worse criminal than Ayoola?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *My Sister the Serial Killer* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- Tade’s accusation in the title quotation and in the assertion that ‘there’s something wrong with her...but you. What’s your excuse?’
- the suggestion that the sisters killed their father before any of Ayoola’s murders, and that this is on Korede’s suggestion: ‘Not if we kill him first’
- Korede’s facilitating Ayoola’s crimes by cleaning up after them so efficiently
- Korede as an accomplice to multiple murders
- her belief that Ayoola was a victim and acting in self-defense when Somto – Ayoola’s first boyfriend – was murdered
- Korede’s desire to protect Ayoola stemming from their abusive upbringing
- Korede’s attempt to save Tade by destroying the engagement ring
- her guilt over Femi which manifests itself in her reading of his poems and commenting on his blog
- Korede’s many violent crimes such as her murdering of multiple boyfriends and her seeming complete lack of remorse.

AO2

Focus might be on:

- the prideful tone evident in her description of her ability to cover up Ayoola’s crimes and protect her
- the contrast between the physical descriptions of Ayoola and Korede where Ayoola is presented as childlike and helpless and Korede as practical and strong
- the narrative gap with regards to the death of their father
- the ending which implies Korede’s acceptance of Ayoola’s behaviour when she smiles at her new boyfriend
- the title which explicitly criminalises Ayoola and places Korede in a passive role
- Korede’s narration which presents herself as a victim and her sister as a predator
- the novel opening on Ayoola’s plea for help which Korede describes as a ‘summons’ that she had hoped never to hear again
- Korede’s prolonged grief and guilt over Femi’s death in contrast to Ayoola who wants to post happy images on Instagram.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.

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Kiran Millwood Hargrave: *The Mercies*

‘In *The Mercies*, Millwood Hargrave presents how everyday ways of living can be seen by some as terrible crimes.’

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *The Mercies* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the accusation that the Sámi funeral rites including the ‘shaman drum’ and the ‘silver birch bark shrouds’ are sorcery
- Kirsten who ‘has a hand in the burial’ of her husband and wears trousers, both of which are seen as ‘indecent’ behaviour for a woman
- the women’s fishing despite Pastor Kurtsson’s warning that the ‘Lensmann will not think fishing proper’
- the women’s slipping ‘back into the old ways’; ‘fashioning bone figures’, ‘scenting fresh water’, carving ‘rune rocks’ and the skinned fox all of which are described by the Lensmann as evidence of witchcraft
- non-attendance at the Kirke, in particular Diinna’s, which is seen as ‘devilry’
- Fru Olufsdatter’s poppets and Toril’s response to them
- Diinna’s breastfeeding Eric outside and Maren and Ursa’s fear that Absalom should see her
- Ursa and Maren’s love for each other which Absalom describes as Maren having ‘bewitched’ his wife
- that the Sámi practices and the women’s fishing facilitate survival
- that Ursa is so grateful to Maren for teaching her how to survive in Vardø and recognises that without her guidance she was ‘wasteful’ and ‘foolish’.

AO2

Focus might be on:

- the contrast between the runes above the second boathouse containing the drowned men with the cross on the first
- Diinna’s foreboding dialogue that ‘Kirsten should not have done that’ when she places her husband in his grave
- the inclusion of the Lensmann’s letter that describes how ‘the barbarian Lapp population mixes freely with the whites’ in Vardø
- the inclusion of the rumours of what is happening in towns further south: arrests of Sámi wind weavers and shamens
- use of religious language to damn the Sámi traditions ‘the devil’s in that woman’, ‘ungodly’, ‘not the dominion of the lord’ etc
- Toril’s use of slurs to describe Maren and Diinna living together: ‘that Lapp and her bastard under your roof’
- the descriptive detail of the contents of Diinna’s room
- Absalom’s reading of Fru Olufsdatter’s ‘confession’.

Given that this is a **closed book** exam, references to the text may be generalised as well as specific.

AO3

With respect to skill in writing:

- quality of argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.