

INTERNATIONAL GCSE ENGLISH LITERATURE

9275/1

Paper 1 Prose and drama

Mark scheme

Specimen paper

Version: 1.1 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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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.

Level 4 Clear understanding 16–20 marks	AO1	• clear understanding of themes/ideas/perspectives/contextual factors shown by specific links between context/text/task • effective use of references to support explanation.	At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods. Clear understanding of themes/ideas/perspectives/contextual factors. At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.
	AO2	• clear explanation of writer's methods • understanding of effects of writer's methods on reader.	
	AO3	• clear, explained response to task and whole text.	
Level 3 Explained, structured comments 11–15 marks	AO1	• some understanding of implicit themes/ideas/perspectives/contextual factors shown by links between context/text/task • references used to support a range of relevant comments.	At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods. Explanation of some relevant ideas/contextual factors. At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.
	AO2	• explained/relevant comments on writer's methods • identification of effects of writer's methods on reader.	
	AO3	• some explained response to task and whole text.	

Level 2 Supported, relevant comments 6–10 marks	AO1	• some awareness of implicit themes/ideas/contextual factors • comments on references.	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.
	AO2	• identification of writers' methods • comments on effects of methods on reader.	
	AO3	• supported response to task and text.	
Level 1 Simple, explicit comments 1–5 marks	AO1	• simple comment on explicit ideas/contextual factors • reference to relevant details.	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.
	AO2	• awareness of writer making deliberate choices • simple comment on effect.	
	AO3	• simple comments relevant to task and text.	
0 marks	Nothing worthy of credit/nothing written		

Section A: Prose

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

Starting with this extract, explore how Dickens presents the character of Orlick in *Great Expectations*.

[30 marks]

Indicative content

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

AO1

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

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

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

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
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Charles Dickens: *Great Expectations*

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

[30 marks]

Indicative content

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

AO1

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

AO2

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

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
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Harper Lee: *To Kill a Mockingbird*

Starting with this extract, explore how Lee shows Miss Gates' ideas are mistaken in *To Kill a Mockingbird*.

[30 marks]

Indicative content

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

AO1

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

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

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

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
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Harper Lee: *To Kill a Mockingbird*

How does Lee present Aunt Alexandra in *To Kill a Mockingbird*?

[30 marks]

Indicative content

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

AO1

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

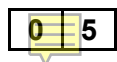
AO2

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

AO3

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

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



Chimamanda Ngozi Adichie: *Purple Hibiscus*

Starting with this extract, explore to what extent you think Adichie presents Mama as a strong woman in *Purple Hibiscus*.

[30 marks]

Indicative content

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

AO1

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

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

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

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
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Chimamanda Ngozi Adichie: *Purple Hibiscus*

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

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

[30 marks]

Indicative content

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

AO1

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

AO2

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

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
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Kazuo Ishiguro: *Klara and the Sun*

Starting with this extract, explore how Ishiguro presents The Mother in *Klara and the Sun*.

[30 marks]

Indicative content

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

AO1

- The Mother in the extract: her attitude to her daughters; her scrutiny of Klara; her reaction to being questioned about Sal's death
- The Mother in the rest of the novel: her determination for Josie to succeed – the 'lifting' process; the interaction meetings; the snobbery about Josie's friendship with Rick
- her having Josie 'lifted' despite Sal's death; her apparent lack of regret about the procedure despite Josie's illness
- her plan to have Klara become a replacement for Josie should Josie die etc.

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

- The sudden change in The Mother's attitude to Klara when questioned about Sal's death in the extract
- the descriptions of The Mother in the extract
- the structural aspect of the gradual revelation of The Mother's plan for Josie's portrait
- the use of Klara as a first person narrator whose understanding of what is going on is partial etc.

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
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Kazuo Ishiguro: *Klara and the Sun*

How does Ishiguro present loneliness in *Klara and the Sun*?

[30 marks]

Indicative content

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

AO1

- Loneliness shown by the fact that children are provided with ‘Artificial Friends’ to make up for the lack of social interaction in their lives
- the remote teaching which prevents children from meeting friends in school
- the organised interaction event organised by The Mother to provide Josie with the opportunity to mix with other (carefully chosen, suitable) children
- Rick’s loneliness because he is not ‘lifted’
- Klara’s isolation in parts of the novel etc.

AO2

- The remote setting of Josie’s house which emphasises the loneliness of the characters
- the awkwardness of the social event organised by The Mother which shows how the children are not used to socialising and are more used to being alone
- the contrast between the human children, who are lonely, and Klara, who is often isolated but does not feel loneliness
- the use of Klara as a naïve narrator who highlights the loneliness of the human characters etc.

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
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Susan Hill: *The Woman in Black*

Starting with this extract, explore how Hill presents fear in *The Woman in Black*.

[30 marks]

Indicative content

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

AO1

- Mr Jerome's fear in this extract in response to Arthur's sighting of the woman in black in the grounds of Eel Marsh House
- Arthur's hiding of his fear in the extract: his determination to put on a brave face
- fear in the rest of the novel eg Arthur's fear during his supernatural encounters in eel Marsh House
- Mr Jerome's fear elsewhere in the novel eg after Arthur's sighting of the woman in black at the funeral etc.

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

- The physical description of Jerome's fear in the extract and in the episode after the funeral
- the language used to describe the feelings of fear Arthur experiences
- Arthur as first-person narrator whose feelings the reader shares
- the fear inspired in the reader by the supernatural occurrences in the novel etc.

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
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Susan Hill: *The Woman in Black*

How does Hill present the character of Samuel Daily in *The Woman in Black*?

[30 marks]

Indicative content

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

AO1

- Samuel Daily as a guide to Arthur when he first arrives in Crythin Gifford eg giving him a lift to the Gifford Arms; giving him his business card so he has a point of reference in the village
- Daily as a voice of wisdom eg advising Arthur not to return to Eel Marsh House; his loan of Spider which offers Arthur some comfort and protection
- Daily's role in Arthur's recuperation at Crythin Gifford
- Daily's role in Arthur's life after he leaves the village eg as godfather to his son and as a friend to Arthur etc

AO2

- Arthur's first person narration which means the reader shares his opinion of Daily
- the structural change in Arthur's opinion of Daily from his early dismissal of him as 'brash' and 'vulgar' to his increasing respect and gratitude for Daily's wise counsel
- the contrast between Daily's views about the woman in black and Arthur's: Daily's judicious respect for the supernatural and Arthur's scepticism
- the physical descriptions of Daily: on first meeting him on the train and of his family life when Arthur visits for dinner etc.

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
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OxfordAQA Short Stories Anthology

Starting with this extract, explore the ways writers shape the endings of their stories.

Write about the ending of *My Polish Teacher's Tie* and the ending of **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 ending of *My Polish Teacher's Tie* in the extract which shows Carla's eventual meeting with Steve and their finding of common ground in their Polish heritage; the final section providing a happy resolution to the story
- the ending of *The Darkness Out There* highlighting the lessons learned by Sandra throughout the story and showing her changed perception of the world
- the ending of *The Lumber Room* where Nicholas is engaged in pleasant recollections about his visit to the forbidden lumber room and the rest of the family resentfully eat their tea, reflecting on their unhappy experiences during the day; the thwarting of the aunt's plan to punish Nicholas and reward his cousins and his brother
- the ending of *Through the Tunnel*, with Jerry having fulfilled his ambition to swim through the tunnel and the way this changes his attitude
- the ending of *The Destructors* with Mr Thomas' house being completely destroyed etc.

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

- The sense of resolution at the ending of *My Polish Teacher's Tie* with obstacles to Carla's friendship with Steve resolved
- the symbol of the tie, which links to the title of the story and shows that Carla has an affinity with Steve
- the contrast between the ending of *The Darkness Out There* and the start of the story in the references to light and dark
- the comedy of the ending of *The Lumber Room* as Nicholas outwits the repressive and humourless aunt
- the contrast between the presentation of Jerry at the start and the end of *Through the Tunnel*
- the symbolism of the house which had stood 'like a man in a top hat' being destroyed at the end of *The Destructors* and the laughter of the lorry driver etc.

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
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OxfordAQA Short Stories Anthology

Explore the ways children are presented in the Oxford AQA Short Stories Anthology.

Write about Sandra from *The Darkness Out There* and **one** character from **one** other story from the Oxford AQA Anthology

[30 marks]

Indicative content

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

AO1

- Sandra as a character who has a simple view of life at the beginning of *The Darkness Out There*, believing that evil is something external which can be largely avoided and viewing people in a stereotypical way; the changes in Sandra as she hears Mrs Rutter's story and her final understanding that the world is more complex than she thought and evil is not always found where you expect
- Nicholas in *The Lumber Room* as a clever character who manipulates and outwits other to get what he wants; his trickery in confining the aunt to the water tank which enables him to do what he really wants and explore the lumber room; his subversion of power structures and his cleverness in using adults' own words and rules against them
- T. in *The Destructors* as a character who behaves in a calculating and 'adult' way to destroy the house; his power over the other boys
- Jerry in *Through the Tunnel* as a boy who wishes to assert his own independence and test boundaries; his secrecy in hiding his plans from his mother and his determination to prove his physical prowess etc.

AO2

- The use of symbolism in *The Darkness Out There* to show Sandra's naivete at the start of the story and her increased maturity at the end: the references to fairy tales at the start of the story for example
- references to light and dark in *The Darkness Out There* to show Sandra's changing attitude
- the use of humour in *The Lumber Room* to show Nicholas' cleverness
- T's restrained language in *The Destructors*; the descriptions of the methodical destruction of the house to show his determination and thoroughness
- the use of contrast in *Through the Tunnel* to show the differences in Jerry between the beginning and the end of the story etc.

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: *A Midsummer Night's Dream*

Starting with this extract, explore how Shakespeare presents conflict in *A Midsummer Night's Dream*.

[30 marks]

Indicative content

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

AO1

- Conflict between Egeus and Hermia
- conflict between young and old characters
- conflict between Lysander and Demetrius
- conflict between Oberon and Titania
- various solutions to conflict etc.

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

- Egeus' use of imperatives and lists in the speech
- use of commanding language by Oberon and Titania
- imagery of wonderment suggesting the resolution of conflict in Act 4 scene 1 etc.

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
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William Shakespeare: *A Midsummer Night's Dream*

How does Shakespeare present Titania in *A Midsummer Night's Dream*?

[30 marks]

Indicative content

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

AO1

- Titania as powerful/independent, eg in her defiance of Oberon
- Titania as vulnerable, as she is fooled by Puck
- Titania as jealous
- affectionate, in her attitude and behaviour to the child
- capable of love, shown re Bottom and Oberon, differently etc.

AO2

- Titania as a symbol of power
- Titania as a symbol of the power of nature
- use of commanding language to fairies
- strong use of regular iambic pentameter indicating control and determination, in contrast to mortals use of verse etc.

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
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William Shakespeare: *Macbeth*

Starting with this extract, explore how Shakespeare presents Macbeth's inner conflict in the play.

[30 marks]

Indicative content

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

AO1

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

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

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

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 chaos and disorder in *Macbeth*?

[30 marks]

Indicative content

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

AO1

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

AO2

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

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
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JB Priestley: *An Inspector Calls*

Starting with this extract, explore how Priestley presents the character of Eric in *An Inspector Calls*.

[30 marks]**Indicative content**

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

AO1

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

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

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

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
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JB Priestley: *An Inspector Calls*

How does Priestley present women in *An Inspector Calls*?

[30 marks]

Indicative content

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

AO1

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

AO2

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

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
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Dennis Kelly: *DNA*

Starting with this extract, explore how friendship is presented in *DNA*.

[30 marks]

Indicative content

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

AO1

- Friendship between Leah and Mark
- friendship between other characters
- how characters use friendship to influence others
- how friendships break down etc.

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

- Uses of pauses and appeals in Leah's speech to Mark
- contrasts between friends and enemies
- placing of moments of friendship and moments of confrontation etc.

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
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Dennis Kelly: *DNA*

Write about the effects of fear in *DNA*, and how fear is presented.

[30 marks]

Indicative content

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

AO1

- Fear between different characters, and the results of their fear
- fear of discovery
- fear of punishment
- fear of the future etc.

AO2

- The violent language used by John Tate to threaten others
- the presentation of the effects of the violent actions towards Adam
- the use of silences in the conversations about being afraid
- actions used to demonstrate the effects of fear etc.

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
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Lorraine Hansberry: *A Raisin in the Sun*

Starting with this extract, explore how Hansberry presents the ways Walter changes in *A Raisin in the Sun*.

[30 marks]

Indicative content

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

AO1

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

Students are expected to make substantial reference to both the extract and the rest of the text although there is no expectation about the proportion of the response dedicated to each of these. Responses will be marked holistically.

AO2

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

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
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Lorraine Hansberry: *A Raisin in the Sun*

How does Hansberry present the female characters in *A Raisin in the Sun*?

[30 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

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