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ENGLISH LITERATURE

LT03

Unit 3 Elements of crime and mystery

Mark scheme

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241XLT03/MS

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.

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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.

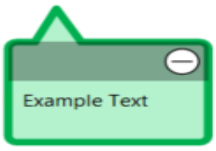
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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 following annotation is available for use on e-Marker 2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Incorrect		Toolbar Tooltip: Incorrect		Y
Seen		Toolbar Tooltip: Seen		Y
Not Relevant		Toolbar Tooltip: Not Relevant		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
Repetition		Toolbar Tooltip: Repetition		Y
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Partially Made Point		Toolbar Tooltip: Partially made point		Y

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 18 years old so we are judging their skills at the end of 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.	

<table>
<tr><td rowspan="3">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.</td><td>AO1</td><td>• 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.</td><td rowspan="3">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.</td></tr>
<tr><td>AO2</td><td>• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.</td></tr>
<tr><td>AO3</td><td>• Some vague points in relation to the task and some ideas about task and text(s).</td></tr>
<tr><td>0 marks</td><td></td><td>No marks for response when nothing is written or where response has no connection to the text(s) or task.</td><td></td></tr>
</table>

0 1 **William Shakespeare: *Macbeth***

'Glamis hath murdered sleep: Macbeth shall sleep no more.'

To what extent do you agree that, in *Macbeth*, the consequences of crime are presented as being immediate and terrible?

[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: 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.

Focus might be on:
- Macbeth hearing voices that say he shall sleep no more immediately after Duncan's murder
- Malcolm and Donalbain's fearful flight immediately after Duncan's murder
- Macbeth's nightmares
- Banquo's ghost who is terrible in appearance
- Lady Macbeth's claim that 'a little water clears us of this deed' after Duncan's murder
- Lady Macbeth's madness which is a consequence of her crime but is not immediate.

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

Focus might be on:
- the dramatic method of the bell ringing to signify the catastrophic effect of Duncan's murder
- the impact of Duncan's death on the natural world shown through pathetic fallacy
- the figurative language of snakes and scorpions in Macbeth's mind
- Banquo's ghost which appears to Macbeth immediately after he is murdered
- Malcolm's speech about the consequences of Macbeth's crimes for Scotland itself
- the dramatic effect of Lady Macbeth's on-stage sleep walking.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of dramatic method.

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

'In *The Rime of the Ancient Mariner,* confession is presented as being both painful and a relief.'

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: 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.

Focus might be on:
- the Mariner's desire to confess to the hermit: 'O shrieve me, shrieve me, holy man'
- the Mariner's eternal agony which can only be abated by confessing his sins and telling his story
- the implication that the constant need to confess is painful: 'my heart within me burns'
- the telling of the tale which leaves the Mariner temporarily 'free'
- the Mariner's claim that walking to the kirk and praying is 'sweet'.

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

Focus might be on:
- the Mariner's first-person account to the Wedding Guest which is an extended confession
- the repeated reference to the shooting of the albatross during the confession
- the religious imagery presented in the desire for the albatross's blood to be washed away through confession
- the language of confession used throughout
- the ending which implies the relief that the confession and the delivery of the moral gives to the Mariner.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

0 3 **Robert Browning: *Selected Poems***

'Browning presents his female characters only as victims of their male lovers.'

To what extent do you agree with this view?

In your answer, refer to 'Count Gismond' 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: 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.

Focus might be on:
- the speaker's planned public humiliation and shaming at the hands of Count Gauthier
- the presentation of Count Gismond as a chivalrous protector of female honour
- the Duchess and Porphyria, both of whom are murdered by their lovers
- the speaker in 'The Laboratory' who implies that she has been rejected and betrayed by her lover
- the speaker's female cousins who are part of the plot to shame the speaker and whose betrayal is more of a focus of the narrative than Gauthier's
- the suffering in 'The Confessional' which is inflicted on the lovers by the father and the church
- Pauline and Elise in 'The Laboratory' who are the intended victims of a jealous female rather than a male lover.

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

Focus might be on:
- the use of an unreliable narrator and the ending of 'Count Gismond' which suggest that Gauthier may have been telling the truth
- the structure of 'Count Gismond' which suggests the narrator is most aggrieved by the betrayal of her female cousins
- the imagery of youth used to present the Duchess and Porphyria as innocent victims
- the unreliable narrator in 'The Laboratory' and the narrative gap which mean the reader cannot be certain that the male character is actually the speaker's lover
- Porphyria's physical suffering represented by her red cheeks
- the furious structural repetition of 'lies' in 'The Confessional' which is directed at the church for abuses against a male lover.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

0 4 **Charles Dickens: *Oliver Twist***

'Dickens presents Nancy as just a victim of male control and aggression.'

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: 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.

Focus might be on:
- Nancy's murder at the hands of Bill Sykes
- Nancy's statement to Rose that she 'cannot leave' Bill
- the crimes she commits on behalf of Bill, including re-capturing Oliver and returning him to Fagin
- Nancy's exploitation at the hands of Fagin when she was very young
- Nancy's heroics in using the laudanum to subdue Bill and gaining access to Rose Maylie to warn her of Sykes and Monks' plan
- Nancy sacrificing her life to protect Oliver.

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

Focus might be on:
- the brutal and graphic depiction of Nancy's murder
- the foreboding language Nancy uses when describing her premonition of her death to Mr Brownlow
- the religious language in Nancy's pleas for her life
- the physical descriptions of Nancy which imply she is a prostitute
- the possessive language used by Sykes to describe Nancy
- Nancy's emphatic statements to Rose which demand respect and attention.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction methods.

0 5 **Edgar Allan Poe: *Collected Stories***

Discuss the significance of settings as backdrops for crime in the short stories of Edgar Allen Poe.

Make detailed reference to at least two short stories in your answer.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues 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: 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.

Focus might be on:
- the narrator in 'The Fall of the House of Usher' who is so unnerved by the building
- the simultaneous falling of the House of Usher and the destruction of the family
- the complicated torture chamber setting in 'The Pit and the Pendulum'
- the hiding of the bodies within the fabric of the houses in 'The Black Cat' and 'The Tell-Tale Heart'
- Dupin's forensic examination of the building in 'The Murders in the Rue Morgue'
- the setting of night time London as home to a variety of criminals in 'The Man of the Crowd'.

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

Focus might be on:
- the creation of an intensely gothic setting in the House of Usher itself, in order to create a supernatural and hyperbolic backdrop to the crime
- the literal and metaphorical reference to the fall of the House of Usher in the title
- the setting as both symbolic of and a vehicle for punishment in 'The Pit and the Pendulum'
- the employment of the 'locked room' trope in 'The Murders in the Rue Morgue'
- the imagery of light and dark in 'The Man of the Crowd'.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction methods.

0 6 **Robert Louis Stevenson: *Collected Stories***

To what extent do you agree that in Robert Louis Stevenson's short stories, acts of crime are ultimately covered up rather than exposed?

Make detailed reference to at least two short stories in your answer.

[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: 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.

Focus might be on:
- Enfield's desire not to ask any questions about Hyde or to discuss it again with Utterson
- Utterson's demands to see Jekyll 'if not by your consent, then by brute force'
- the full exposure of Jekyll's crimes as Hyde by the end of the narrative
- Fettes' advice to the narrator to 'hold your tongue' and not ask any questions about Wolfe MacFarlane
- MacFarlane and Mr K's obvious ability to cover up and profit from their crimes
- the murder of Thevenin which is ultimately forgotten in Villon's search for lodging
- Markheim's explicit and frank confession of his crime.

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

Focus might be on:
- the use of Jekyll's full statement of the case to allow for a full account of his crimes
- the frame narrative in 'The Body Snatcher' which presents how Macfarlane has ultimately profited from his criminal activity
- the narrative structure of 'The Body Snatcher' which acts as a way of recounting the 'foul and unnatural events' so that ultimately they are exposed
- the gap in the narrative of 'A Lodging for the Night' regarding the consequences of the murder of Thevenin
- the ending of 'Markheim' which focuses on his desire to expose his crimes.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction methods.

0 7 **Agatha Christie: *The Murder of Roger Ackroyd***

Dr Sheppard tells Poirot that 'whatever else I may be, I am not a fool'.

How far do you agree that Christie presents Sheppard as a cunning and sophisticated criminal?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but 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: 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.

Focus might be on:
- the complexities of Sheppard's plan
- the telephone call which Poirot is unable to solve until the very end of the text
- the attention to detail evident in the boots and the dictaphone
- Sheppard's skills as an inventor, doctor and writer
- the fact that Sheppard himself admits that a lot of his success was down to luck and that 'all through the case there have been things that puzzled me hopelessly'
- Sheppard's crimes (murder of a friend and blackmail of a victim of domestic violence) which are tawdry and unsophisticated.

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

Focus might be on:
- the use of Sheppard as narrative voice which allows the reader access to the intricacies of his plans
- the inclusion of the Apologia where Christie explicitly highlights Sheppard's cleverness
- the symbolism of 'Mah Jong' where Sheppard had 'two red dragons all the time'
- Christie withholding information so the reader is also tricked by Sheppard
- the contrast between Poirot's ability to work out other characters' involvements and Sheppard who remains puzzled.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction methods.

0 8 **Qiu Xiaolong: *Death of a Red Heroine***

Inspector Chen says that 'everybody is equal before the law'.

To what extent is this view challenged within the story of *Death of a Red Heroine*?

[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 *Death of a Red Heroine* through the lens of **crime and mystery**, the AOs must necessarily be connected to that genre through the task.

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.

Focus might be on:
- Commissioner Zhang's reluctance to let Chen and Yu investigate 'Wu Bing's son'
- Guan's murder becoming 'of paramount political importance' when it is discovered that she is a National Model Worker, and Party Secretary Li's attempts to hush it up
- Wu's position at the 'Red Star' which gives him privileged access to people 'at the very top'
- the limited rights of the illegal workers in Guangzhou
- Xie Rong's awareness of the lack of equality – 'What am I? A trashy massage girl. A high-ranking police officer can do anything he likes with me.'
- threats made to Cheng about a 'parallel investigation' if he does not stop investigating Wu.

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

Focus might be on:
- the repeated reference to Guan's death being 'just one of those insoluble sexual murder cases' which implies a lack of interest in investigating certain crimes
- the physical description of Wu as 'surprisingly ordinary looking'
- the script-like dialogue used during Wu's first interview
- the use of party discourse to protect 'Comrade Wu Xiaoming'
- the ending which focuses on Wu and Guo's executions. The implication being that all are equal before the law
- the inclusion of the article from People's Daily which states that 'a criminal, of whatever family background, will be punished in our socialist society.'

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction methods.

0 9 **Kate Atkinson: *When Will There Be Good News?***

'In *When Will There Be Good News* the most severe punishments are delivered by those outside the official justice systems.'

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: 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.

Focus might be on:
- Andrew Decker who is punished by the courts with a 30 year sentence, but where he is a model prisoner and finds religion
- Joanna Hunter whose visit to Decker with her baby prompts him to commit suicide with the 'same model of gun' that she purchased from Billy Chase
- Neil Hunter who is charged and on bail and ends up facing bankruptcy and 'staying in a ropy-looking B&B'
- Neil who is rejected from the family circle and not able to see his son on Christmas Day
- Louise who 'wanted to be there at the kill' so she could have torn David Needler 'apart with her bare hands' despite being an officer of the law
- Billy who is 'let go' from official punishment but who is left alone and 'hurtling at breakneck speed toward a bad end'.

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

Focus might be on:
- the symbolism of Neil being absent on Christmas Day
- the novel starting with Decker's terrible crime and ending with his suicide rather than his imprisonment
- the chapter focalised by Louise which gives access to her vengeful thoughts which are at odds with her profession
- the kinship between Billy and the 'sad old drunk' which acts as a comparison
- the darkly comic presentation of Louise's concern that 'Joanna Hunter is going after Andrew Decker'.

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

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

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction methods.