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INTERNATIONAL A-LEVEL

ENGLISH LITERATURE

LT03

Unit 3 Elements of crime and mystery

Mark scheme

June 2025

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256XLT03/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.

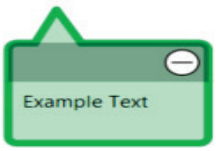
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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***

'Lady Macbeth is the most terrible of all the criminals in *Macbeth*.'

To what extent do you agree?

[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:

- Lady Macbeth's response to Macbeth's letter which is immediately murderous
- Lady Macbeth's calling on the spirits to fill her 'top full of direst cruelty'
- Lady Macbeth's emasculation of Macbeth in order to persuade him to murder Duncan
- her business-like attitude to the murder
- Lady Macbeth's inability to kill Duncan herself because he looked like her father
- Lady Macbeth's innocence with regards to Macbeth's subsequent murders of Banquo and the Macduffs
- the witches and Macbeth who are potentially more overtly terrible than Lady Macbeth
- Lady Macbeth's mental suffering and death which is a result of her guilt.

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

Focus might be on:

- the supernatural and diabolical language used in her soliloquy
- the gothic and gruesome imagery used to persuade Macbeth to murder
- the repetition of 'man' used to imply that Macbeth is not acting like one by choosing not to murder Duncan
- the dramatic method of her bloodied hands which becomes a metaphor for her guilt
- Lady Macbeth's disordered speech during the sleepwalking scene
- the climactic moment of Lady Macbeth's death which is heard on stage
- the contrast between Lady Macbeth and Macbeth's behaviour following the murder of Duncan.

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***

'The man hath penance done, And penance more will do.'

Explore the significance of the figures of justice in *The Rime of the Ancient Mariner*.

[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 *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:

- Nature itself as a figure of justice which punishes the mariners through extreme weather conditions
- Life-in-Death and Death who gamble for ownership of the Mariner's soul
- God who both withholds and gifts religious solace
- the 'two voices in the air' which voice a kind of trial of the Mariner's crime
- the Hermit to whom the Mariner begs for salvation but who cannot abate his fate.

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

Focus might be on:

- the hellish imagery associated with the Sun as a symbol of nature's fury
- the terrifying, gothic description of Life-in Death which emphasises the horror of the justice she will offer
- the climactic moment where the Mariner is able to pray and the albatross is released from his neck
- the dialogue between the two voices where they pass comment on the Mariner's guilt
- the Hermit who is symbolic of both nature and God and to whom the Mariner turns for confession.

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***

'In Browning's poetry, punishment is always immediate and deadly.'

To what extent do you agree?

In your answer, refer to 'The Patriot' 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 punishment by hanging which awaits the patriot which is deadly and presumably swift (if not immediate), given that only a year has passed since his celebratory parade
- the piper's punishment of the mayor which comes immediately after he is insulted but which causes social and emotional suffering rather than death
- Beltran's punishment for his 'schemes' in 'The Confessional' which is immediate and deadly
- Gauthier who is killed by Gismond for his lies about the narrator
- the punishment delivered to the Duchess which is deadly but premediated rather than spontaneous
- the lack of any punishment at all for the criminals in 'My Last Duchess' and 'Porphyria's Lover'.

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

Focus might be on:

- the repetitive referencing of hanging throughout the second half of 'The Patriot': 'Shambles' Gate', 'scaffold's foot' and 'dropped down dead'
- the contrast between the two walks made by the patriot, one in celebration and one to his death
- the structure of 'The Pied Piper' which immediately follows the piper's unheeded warning to the mayor with his punishment of him
- the use of the first person narrative which lists the components of Beltran's hanging in a series of horrified exclamations
- the structure of 'Count Gismond' which immediately follows Gismond's arrival with his striking of Gaulthier
- the use of dramatic monologue to explore the narrator's deliberations around the Duchess's punishment for her 'trifling'
- the endings of 'My Last Duchess' and 'Porphyria's Lover' which focus on the narrator's avoidance of punishment.

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***

'In his presentation of the criminal world, Dickens suggests that there is honour even among thieves.'

To what extent do you agree?

[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 conversation with Rose and Mr Brownlow in which she explains she'll 'not turn upon them, who might – any of them – have turned upon me'
- Nancy's refusal to take any money from Rose for helping them
- Charley's forlorn reaction to the Dodger's arrest and charging over a mere 'snuff box' because it means his impressive thievery will not be 'on the record'
- Charley who is so 'appalled' by Sikes's crime that he turns his back on a life of crime
- Dodger and Bates joining the crowd in running after Oliver and shouting 'Stop thief!'
- Noah's spying on Nancy
- Fagin's attempt to convince Nancy to poison Sikes
- students may interpret 'honour' in a number of ways.

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

Focus might be on:

- Nancy's emphatic language and repetition in her conversation with Rose and Mr Brownlow in which she asserts her loyalty to Fagin despite all he has done to her
- the language used by Charley and Fagin to describe the Dodger's 'career': 'venerable', 'honourable', 'glory', 'distinction' etc
- the reporting of Old Sally's death speech where she reveals her shame about her theft of Oliver's locket
- Fagin's focalisation in chapter 44 where the reader is privy to his intention to betray Sikes
- the euphemisms and equivocation used by Fagin and his gang to indoctrinate Oliver into a life of crime
- use of legal terms such as 'approver' to describe Noah's turning on Fagin in court.

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***

'In the endings of these stories, stability and order is completely restored.'

To what extent do you agree?

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: 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 destruction of both the physical and genetic house of Usher (both of which operate in ways outside of normal order) at the end of the story
- Dupin's solving of the mysteries in 'The Murders in the Rue Morgue' and 'The Purloined Letter'
- the narrator's aborted chase of the old man in 'The Man of the Crowd'
- the ending of 'The Pit and the Pendulum' which ends the suffering of the narrator and suggests that the French have also taken charge of the prison
- the confession of the narrator at the end of 'The Tell-Tale Heart'
- the discovery of the narrator's wife's body at the end of 'The Black Cat'.

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

Focus might be on:

- the 'tarn' which symbolically washes over or swallows up the physical house of Usher
- the narrative frame of 'The Purloined Letter' which takes place in the ordered environment of Dupin's library
- the violent deaths of Madame L'Espanaye and her daughter which cannot be rectified
- the ambiguous ending of 'The Man of the Crowd' which leaves the readers with no understanding of who 'the man of the crowd' or the narrator really are
- the climactic ending of 'The Pit and the Pendulum' which quickly reverts the 'fiery walls'
- the retrospective narration of 'The Tell-Tale Heart' which affirms that the narrator's madness has not abated
- the ending of 'The Black Cat' which is graphic and gory despite the criminal's capture.

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***

'In the stories of Robert Louis Stevenson, murder is always deliberate and carefully planned.'

To what extent do you agree?

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: 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:

- Fettes' job for Mr K- ; paying the men who bring the supply of bodies to the dissecting rooms
- the murder in 'The Body Snatcher' of Jane Galbraith which is deliberate and financially motivated
- the murder of Gray by Macfarlane which is deliberate and the disposal of the body which is carefully planned
- Markheim's planned and organised murder of the dealer
- Hyde's attack on Danvers Carew which happens 'all of a sudden' but is nonetheless deliberate
- Montigney's unplanned and sudden murder of Thevenin in 'A Lodging for the Night'.

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

Focus might be on:

- the gaps in the narrative regarding the moments of murder in 'The Body Snatcher'
- the use of the Latin 'quid pro quo' in relation to the arrival of bodies at the dissecting rooms
- the language of financial transaction used by Macfarlane when discussing Gray's body with Fettes
- the detailed visual and auditory imagery to present the sudden fury of Carew's murder
- the animalistic imagery used to describe Montigney when he murders Thevenin
- the detailed and realistic description of Markheim's violent crime.

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***

'All the suspects in *The Murder of Roger Ackroyd* feel ashamed of their crimes, however minor those crimes may be.'

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 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 reasonably large number of suspects, all of whom are guilty of some form of 'crime'
- Flora's shame at her theft and her description of herself as a 'common vulgar little thief'
- Miss Russell's distress at Poirot's knowledge of her son and her statement that 'I have always been considered so – so very respectable'
- the 'mixture of fear and guilt' which 'had wrung the truth from Mrs Ackroyd'
- Sheppard and Mrs Ferrars's suicides which might indicate shame
- Sheppard's wish that Caroline should 'never know the truth' of his actions
- Charles Kent whose shame comes from the situation surrounding his birth rather than his committing crimes.

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

Focus might be on:

- the way the narrative is structured through the chapters named after the character whose crime is being revealed
- the use of euphemisms in Mrs Ackroyd and Parker's confessions
- the series of interrogations between Poirot and the suspects
- the physical description of Mrs Ferrars before her death as 'positively hag-ridden' despite her good looks
- Sheppard's apologia, the tone of which is largely prideful rather than shameful
- the mixture of emotive and legal language used by Geoffrey Raymond to describe his 'prick of conscience' despite his 'watertight alibi'.

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***

'Though he is a police inspector, Chen is most effective when operating outside of the law.'

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 *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:

- Chen's acting professionally and reporting immediately to Guan's homicide despite it interrupting an intimate moment between him and Wang
- Chen's status as something of an outsider among the officers because he is highly educated and his degree is in English Literature
- the 'special case group' consisting of just Chen and Yu which is formed to avoid 'unnecessary speculation' about the 'sensational details'
- the 'nameless impulse' that Chen feels with regards to the case which he 'suspects might not totally be a policeman's'
- Yu and Chen who have no choice but to investigate Wu because they are 'cops' despite the danger of his family connections
- Chen's trip to Guangzhou, the cost of which does not come from the official budget for the case
- Chen's interview with Xie Rong which involves him receiving a 'foot massage'.

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

Focus might be on:

- the focalised narrative which reveals the case has become personal to Chen, symbolised by his inability to sleep
- Chen's speech about 'caviar' which reveals how he doggedly follows the due processes of a police investigation
- Yu and Chen's use of police jargon: 'cop', 'circumstantial', 'warrant' etc
- Chen and Yu's effective interrogation of Wu which is script-like
- Chen's use of the recognisable phrase 'a line he must not cross'
- Chen's letter to Ling which exploits a personal relationship but which is written on 'a piece of paper with the bureau letterhead'.

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?***

'Joanna can be seen to be presented at different points in the text as a hero, a victim and even a criminal.'

To what extent do you agree with this view of Joanna's characterisation?

[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:

- the murders of Joanna's family when she is just a child and her later rescue from the wheat field: 'Little Girl Lost'
- Reggie's desperate search for Joanna
- Louise's respect for Joanna's strength and refusal to be a victim: 'She could run, she could shoot. She was all ready for next time.'
- Joanna's visit to Decker in prison and his subsequent suicide with a gun purchased from Billy by Joanna
- the kidnapping of Joanna and the baby by Anderson's goons which is the central crime of the novel
- the brutal killing of Peter and John in 'La Regle du Jeu'
- Joanna's deception of the police regarding the kidnapping.

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

Focus might be on:

- the third personal focalisation of 'Harvest' which views the murders through Joanna's frightened and confused perspective
- the motif of 'Run, Joanna, run' which is repeated throughout the novel
- Reggie's adoring perspective of 'Doctor Hunter' in her chapters
- Louise's fear that Joanna is 'going after' Decker which is in contrast with Jackson's fear that Decker is 'going after' Joanna
- the vivid description of Joanna as 'veiled in blood from top to toe' with 'a knife clutched in her hand' and her comparison to 'a great, dangerous avenging angel' and a 'warrior queen'
- the setting of the cold, isolated farmhouse where Joanna and the baby are held.

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.