

INTERNATIONAL A-LEVEL ENGLISH LITERATURE

LT03

Unit 3 Elements of crime and mystery

Mark scheme

June 2026

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Information for Examiners

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

Arriving at marks

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

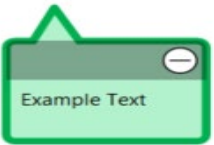
Using the mark bands

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

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

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

The 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	<ul style="list-style-type: none"> 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.
	AO2	<ul style="list-style-type: none"> Perceptive understanding of authorial methods in relation to the task. Assured engagement with how meanings are shaped by the methods used. 	At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO3	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.
	AO2	<ul style="list-style-type: none"> Thorough understanding of authorial methods in relation to the task. Thorough engagement with how meanings are shaped by the methods used. 	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.
	AO3	<ul style="list-style-type: none"> 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. 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO1	<ul style="list-style-type: none"> • 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. 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO2	<ul style="list-style-type: none"> • Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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. 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO1	<ul style="list-style-type: none"> • 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. 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO2	<ul style="list-style-type: none"> • Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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. 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>	AO1	<ul style="list-style-type: none"> 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. 	<p>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.</p> <p>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.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
	AO2	<ul style="list-style-type: none"> The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant. 	
	AO3	<ul style="list-style-type: none"> Some vague points in relation to the task and some ideas about task and text(s). 	
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

0	1
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William Shakespeare: *Macbeth*

‘Bloody instructions, which being taught, return to plague the inventor.’

To what extent do you agree that Shakespeare’s *Macbeth* suggests violent behaviour is never rewarded?

[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 who is unable to sleep after killing Duncan, and who is only temporarily rewarded with the throne
- Banquo and young Seyward etc who are all soldiers and who all die violently
- Cawdor’s apparent dignity at his execution: ‘nothing in his life became him like the leaving it’
- Lady Macbeth who instigates violence and who loses her sanity as a consequence
- Macbeth who lives and dies violently
- Macbeth’s heroic violence at war for which he is rewarded with the title of Thane of Cawdor
- the Captain’s wounds which ‘smack of honour’.

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

Focus might be on:

- the opening battle setting the tone for violence being associated with honour
- the stage directions: ‘a bleeding Captain’
- the links between violence and masculinity: ‘like a man he died’, ‘when you durst do it then you were a man’ etc
- Macbeth’s dagger soliloquy
- the extensive repetition of ‘blood’ and ‘bloody’ throughout the play
- the irony of Macbeth killing a traitor and then, shortly after, becoming a traitor
- reference to the heroic code: young Seyward dies ‘a fairer death’, and to the subversion of it: Duncan’s murder is ‘a sorry sight.’

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

‘Ultimately, Coleridge presents the Ancient Mariner as a criminal rather than a victim.’

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 focus on the central crime and the Mariner’s ownership of it throughout the poem
- the commentary by the Voices which presents him as ‘the man’ who ‘laid full low the harmless Albatross’
- the Wedding Guest’s fear of him and the physical presentation of him as an outsider
- the Mariner’s responsibility for the deaths of the crew including his ‘brother’s son’
- the focus on the Mariner’s suffering and the Polar Spirit’s pursuit of vengeance
- the Mariner as a victim of extreme isolation
- the Mariner’s desperation to repent and his spiritual growth.

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

Focus might be on:

- the Mariner’s retrospective and remorseful narrative voice – ‘and I had done a hellish thing’
- the reference to the killing of the Albatross at the end of each part
- the focus on the Mariner’s fearsome looks: ‘grey beard loon’
- the symbolism of the Albatross hanging around the Mariner’s neck as a marker of sin
- the presentation of Death and Life-In-Death and their victimisation of the Mariner
- the detail that the Mariner is prompted by ‘agony’ to tell his tale as penance
- the ending of the poem where the reader realises his suffering is ongoing and eternal.

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
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Robert Browning: *Selected Poems*

‘In these poems, the motives for crime are presented as simple and straightforward.’

To what extent do you agree with this view?

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

[25 marks]

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

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

AO1: 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 Duke’s simple desire for absolute control
- the murderer in ‘The Laboratory’ who is motivated by simple jealousy and revenge
- the romantic motives in ‘Count Gismond’
- the Mayor’s straightforward greed and the Piper’s subsequent desire for revenge
- the recognisably political motive in ‘The Confessional’
- the complicated nature of the Duke’s pride
- the curiosity of the Lover’s apparent God complex
- the ambiguity of the Patriot’s motives.

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

Focus might be on:

- the use of the dramatic monologue form to offer uninterrupted access to the criminals’ motivations
- the Duke’s use of rhetoric to obfuscate his ordering of the Duchess’ murder
- the use of reported dialogue in ‘Count Gismond’, ‘The Confessional’ and ‘The Pied Piper of Hamelin’
- the subheading of ‘The Patriot’ which implies familiarity
- the use of metaphor ‘alack it was I who leapt at the sun’
- the unambiguous language in ‘The Laboratory’: ‘He is with her, and they know that I know’
- the use of the Piper’s explicit warning to the Mayor.

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
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Charles Dickens: *Oliver Twist*

‘Fagin’s worst crime is his involvement in Nancy’s murder.’

To what extent do you agree with this view of the way Dickens presents Fagin?

[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:

- his manipulation of Sikes into murdering Nancy by falsely informing him that she had betrayed him
- the violence and horror of Nancy’s death
- his exploitation of Nancy as a child
- his beating of the Dodger and attempted beating of Oliver
- his exploitation of ‘scores’ of boys
- his thievery and miserliness
- the other men whom he has betrayed and sent to the scaffold to protect his own interests
- his scheming with Monks and Noah etc.

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

Focus might be on:

- the contrast between Nancy’s protection of him when with the Maylies and his betrayal of her: ‘Devil that he is and worse than devil as he has been to me, I will never do that.’
- Fagin’s use of pet names such as ‘Nance’ and ‘my dear’ to imply affection towards her
- Nancy’s premonitions of her death and her bravery and desire to do the right thing despite them
- the persuasive techniques used by Fagin to ensure Bill murders Nancy and the explicit warning that he should not be ‘too violent for safety’
- the graphic details and climactic nature of Nancy’s murder
- the inclusion of Fagin’s talking aloud to himself about his feelings about capital punishment when he is not at risk of it: ‘a fine thing’, ‘dead men never repent’ etc
- the use of Oliver’s innocent perspective through which the reader sees Fagin’s indoctrination of him
- the conversation between Monks and Fagin where the extent of his exploitation of children is revealed.

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
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Edgar Allan Poe: *Collected Stories*

‘In these stories, death is always presented as shocking.’

To what extent do you agree with this view?

In your answer, make reference to ‘The Fall of the House of Usher’ 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 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:

- Madeline’s burial in the tomb when she was still alive (despite being presumed dead)
- Roderick’s and Madeline’s eventual deaths which are shocking and appalling
- the death of the old man in the ‘The Tell-Tale Heart’ which is sudden and violent
- the sudden and brutal killing of the black cat
- the ‘hideous murder’ of the narrator’s wife in ‘The Black Cat’
- the deaths of the mother and daughter in ‘The Murders in the Rue Morgue’ which are revealed to be highly unusual
- Madeline, whose first ‘death’ was expected after a long illness
- the detailed descriptions of the frailty of Roderick which imply a weakness.

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

Focus might be on:

- the gothic descriptions of Madeline in her death-agonies: ‘enshrouded’, ‘moaning’, ‘blood upon her white robes’ and ‘emaciated’
- the inclusion of Roderick’s extended dialogue right before his death which gives the reader access to his terror
- the repetition of ‘hung it’ and ‘because’ when describing the inexplicable murder of the ‘unoffending’ cat
- the narrator’s pragmatic descriptions of the murder and concealment of the corpse in ‘The Tell-Tale Heart’
- the inclusion of the newspaper article which reports on the deaths of Madame L’Espanaye and her daughter
- the detailed descriptions of the frailty of Roderick meaning his eventual death is less shocking
- that the murders of the mother and daughter in ‘The Murders in the Rue Morgue’ pre-date the narrative, so are fascinating rather than shocking.

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
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Robert Louis Stevenson: *Collected Stories*

‘Although the criminals in these stories are not presented as being good people, they are not completely bad either.’

To what extent do you agree with this view?

In your answer, make reference to ‘Markheim’ 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:

- Markheim’s refusal to murder the maid servant saying that ‘It may be credulous, but I will do nothing to commit myself to evil.’
- Villon who is a thief but only out of necessity
- the differing reactions to the murder of Thevenin
- Fettes and Jekyll who both express remorse for their previous actions
- Hyde who is entirely evil
- Macfarlane who is presented as having profited from crime and who appears to feel no remorse.

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

Focus might be on:

- the focalised narrative in ‘Markheim’ which gives access to Markheim’s conflicted thoughts immediately after his murder of the dealer
- the script-like dialogue between Markheim and the visitant which focuses on Markheim’s conscience
- the debating of the concepts of good and evil in the ending of ‘Markheim’
- the duality of Dr Jekyll and Mr Hyde as emphasised in the story’s title
- Hyde’s actions which are presented as being animalistic and without motive, making him completely irredeemable
- the ‘surprising contrast’ between the physical appearances of Fettes, who feels remorse, and Macfarlane, who doesn’t appear to
- the language used to describe Gray: ‘loathsome rogue’ and ‘most offensive person’ but who is seen through Fettes’ perspective as amusing and companionable
- Villon’s dialogue where he claims that he ‘hate[s] stealing’ but that he ‘must eat, must drink’
- the emasculating language used to belittle Villon who is distressed by Thevenin’s murder: ‘cry baby’, ‘a woman’, which reveals their differing reactions to 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
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Agatha Christie: *The Murder of Roger Ackroyd*

‘Christie presents Poirot’s methods of detection as being as unusual as they are effective.’

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:

- Poirot’s working with Sheppard even after he has understood he is the killer which is unusual
- Poirot’s threatening tone with Flora when she requests his help which is an unusual depiction of justice
- Poirot’s re-enactment of the crime scene where he discusses his methodology in bringing in Parker, which is effective in providing clues
- Poirot’s employment of Caroline and her ‘mongoose’ instinct which is unusual
- Poirot’s offering Sheppard ‘another way out’ which is an unusual depiction of justice
- Poirot’s solving of the mystery and his narration of how he did it which reveals his logic
- Poirot’s ‘little reunion’ and gathering which are familiar features of the genre and effective in revealing secrets
- Poirot’s more traditional methods: eavesdropping and interrogations.

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

Focus might be on:

- Sheppard’s description of the affair being ‘divided into two parts, each clear and distinct from the other’ which reflects before and after Poirot has identified Sheppard as the killer
- the contrast between Poirot and Inspectors Raglan and Davis which emphasises his skill
- the motif of ‘method, order, and the little grey cells’
- the inclusion of clues throughout the text so that the reader can confirm Poirot’s findings
- the semi-supernatural imagery associated with Poirot: ‘his eyes shone with a queer green light’ and his statement that chairs and tables ‘speak to’ him
- Sheppard’s perspective of Poirot which goes from underestimation to grudging respect
- the predatory imagery associated with Poirot’s methods: ‘he became dangerous’, ‘merciless analysis’, ‘ruthless power of vision’ etc
- Poirot’s use of the third person to emphasise his skill: ‘it is not easy to hide things from Hercule Poirot. He has a knack of finding out.’

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
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Qiu Xiaolong: *Death of a Red Heroine*

‘We need to solve this not because it’s political but because we’re good cops.’

To what extent do you agree that Chen and Yu are presented as a good investigative team?

[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:

- the repeated conversations between Yu and Chen when they discuss what it means to be a cop
- their dogged pursuit of clues: Guan’s dorm, the department store etc
- Chen’s poetic and Yu’s pragmatic approach
- their solving of the case despite the political angle
- both Chen and Yu being excluded from the arrest of Wu because ‘of the sensitive nature of the case’
- the ‘crab surprise’ dinner which reveals their growing friendship
- Yu’s statement that ‘we’re a team aren’t we’
- the conflict that arises from their different social statuses.

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

Focus might be on:

- the narration which offers both Yu and Chen’s focalised perspectives at different points
- the inclusion of the transcript of Yu’s interview of Lai
- the shift into the use of the first-person plural used by Yu and Chen: ‘we have to interview him’, ‘it’s the route we must follow’ ‘what will be our next step’ etc to emphasise their growing sense of being a team
- the inclusion of dialogue between Yu and Chen at various points throughout the novel where they discuss their next steps in the investigation
- the contrast between Yu’s thoughts on Chen’s ‘romantic eccentricity’ and his description of himself as ‘just a common cop’
- Xiaolong’s use of Peiqin as a means of secret communication between Yu and Chen.

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.

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

‘The opening murder of the Hunter family is the most disturbing of all the crimes in the novel.’

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:

- the impact of the victims being very young children and their mother
- the randomness and violence of the attack
- the unsettling description of Decker as a criminal: ‘coming out of nowhere’, ‘making a funny huffing puffing noise’ etc
- the distressing detail about Joseph who died ‘strapped into a pushchair’
- the disturbing nature of the murders at the unicorn birthday party
- the shocking ease in the way that Joanna is able to kill John and Peter
- the murder of Marcus which leads to his mother’s suicide.

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

Focus might be on:

- the brutal, unflinching imagery used to describe the murder: ‘the great silver knife carving through her heart as if it was slicing butcher’s meat’
- the horror of the murder being viewed through a child’s confused perspective
- the chaotic aural imagery: the dog which makes a terrible ‘squealing noise’, Jessica and her mother who are ‘screaming’, the shout of ‘Run, Joanna, run’ etc
- the subtitle ‘Harvest’ which is disturbing in the context of the Mason family being ‘cut down’
- the bathos of Alison Needler’s mother being ‘shot in the head while dishing up jelly and ice cream’ and Debbie’s daughter mopping up her blood with ‘handfuls of Unicorn Magic napkins’
- Joanna’s use of medical language during the killing of Peter and John which is disturbing in this context: ‘she stuck the knife in his common carotid artery’ etc
- the narrative surprise that reveals Marcus’s murder to Louise at the same time as to the reader.

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.