



**General Certificate of Secondary  
Education**

**English Literature 47101F**

**Unit 1 Exploring modern texts**

**F Tier**

**January 2013**

**Final**

**Mark Scheme**

Mark schemes are prepared by the Principal Examiner and then considered and amended, together with the questions, by a panel which includes subject teachers. The mark schemes here include those amendments, and these are the mark schemes used by examiners to assess candidates' responses for this examination. Before candidates' responses are assessed the standardisation process ensures that every examiner understands and applies it in the same way. Unusual answers, which do not seem to fall within the mark scheme, are referred to the Principal Examiner for judgement.

Assumptions about future mark schemes on the basis of one year's document should be avoided. The assessment objectives and skills criteria will remain constant, but details may change, depending on the content of a paper.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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## **INTRODUCTION**

### **How to use the mark schemes**

Each section of the mark scheme begins with a template, which is the basis for assessment for every question in the section. It is divided into six mark bands, each with a number of bullets. The bullets relate directly to the assessment objectives being tested in the section.

A mark is reached by deciding how many bullets in a particular band are met, on the basis of what is seen as the response is read. If all the bullets in a band are met, and none in the band above then the response would get the top mark in the band. There is the same number of marks in each band as there are bullets. If there are five marks in a band and a response hits four of the five bullets, then the response should be awarded four of the five marks available. If one is missing, but the response hits one bullet in the band above, this counts instead, and the response should be given all marks. Sometimes a response may fail to cover one of the strands at all. If, for example, a candidate covers all of the descriptors in Band 3 except one that would suggest a mark of 14 (if there were 5 marks per band), but if the same bullet is not met in Band 1 or Band 2 this would mean that two more bullets (or marks) are lost, resulting in a mark of 12.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each questions. You will need to award SPaG marks out of 4 for every question in Section A and Section B. The criteria for the SPaG marks can be seen on page 5.

Examiners are required to annotate responses to show how they have arrived at a mark. To aid in this process, each strand in every mark band has been numbered. Band 6 descriptors are numbered 6.1, 6.2, and so on. When you see that a descriptor has been met, simply annotate the number in the margin, which will be quicker than writing it. At the end the summative comment will indicate why the mark is what it is, based on what has been seen and anything else the examiner may wish to add. This process is exemplified in the Standardising scripts.

Each individual question has a list of indicative content, divided into the sort of material candidates might use to respond to each assessment objective tested by the question. It is important to recognise that these are merely examples, however. The candidates may use any material from the texts to exemplify the skills tested. Where literary items appear in the content boxes, they do so generally for the sake of brevity. The candidates do not need to use the terms to gain marks, and the terms attract no marks in themselves.

## Assessment Objectives (AOs)

All specifications in English Literature must require candidates to demonstrate their ability to:

### AO1

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

### AO2

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

### AO3

- make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

### AO4

- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

	<b>Unit 1: Exploring modern texts 40%</b> <b>Section A: 20%</b> <b>Section B: 20%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	15% Section A: 10% Section B: 5%
AO3	This Unit does not test AO3
AO4	10% Section A: This section does not test AO4 Section B: 10%

## ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

Spelling, punctuation and grammar will be assessed in every question in both section A and section B. A maximum of 4 marks can be awarded for spelling, punctuation and grammar on each response. The performance descriptions are provided below.

Performance description	Marks Awarded
Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.	4
Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.	3
Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.	2
Candidates spell, punctuate and use the rules of grammar with some accuracy in the context of the demands of the question. Errors may occasionally obstruct meaning. Where required, specialist terms tend not to be used appropriately.	1

**The marks allocated for spelling, punctuation and grammar will achieve a total weighting of 5% of the total marks for the qualification**

### 1F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>(A01, A02) (A01) (A01) (A02) (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>6.1 Considered/qualified response to task 6.2 Considered/qualified response to text 6.3 Details linked to interpretation 6.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/<i>audience</i> 6.5 Thoughtful consideration of ideas/<i>themes</i></p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>(A01, A02) (A01) (A01) (A02) (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>5.1 Sustained response to task 5.2 Sustained response to text 5.3 Effective use of details to support interpretation 5.4 Explanation of effects of writer's uses of language and/or structure and/or form 5.5 Understanding of themes/ideas/feelings/attitudes</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>(A01, A02) (A01) (A01) (A02) (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>4.1 Explained response to task 4.2 Explained response to text 4.3 Details used to support a range of comments 4.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.5 Awareness of ideas/themes/feelings/attitudes</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>(A01, A02) (A01) (A01) (A02) (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>3.1 Supported response to task 3.2 Supported response to text 3.3 Comment(s) on detail(s) 3.4 Awareness of writer making choice(s) of language and/or structure and/or form 3.5 Generalisations about ideas/themes/feelings/attitudes</p>
<p>Mark Band 2</p> <p>6-10 marks</p>	<p>(A01, A02) (A01) (A01) (A02) (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>2.1 Some clear response to task 2.2 Some clear response to text 2.3 Range of details used 2.4 Simple identification of method(s) 2.5 Some range of explicit meanings given</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>(A01, A02) (A01) (A01) (A02) (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>1.1 Simple response to task 1.2 Simple response to text 1.3 Reference to some details 1.4 Reference to writer's methods 1.5 Simple comment on meaning(s)</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

## Question 1

### Part (a)

How does the writer present children in *The Darkness Out There*?

Write about:

- what the children say and do
- how the writer presents the children by the ways she writes.

### and then Part (b)

How does the writer present a child or children in **one** other story from *Sunlight on the Grass*?

Write about:

- what the child or children say and do
- the methods the writer uses to present the child or children.

(30 marks)

### Indicative content

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

#### AO1

- inquisitive
- caring e.g. they are helping Mrs Rutter and in the 'Good Neighbours Club'
- naive and fearful e.g. shocked by Mrs Rutter's actions, afraid of 'Packer's End'
- differences between Sandra and Kerry e.g. gender differences in attitude
- *Anil* – naive and fearful of what he sees
- *When the Wasps Drowned* – secretive

#### AO2

- what the children say
- contrasts between the children (gender) and the children and Mrs Rutter
- third person narration informs reader of information
- *When the Wasps Drowned* – told from Eveline's perspective – biased information
- *Compass and Torch* – third person narration

**To achieve a mark in Band 4 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.**

## Question 2

### Part (a)

How does the writer present Stefan Jeziorny in *My Polish Teacher's Tie*?

Write about:

- what Stefan Jeziorny says and does
- the methods the writer uses to present him.

### Part (b)

Write about how a character is presented in **one** other story from *Sunlight on the Grass*.

You should write about:

- what the character says and does
- the methods the writer uses to present this character.

(30 marks)

### Indicative content

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

#### AO1

- he is Polish and a teacher
- he likes writing poetry and letters
- he is thoughtful and caring e.g. he wrote Carla a poem about being half-Polish and half-English and doesn't judge her unlike her English colleagues
- any of the characters from any other story – adults or children – their attitudes

#### AO2

- learn about Stefan from Carla's perspective
- we don't begin to learn any information about him until page 2 – gradual build of information
- the methods used by the writer to present any other character in the collection

**To achieve a mark in Band 4 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.**

### Question 3

How does the writer present Ralph in *Lord of the Flies*?

Write about:

- what Ralph says and does
- how other characters treat Ralph
- the methods Golding uses to show what Ralph is like.

(30 marks)

#### Indicative content

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

#### AO1

- what Ralph says and does
- Ralph is a natural leader "*the directness of genuine leadership*"
- Ralph's relationships with other characters e.g. Jack and Piggy
- how other characters respond to him

#### AO2

- the language used to describe Ralph's appearance
- the language Ralph uses and the language others use about him
- Ralph depicted as natural – tries to keep order but has weak moments
- the methods Golding uses to describe Ralph's actions – representing democracy and civilisation
- Ralph is often seen to be a literary tool to aid the audience's realisation of inner evil throughout the duration of the novel; "Ralph wept for the end of innocence..."

#### Question 4

'Friends can become enemies.' Show how Jack and Ralph become enemies in *Lord of the Flies*.

Write about:

- what Jack and Ralph say and do
- how their relationship changes
- the methods Golding uses to present their relationship.

(30 marks)

#### Indicative content

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

#### AO1

- what the characters say and do
- relationships between the characters e.g. Ralph and Jack – friends at beginning but become enemies BUT contrast in Ralph and Piggy who gradually become friends
- concept that in a corrupt society even the nicest people become evil. e.g.
- power and control create enemies
- theme of inherent evil

#### AO2

- the changes in the characters during the course of the novel – represents how outside influences can change friendships
- methods to show inherent evil in human beings
- changes in language between the boys e.g. gradually becomes more violent

### Question 5

Martyn has many different relationships in *Martyn Pig*. Choose **two** different relationships and write about them.

You should write about:

- what each relationship is like
- the methods Brooks uses to show each relationship.

(30 marks)

#### Indicative content

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

#### AO1

- perceived positive and negative relationships e.g. Dean – blackmails Martyn, Alex caring for, and looking out for Martyn – perhaps!
- different relationships by age e.g. with family (father and Auntie Jean) and friends (Alex)

#### AO2

- language used to describe the relationships
- dialogue between characters to imply the state of each relationship
- structure of text to show development of relationships
- only seen through Martyn's eyes

**To achieve a mark in Band 4 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.**

## Question 6

Write about **two** events in *Martyn Pig* that you think are important to the whole novel.

You should write about:

- what happens in each event
- why you think each event is important to the novel
- the methods Brooks uses to make you think as you do.

(30 marks)

### Indicative content

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

#### AO1

- any major or minor event in the novel e.g. Martyn killing his father, or burying the body or perhaps spending time with Alex
- details of event and why it is important to the novel

#### AO2

- any comments on language used to describe the event or provide an explanation for its importance in the novel
- methods such as where the event fits into the structure of the novel

**To achieve a mark in Band 4 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.**

### Question 7

How does Hill create a sense of horror in the chapter *In the Nursery*?

Write about:

- what happens in the chapter
- the methods Hill uses to create a sense of horror.

(30 marks)

#### Indicative content

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

#### AO1

- how Arthur and / or Spider react to the nursery
- the strange noises Arthur hears before entering
- details of the items in the nursery
- how the nursery connects with other parts of the novel, such as the child crying on the Causeway or preparing us for the discovery of the mystery of the woman in black

#### AO2

- repetition of 'bump', the noise of the rocking chair and the focus on sound in general to create mystery and tension
- the use of first person narrator and Arthur's feelings about entering the room: '*My throat felt constricted and I began to shiver*'
- the imagery used to describe the house and its silence at this point; '*darkness of the corridor*,' '*absolute silence*'
- the detailed list of items in the nursery to create a sense of the nursery having belonged to a real child

### Question 8

What effects does the woman in black have on Arthur Kipps?

Write about:

- what Arthur says and does
- how Arthur changes
- the methods Hill uses to show how the woman in black affects Arthur Kipps.

(30 marks)

#### Indicative content

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

#### AO1

- the things that happen to Arthur: revelation of the story behind the haunting means Arthur has to summon courage to go back to the Eel Marsh
- what happens to his family as a result of his encounter
- the gradual uncovering of the tragic events slowly changes Arthur

#### AO2

- use of flashback so events told with hindsight
- Arthur's description at start of his adventures – young, carefree, sceptical and how he is towards the end of the novel e.g. fearful, believing in ghosts, and more of an adult
- growing unease leads him to become more silent

### Question 9

How does Simpson show the dangers of climbing the West Face of Siula Grande?

Write about:

- the conditions of the mountain that makes it dangerous
- the methods Simpson uses to show the dangers of the West Face.

(30 marks)

#### Indicative content

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

#### AO1

- the weather changing quite rapidly and being unpredictable
- the terrain of the mountain
- the fact that they did acclimatisation climbs tells the reader of the height and complexity of the mountain and mountain climbing in general
- the different incidents that happen to Joe and Simon and stories of other climbers and their attempts

#### AO2

- immediately telling the reader that no one has ever completed this climb – creates tension straight away
- descriptions of the mountain
- dialogue between Joe, Simon and Richard
- remembering other climbs they have done or other climbers who have attempted the climb

### Question 10

*Touching the Void* is a story of human courage.' How do you respond to this view?

Write about:

- what happens to Simon and Joe
- the ways Simon and Joe deal with what happens to them
- the methods Simpson uses to make them seem courageous, or not.

(30 marks)

#### Indicative content

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

#### AO1

- agreement with the statement referring to the bravery of two men climbing a mountain that no-one else had succeed climbing and the fight for survival in awful conditions
- disagreement with the statement especially in relation to criticism within the mountaineering world surrounding Simon's decision to cut the rope
- discriminating between the two men – recognising one as courageous and one as not

#### AO2

- first person narration makes it more emotive and therefore gives the reader the chance to appreciate the decisions they made, or not.
- being able to hear snippets from Simon and his perspective
- pictures that reinforce the height / terrain / conditions of the mountain

### Question 11

How does Thomas present female characters in *Under Milk Wood*? Choose **two** female characters and write about them.

You should write about:

- what each character says and does
- the methods Thomas uses to present each female character.

(30 marks)

#### Indicative content

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

#### AO1

- any female character can be chosen – focus on what they say and do
- their relationships with other characters
- their thoughts and feelings

#### AO2

- what we are told about them by the 'Voices' that introduce each section
- the dialogue they have with other characters
- any other methods used by Thomas to create the characters

**To achieve a mark in Band 4 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.**

## Question 12

How does Thomas present the Reverend Eli Jenkins in *Under Milk Wood*?

Write about:

- what the Reverend Eli Jenkins says and does
- how other characters respond to him
- the methods Thomas uses to present the Reverend Eli Jenkins.

(30 marks)

### Indicative content

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

#### AO1

- what Reverend Eli Jenkins says and does e.g. delivers a morning sermon showing his love for the village
- he is a poet and recites poetry
- a chronicler of the village – his work on the white book of Llaregubb
- how other people see him

#### AO2

- use of adjectives e.g. “preacher’s black, bard’s white hair”
- use of humour – visits the sick with jelly and poems
- he uses Welsh place names
- a dramatic device to show the passing of time

### Question 13

How do you respond to Reverend John Hale in *The Crucible*?

Write about:

- what Reverend John Hale says and does
- the methods the writer uses to present him.

(30 marks)

#### Indicative content

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

#### AO1

- intellectual but naive
- witch hunter who arrives with urgency but eventually leaves doubtful of the law
- he transforms in his views but in so doing becomes a broken man
- deals with the situation precisely; intellectual snobbery that he can use his books to define the supernatural

#### AO2

- extended commentary on Hale informs the reader about Hale
- his arrival and attitude to the situation creates a clear impression
- how he changes throughout the play

### Question 14

Write about **two** events in *The Crucible* that you think are important to the whole play.

You should write about:

- what happens in each event
- why each event is important in the play
- the methods Miller uses to present each event.

(30 marks)

#### Indicative content

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

#### AO1

- any major or minor event in the play e.g. the crying out scene; the initial unseen event in the woods; the opening of the play; the ending of the play
- details of the event and why it is important to the play
- what the characters say and do to each other within the event

#### AO2

- any comments on language used to describe the event or provide an explanation for its importance in the play
- methods such as where the event fits into the structure of the play

**To achieve a mark in Band 4 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.**

### Question 15

How does Samuels present the figure of the Ratcatcher in *Kindertransport*?

Write about:

- what the Ratcatcher says and does
- what the Ratcatcher means to Eva
- the methods Samuels uses to present the Ratcatcher.

(30 marks)

#### Indicative content

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

#### AO1

- the Ratcatcher in the children's story
- the different ways the Ratcatcher materialises in the play
- the references to the Ratcatcher in the final conversation between Eva and her mother – the link between the Ratcatcher taking children away and Eva blaming her mother for sending her away
- the links between the Ratcatcher taking away children and other characters who take away children in the play

#### AO2

- the use of the Ratcatcher music at significant points in the play
- the use of the same actor who plays the Ratcatcher to play all the other minor characters in the play
- the dramatic effect created by the appearance of this character

### Question 16

Write about the differences between Eva's and Helga's feelings in *Kindertransport*.

You should write about:

- what Eva and Helga say and do which shows their feelings
- how the feelings of Eva and Helga differ
- the methods Samuels uses to present Eva's and Helga's feelings.

(30 marks)

#### Indicative content

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

#### AO1

- Eva more lost than Helga
- Eva blames Helga for sending her away
- Eva is strong willed and determined – traits she gets from her mother
- Eva is very lonely and has a lot of fear about meeting her mother.

#### AO2

- differences in age possibly offer differences in feelings
- conversations / dialogue between characters
- structure of the play to make time shifts to show relationship and feelings

### Question 17

How does Priestley present Sybil Birling in *An Inspector Calls*?

Write about:

- what Sybil Birling says and does
- the methods Priestley uses to present her.

(30 marks)

#### Indicative content

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

#### AO1

- judgemental, opinionated
- believes in class – social snobbery
- unable to change and doesn't accept responsibility
- lacks understanding of her children

#### AO2

- Priestley compares her to her children who transform throughout the play
- stage directions at the beginning let the reader know the type of character she is
- dialogue / language she uses e.g. treats Eric still as a little child, rude to the Inspector

### Question 18

How does Priestley present the family life of the Birlings in *An Inspector Calls*?

Write about:

- what the members of the Birling family say and do
- what happens within the Birling family
- the methods Priestley uses to present the family life of the Birlings.

(30 marks)

#### Indicative content

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

#### AO1

- Birlings' have a comfortable life
- Birlings' appear close family based on stage directions but actually have very different ideas – lots of tension within the family
- lack of understanding between generations

#### AO2

- the family are used by Priestley to convey his views on class, Capitalism and Socialism
- stage directions direct reader to Birling family's ideals and values
- dialogue between family members hints at their lack of closeness and understanding of each other

### Question 19

'In *DNA* all young people are presented as being selfish.' Do you agree with this view of how young people are presented in *DNA*?

Write about:

- the things young people say and do in the play that are selfish, or not
- the methods the writer uses to present young people in the play.

(30 marks)

#### Indicative content

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

#### AO1

- different characters' attitudes and motivation – main characters and superficial characters such as Danny – are they all guilty of being selfish?
- gender differences/similarities
- bullying – physical and psychological

#### AO2

- use of stereotype of gangs feeds contemporary view of young people and violence
- confrontational scenes and language suggest violence and selfishness of young people
- lack of response just as powerful as characters responding

## Question 20

How does Kelly present friendship in *DNA*?

Write about:

- different friendships in the play
- what happens to these friendships during the play
- the methods the writer uses to present the friendships.

(30 marks)

### Indicative content

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

#### AO1

- friendship built around gang culture
- different personalities can combine to create friendship
- friendships often superficial
- different relationships / friendship types between characters e.g. power struggles

#### AO2

- seen in disparate groups at first suggests they are not a group of friends but then see friendships survive due to shared belief of their actions towards Adam
- contemporary speech suggests based on modern culture and therefore friendships
- virtually no communication outside of the friendship group suggests they don't need anything more

### 1F Mark Scheme Template: Section B

Mark Band 6 26-30 marks	<p>(A01, A02) (A01) (A01)</p> <p>(A02) (A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>6.1 Thoughtful/ considered response to ideas/themes 6.2 Details linked to interpretation 6.3 Appreciation/consideration of writer’s uses of language and/or form and/or structure and effect on readers 6.4 Considered/qualified response to context(s) 6.5 Thoughtful selection and consideration of details to support response to context(s)</p>
Mark Band 5  21-25 marks	<p>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>5.1 Sustained response to ideas/themes/feelings/attitudes 5.2 Effective use of details to support interpretation 5.3 Explanation of effects of writer’s uses of language and/or structure and/or form 5.4 Sustained response to context(s) 5.5 Selection of effective details to support response to context(s)</p>
Mark Band 4  16-20 marks	<p>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>4.1 Explained response to ideas/themes/feelings/attitudes 4.2 Details used to support a range of comments 4.3 Identification of effect(s) of writer’s choices of language and/or form and/or structure 4.4 Explained response to context(s) 4.5 Selection of a range of details to support response to context(s)</p>
Mark Band 3  11-15 marks	<p>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>3.1 Supported response to ideas/themes/feelings/attitudes 3.2 Comment(s) on detail(s) 3.3 Awareness of writer making choice(s) of language and/or structure and/or form 3.4 Supported response to context(s) 3.5 Details used to support response to context</p>
Mark Band 2  6-10 marks	<p>(A01, A02) (A01) (A02) (A04) (A04)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>2.1 Some clear responses given 2.2 Range of details used 2.3 Simple identification of method(s) 2.4 Some clear response to context(s) 2.5 Range of details relating to context used</p>
Mark Band 1  1-5 marks	<p>(A01, A02) (A01) (A02) (A04) (A04)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>1.1 Simple comment or response to text 1.2 Reference to some details 1.3 Reference to writer’s methods 1.4 Reference to context(s) 1.5 Some details relating to context used</p>
0 marks		Nothing worthy of credit

### Question 21

Read the passage and answer **part (a)** and **part (b)**.

**Part (a)** In this passage, how does Steinbeck show what the living conditions are like on the ranch? Refer closely to the passage in your answer.

In **part (a)** write about:

- what the living conditions are like
- how Steinbeck shows what the living conditions are like by the ways he writes

**and then Part (b)**

In the rest of the novel, how does Steinbeck show what life was like for people on a ranch at that time?

(30 marks)

#### Indicative content

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

##### AO1

- basic conditions e.g. boxes for seats, boxes for shelves
- cramped e.g. bunks
- simple, poor
- any of the characters can be mentioned – expected Curley's wife, Candy, Crooks

##### AO2

- the description of the bunk house using the senses e.g. walls whitewashed, burlap ticking
- hints at their dreams
- simplistic sentences represent the simplicity of their lives

##### AO4

- hard lives e.g. moving around and living in basic conditions
- dreams that they can't fulfil
- anything on the depression era

## Question 22

Read the passage and answer **part (a)** and **part (b)**.

### Part (a)

In this passage, how does Adichie show what Father Benedict is like? Refer closely to the passage in your answer.

### and then Part (b)

How are ideas about Christianity shown in the novel?

In **Part (b)** write about:

- the people in the novel who are Christians
- the methods the writer uses to present Christians and Christianity.

(30 marks)

### Indicative content

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

#### AO1

- Christians in the novel e.g. Father Benedict; Papa; Father Amadi
- details about Father Benedict in this passage e.g. his appearance, the changes he has made to the church, his attitude to the language the service should be conducted in

#### AO2

- Father Benedict's regard for Eugene shown in ironic use of 'Pope, Papa and Jesus – in that order'
- use of first person narrator so reader shares her opinion of priests e.g. her 'crush' on Father Amadi
- use of contrasts between Benedict and Amadi in appearance, attitudes, behaviour.

#### AO4

- Christianity as oppressive force especially as shown through the figure of Papa
- his use of Christianity as justification for domestic violence
- Papa's oppression of the rest of the family symbolic of how Christianity oppresses native religions.

### Question 23

Read the passage and answer **part (a)** and **part (b)**.

#### Part (a)

In this passage, how does Jones show the relationship between Matilda and her mother? Refer closely to the passage in your answer.

#### and then Part (b)

Matilda lives on a Pacific island. What effect does the English novel *Great Expectations* have on the life Matilda leads?

In **Part (b)** write about:

- what Matilda learns from *Great Expectations*
- the effect *Great Expectations* has on the life Matilda leads.

(30 marks)

#### Indicative content

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

##### AO1

- Matilda wanting to read *Great Expectations*
- Dolores wanting Matilda to read the Bible
- generational attitudes to change – Matilda listens to Mr Watts but Dolores sees him as a threat
- the impact of *Great Expectations* – learns about western approaches to life, makes her question her life / challenge others e.g. her mother

##### AO2

- negative language to show the disagreements in their relationship e.g. “*failed miserably*”
- told from Matilda’s perspective – biased viewpoint and creates an angry tone at times e.g. “*Then she returned to her other preoccupation*”

##### AO4

- the transformative power of a western novel for Matilda and eventually the people of Bougainville
- any details about Matilda’s life in Bougainville and the blockade and how *Great Expectations* helps her

## Question 24

Read the passage and answer **part (a)** and **part (b)**.

### Part (a)

In the passage, how does Lee show the relationship between Jem and Scout? Refer closely to the passage in your answer.

In **Part (a)** write about:

- the ways Jem and Scout behave towards each other in the passage
- how Lee presents their relationship by the ways she writes in this passage.

### and then **Part (b)**

In *To Kill a Mockingbird*, what do you learn about Maycomb society from Scout?

(30 marks)

### Indicative content

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

#### AO1

- she tells the reader that she and Jem start to grow apart
- she matures as she sees what is happening in Maycomb
- she is the narrator and protagonist
- hatred and prejudice during the trial

#### AO2

- the story is told from her point of view – see Maycomb through her eyes – child's perspective
- dramatic language in the extract to create the tension and drama she was feeling e.g. *I unlatched the back door and held it while he crept down the steps.*
- Descriptive writing to set the scene in the extract – backdrop to the separation of the two characters e.g. *moon, shadows, small ghost dancing* – childhood fears!

#### AO4

- racism in 1930s Maycomb
- black community details
- differences in people's attitudes that Scout sees

## Question 25

Read the following passage and then answer **Part (a)** and **Part (b)**.

### Part (a)

In this passage, how does Pilkington use details to show Molly's knowledge of the land? Refer closely to the passage in your answer.

### and then Part (b)

How does Pilkington show the differences between the white settlers and the children of mixed marriages in the story? What does this show you about society in Australia at that time?

In **Part b** you should write about:

- what the white settlers and the children of mixed marriages say and do
- the methods Pilkington uses to present them
- what the differences between them show you about society in Australia at that time.

(30 marks)

### Indicative content

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

#### AO1

- Molly is able to use the land to her advantage for survival e.g. rabbit warrens
- any points about the lives of the white settlers e.g. wearing clothes
- understanding nature

#### AO2

- language suggests she is 'at one' with the land e.g. she is able to *scan* the land and know what to look for
- language that shows how they live in comparison to the white settlers e.g. *crouching on their knees they dug furiously*
- her knowledge of the weather

#### AO4

- knowledge of the land / climate etc and being able to use it to survive
- differences in cultures e.g. white settlers needing clothes
- understanding that the children are sent to settlements to teach them to 'be white'
- viewed in the same way as black aboriginal children