



**General Certificate of Secondary  
Education**

**English Literature 47101F**

**Unit 1 Exploring modern texts**

**F Tier**

**June 2012**

**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)

Copyright © 2012 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334). Registered address: AQA, Devas Street, Manchester M15 6EX

## **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. Each mark band has a QWC descriptor printed at the bottom of each band, which is a descriptor of what writing at that level might look like, but it does not have any weighting.

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%

### 1F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</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/audience          6.5 Thoughtful consideration of ideas/themes</p> <p style="text-align: center;">Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>21-25 marks</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 style="text-align: center;">Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>16-20 marks</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 style="text-align: center;">Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>11-15 marks</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 style="text-align: center;">Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2</p> <p>6-10 marks</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 style="text-align: center;">Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</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 style="text-align: center;">Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

## Question 1

### Part (a)

Write about family life in *Compass and Torch*..

You should write about:

- what the people in the family say and do
- the methods the writer uses to show family life.

### Part (b)

How does the writer present family life in **one** other story from *Sunlight on the Grass*.

**(30 marks)**

#### Indicative content

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

#### AO1

- the attitudes and behaviour of the father/mother/mother's boyfriend/boy
- actions of mother / father / mother's boyfriend/ boy
- what they say and do
- the differences between the characters
- what the reader learns of family life through 'Anil'
- 'When the Wasps Drowned' – the behaviour of the children and their mother

#### AO2

- the effect of the reader seeing family life through an omniscient narrator
- the language used to describe the behaviour of the adults and how this represents family life e.g. aggressive language to introduce the father "*abruptly, too hard*" "*the gate swings violently, bounces off the stone wall*" as well as his awkwardness in comparison to the anger of the mother
- how Baine uses the setting of events
- 'Anil' – differences in culture and life – emphasis on village rather than family
- 'When the Wasps Drowned' – maturity of Eveline as she has to take on the 'mother' role

**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 Eveline in 'When the Wasps Drowned'?

Write about:

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

### Part (b)

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

**(30 marks)**

#### Indicative content

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

#### AO1

- what Eveline says and does
- Eveline as the storyteller
- how other characters react to Eveline
- 'The Darkness Out There' – the behaviour of Mrs Rutter, or Sandra and what either say and do
- 'On Seeing the 100% Perfect Girl' - the behaviour of the narrator and what he says and does
- 'My Polish Teacher's Tie' – the behaviour of Carla

#### AO2

- the effect of the reader seeing the story through the first person narration of Eveline
- the language used to describe Eveline's attitude to her mother and siblings
- how Lively presents Mrs Rutter – references to structure and language to show 'now' and the 'past'
- the first person narration of the character in 'On Seeing the 100% Perfect Girl'

**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 Jack in *Lord of the Flies*?

Write about:

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

(30 marks)

#### Indicative content

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

#### AO1

- what Jack says and does e.g. hungry for power – his actions with the choir
- descriptions of Jack e.g. Jack as hunter, proud and arrogant
- the contradictions of Jack as head of the choir to his later behaviour on the island
- what other characters say about Jack and how they treat him
- Jack and the meat

#### AO2

- description gives clues to his temperament "*His face was crumpled and freckled, and ugly without silliness*"
- painting of the mask – symbolism for savagery
- structure – Jack changes dramatically as novel progresses

#### Question 4

Read the passage below from *Lord of the Flies* then answer the question that follows:  
Extract: "They found a piglet.....daring them to contradict" (page 29)

How does Golding create tension in this passage from the end of chapter one? How does the passage suggest what is to come in the rest of the novel?

Write about:

- what the boys say and do in this passage
- how Golding presents this behaviour to create tension
- how this passage suggests what happens in the rest of the novel.

**(30 marks)**

#### Indicative content

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

#### AO1

- the actions of the boys
- the movements and reaction of the piglet – foreshadowing of Piggy's fate
- Jack's immediate reaction to kill and how this leads to further aggression from him
- Jack's ability to immediately erase his first reaction

#### AO2

- violent language to capture the reaction of the piglet "*throwing itself*" "*thin, needle-sharp*"
- imagery used to capture the moment and how this relates to the theme of violence later in the novel
- pace of the sentences
- the dialogue between the characters

### Question 5

How do you respond to Dean in the novel *Martyn Pig?*

Write about:

- what you think about Dean from what he says and does
- the methods Brooks uses to present Dean.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- details of what Dean says and does
- details of Dean's relationship with Alex
- Dean's attempt to blackmail Martyn and how Martyn responds
- how Dean's death affects Martyn and Alex

#### **AO2**

- the language used to describe him as unattractive and ineffectual
- the way Dean talks to Martyn and Alex at different points e.g. when he's in control and when he's not
- contrasts between Martyn and Dean

### Question 6

How does Brooks present loneliness in the novel *Martyn Pig?* Choose **two** characters who are lonely and write about them:

You should write about:

- why the **two** characters are lonely
- the methods Brooks uses to show their loneliness.

**(30 marks)**

#### Indicative content

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

#### AO1

- lonely characters such as Martyn, Billy, Aunty Jean; possibly Alex and Dean
- how their loneliness is the result of: their behaviour; their situation; lack of friends or near family

#### AO2

- use of settings such as the house, the beach, the town centre
- descriptions of characters as unattractive either in looks or behaviour
- descriptions of characters being on their own - the limited number of characters in the novel generally

If a candidate does not write on two characters and therefore does not complete the task they cannot achieve above Band 3 for bullet .1

Eg. They can get bullet 3.1 but not 4.1 or 5.1 etc.

### Question 7

How does Hill present Mr Jerome in the novel *The Woman in Black*?

Write about:

- what Mr Jerome says and does
- what happens to him
- the methods Hill uses to present Mr Jerome.

(30 marks)

#### Indicative content

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

#### AO1

- what Jerome says and does e.g. guarded reactions, his reaction to the woman in black
- what he doesn't say e.g. nervous and agitated. "*Mr Jerome stopped dead*"
- how Kipps reacts to him

#### AO2

- the description of Jerome e.g. "*drabness of his outfit*" "*slightly protuberant and pale eyes*" to influence the reader
- Jerome's reactions to the sighting of the woman in black – any language comment
- clipped speech to show his anxiety
- Jerome's past history with the woman and the town Crythin Gifford

### Question 8

How do you respond to the ending of *The Woman in Black*?

Write about:

- what happens at the end of the novel that makes you feel as you do
- the methods the writer has used to make you feel 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 combination of reactions to the ending – shocked, saddened, unaffected and reasons why
- outline of ending – characters, setting, actions

#### **AO2**

- descriptions of the woman in black and her actions, Kipp's actions and the events
- structural twist, cliff hanger – is that the end of her? For Kipps at least?

### Question 9

Joe and Simon's first accident happens in chapter 5 'Disaster'. How does Simpson make the events straight after this accident dramatic for the reader?

Write about:

- what happens straight after the accident
- the actions of both Joe and Simon at this time
- the methods Simpson uses to describe these events.

**(30 marks)**

#### Indicative content

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

#### AO1

- tough / harsh / dangerous conditions
- the separation of the men creating isolation, loneliness and even more danger
- weather conditions and terrain of the mountain
- danger!

#### AO2

- pictures to reinforce the conditions
- use of technical vocabulary which disorientates the 'general' reader – gives a sense of how horrific the conditions and experience were
- language to describe suffering and feelings
- physical descriptions
- detailed descriptions of the weather and climb just prior to the fall to create anticipation which makes the moment straight after chilling / shocking and dramatic

### Question 10

How does the writer present memories in *Touching the Void*?

Write about:

- the memories that Joe and Simon have
- the methods Simpson uses to present these memories.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- what both Joe and Simon have to say
- the detail of the climb, accident and aftermath
- mainly Joe's memories but Simon's perspective is given at different times in the story – perhaps Joe needed that to reinforce the memory

#### **AO2**

- sections narrated by both men giving differing perspectives on the same event
- the factual detail adds to the recollection of memory and events – brings the memories alive
- vivid detail – pictures - using words and real pictures to help bring the incident to life
- the structure of the text – mainly Joe talking but at the most extreme incidents Simon is given a voice

### Question 11

How does Thomas present Mrs Ogmores-Pritchard in *Under Milk Wood*?

Write about:

- what Mrs Ogmores-Pritchard says and does
- the methods Thomas 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**

- what she says and does
- introduced in bed and in her dream she is with her two husbands – we hear her conversation with them
- appears controlling and obsessive
- how her dead husbands react to her

#### **AO2**

- imperative commands and language show her to be bossy and controlling
- humour used to show her relationship with her husbands
- how she is introduced in each section of the play

## Question 12

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

You should write about:

- what the relationships are like
- the methods Thomas uses to show these relationships.

**(30 marks)**

### Indicative content

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

#### AO1

- any relationships can be chosen – different women, different men, women and their husbands / partners, other relationships
- what the characters say and do to each other
- what others say about them

#### AO2

- language used within the relationships
- how the relationships are introduced
- progression of what we learn about the relationships in the 24 hours

If a candidate does not write on two relationships and therefore does not complete the task they cannot achieve above Band 3 for bullet .1

Eg. They can get bullet 3.1 but not 4.1 or 5.1 etc.

### Question 13

How do you respond to Mary Warren in *The Crucible*?

Write about:

- what Mary Warren says and does
- the methods the writer 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**

- what she says and does
- how others react to her
- her reaction to Abigail e.g. she is very weak against Abigail's strong and powerful character
- her weak will and desire to be somebody leads her to terrible actions

#### **AO2**

- her role in the development of the plot e.g. the making of the poppet doll
- the language she uses at different points in the play shows her weakness and contradictions in attitudes
- Miller's portrayal of her leads the audience to feel sympathy for her?

### Question 14

Write about **two** characters in *The Crucible* who you think feel guilty for what they do.

You should write about:

- what each character says and does
- why the characters feel guilty
- the methods the writer uses to show their feelings of guilt.

**(30 marks)**

#### Indicative content

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

#### AO1

- different characters and their feelings e.g. John Proctor's fatal flaw – lust for Abigail and his sense of commitment to his wife, Mary Warren's weakness leading to witch hunts and then her reaction to the Proctors when she is implicated
- reactions to events – guilt and reputation
- what characters say and do

#### AO2

- guilt as a structural device – drives the plot
- language used by characters to manipulate situations to hide guilt e.g. John Proctor who tries to accuse Abigail whilst at the same time retaining his dignity and reputation

If a candidate does not write on two characters and therefore does not complete the task they cannot achieve above Band 3 for bullet .1

Eg. They can get bullet 3.1 but not 4.1 or 5.1 etc.

### Question 15

How does Samuels present Faith in *Kindertransport*?

Write about:

- what Faith says and does
- what happens to her
- the methods Samuels uses to show what Faith is like.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- what Faith says and does e.g. her decision whether to move out of the family home or not
- Faith's reactions to her mother's past
- how other characters react to her
- her relationships with Evelyn and Lil.

#### **AO2**

- symbolism of past and Faith's reaction to them
- her language used in conversation with other characters
- structural parallels between Faith and Eva

### Question 16

How does Samuels present Helga and Lil as 'mothers' to Eva in *Kindertransport*?

Write about:

- what Helga and Lil say and do
- how their actions affect Eva's life
- the methods Samuels uses to present Helga and Lil as mothers.

(30 marks)

#### Indicative content

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

#### AO1

- what Helga does and how it affects Eva's life: sending her away to England; teaching her to be more self-sufficient by making her sew on a button; later returns and wants Eva to go to America with her
- Helga's effects on Eva: making her question her identity
- what Lil does: takes Eva in; is instrumental in making her forget her Jewish/ German roots; does not force her to go away when Eva does not want to be evacuated
- Lil's effects on Eva: becomes more 'English'; changes her values – e.g. starts to smoke.

#### AO2

- association of Helga with Ratcatcher
- Lil's speech
- parallel incidents such as train journey to highlight differences between women
- effects on Eva shown by changes in her language; her changing attitude to, for example, jewellery
- dramatic techniques such as imaginary conversation between Helga/ Evelyn at end of play.

### Question 17

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

Write about:

- what Arthur Birling says and does
- the methods Priestley 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

- what Arthur says and does e.g. pompous and arrogant “*hard-headed practical man of business*”
- thinks he knows everything e.g. the Titanic as *unsinkable*
- how others react to him e.g. the Inspector
- what others say about him
- lack of social responsibility and conscience

#### AO2

- language used by Priestley to manipulate our perspective of Birling
- Birling as a dramatic device for Priestley to convey his moral message
- Birling in contrast to his children
- structure of the play – Birling doesn’t change

### Question 18

In *An Inspector Calls* Eric and Sheila Birling are brother and sister. How are they alike and how are they different.

You should write about:

- what Eric and Sheila say and do
- similarities and differences between them
- the methods Priestley uses to present Eric and Sheila.

**(30 marks)**

#### Indicative content

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

#### AO1

- what each character says and does
- Sheila over dramatic / Eric appears lazy and uninterested
- Sheila takes responsibility for her actions quicker than Eric
- both similar in their attitudes - contrast to their parents

#### AO2

- language used to introduce the characters
- language used by the characters
- their progression in the play and changes in attitudes
- comparisons to their parents and each other

### Question 19

'The girls in the play are more evil than the boys.' How do you respond to this statement about the play *DNA*?

Write about:

- what the girls and the boys in the play say and do that makes you respond as you do
- the methods Kelly uses to show what the girls and the boys are like.

**(30 marks)**

#### Indicative content

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

#### AO1

- response to actions of female characters such as Cathy's role in killing Adam at end
- what others say about Cathy
- Leah's actions and the effect on her of others' actions
- response to actions of male characters such as John Tate's bullying at start of play
- Phil's actions and what happens to him at the end.

#### AO2

- how male and female characters are presented: use of dialogue; use of pauses; repetition of phrases and situations
- use of other characters to reveal what is happening.

### Question 20

Choose a scene or a short section of *DNA* which you think is important to the whole play. Explain why this part is important.

Write about:

- why you think this part is important to the play
- the methods Kelly uses to create this scene or short section.

**(30 marks)**

#### Indicative content

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

#### AO1

- ideas in chosen part of the play e.g. about characters; themes; events
- reasons for its importance

#### AO2

- methods which create dramatic impact such as creation of tension, revelation of ideas e.g. language, imagery, pauses, actions.

### 1F Mark Scheme Template: Section B

<p>Mark Band 6</p> <p>26-30 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 Thoughtful consideration of ideas/themes</li> <li>6.2 Details linked to interpretation</li> <li>6.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers</li> <li>6.4 Considered/qualified response to context(s)</li> <li>6.5 Thoughtful selection and consideration of details to support response to context(s)</li> </ul> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 Sustained understanding of ideas/themes/feelings/attitudes</li> <li>5.2 Effective use of details to support interpretation</li> <li>5.3 Explanation of effects of writer's uses of language and/or structure and/or form</li> <li>5.4 Sustained response to context(s)</li> <li>5.5 Selection of effective details to support response to context(s)</li> </ul> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 Explained response to ideas/themes/feelings/attitudes</li> <li>4.2 Details used to support a range of comments</li> <li>4.3 Identification of effect(s) of writer's choices of language and/or form and/or structure</li> <li>4.4 Explained response to context(s)</li> <li>4.5 Selection of a range of details to support response to context(s)</li> </ul> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 Supported response to ideas/themes/feelings/attitudes</li> <li>3.2 Comment(s) on detail(s)</li> <li>3.3 Awareness of writer making choice(s) of language and/or structure and/or form</li> <li>3.4 Supported response to context(s)</li> <li>3.5 Details used to support response to context</li> </ul> <p>Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2</p> <p>6-10 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 Some clear responses given</li> <li>2.2 Range of details used</li> <li>2.3 Simple identification of method(s)</li> <li>2.4 Some clear response to context(s)</li> <li>2.5 Range of details relating to context used</li> </ul> <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>1.1 Simple comment or response to text</li> <li>1.2 Reference to some details</li> <li>1.3 Reference to writer's methods</li> <li>1.4 Reference to context(s)</li> <li>1.5 Some details relating to context used</li> </ul> <p>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

## Question 21

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

### Part (a)

In this passage, what methods does Steinbeck use to present Slim? Refer closely to the passage in your answer.

### and then Part (b)

In the novel how does Steinbeck show what life was like for men in the society in which the novel is set?

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

- what the men say and do
- details of what the male characters' lives are like
- the methods Steinbeck uses to present what life was like for men.

**(30 marks)**

### Indicative content

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

#### AO1

- how Slim treats new people e.g. George and Lennie
- gentle and kind man
- skilled – not just a hired labourer also a craftsman e.g. *capable of driving ten, sixteen, even twenty mules with a single line to the leaders*
- respected by the other men / authority
- Slim as symbol of the American Dream

#### AO2

- the method of introducing Slim in description before he speaks
- positive imagery through language to describe him e.g. *prince of the ranch, majesty only achieved by royalty*
- the development of his friendship with George leading to him supporting George at the end of the novel
- used as a device to extract detail about George and Lennie's relationship

#### AO4

- single, lonely, isolated
- migrant worker – travels to find work
- skilled in ranch work
- American Dream

## Question 22

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

### Part (a)

In this passage, how does Adichie show what the conditions in the prison are like? Refer closely to the passage in your answer.

### and then Part (b)

How is Jaja presented in the novel? What does this tell you about the society in which he lives?

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

- what Jaja says and does and what happens to him
- the methods the writer uses to present Jaja
- the society in which Jaja lives.

**(30 marks)**

### Indicative content

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

#### AO1

- details of Jaja's cell: squalor, bad treatment
- Jaja in novel as a whole: what he does; his reactions to father's cruelty
- what Kambili thinks of him
- how he changes.

#### AO2

- use of first person narrator – but not Jaja's voice so influence this creates
- shocking language to describe treatment of prisoners
- description of Jaja here and elsewhere.

#### AO4

- details of corruption here such as bribing guards and doctors
- anything to do with Nigeria as shown in the novel
- Jaja's opposition to religion as represented by father.

### Question 23

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

#### Part (a)

In this passage, what methods does Jones use to show the feelings Dolores has about Mr Watts? Refer closely to the passage in your answer.

#### and then Part (b)

In the novel, how does Dolores's life in Bougainville affect her attitude to Mr Watts?

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

- what life on the island is like
- Dolores's attitudes to Mr Watts
- how Dolores's attitudes are formed by her life on the island.

**(30 marks)**

#### Indicative content

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

##### AO1

- details of Dolores's feelings and attitudes in the passage - the way she looks at Mr Watts e.g. *hostile look*
- her address to the children in the class, in front of Mr Watts
- her perspective that Mr Watts challenges her faith
- Mr Watts as an educator

##### AO2

- references to white folk in passage to show her resentment of him
- use of first person narrator – biased view of mother's intentions
- use of language e.g. *hostile, strode*, to show the feelings of Dolores in contrast to the *polite* way Mr Watts acted

##### AO4

- attitudes towards white people in village
- strong believer in a unknown Christian denomination and disagrees with Mr Watt's approach to life and his attitudes
- civil war and its effect on the people of Bougainville

## Question 24

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

### Part (a)

In this passage, what methods does Lee use to present the lynch mob? Refer closely to the passage in your answer.

### and then Part (b)

What does the behaviour of the lynch mob tell you about the society in which the novel is set?

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

- what the lynch mob says and does
- how the lynch mob's behaviour shows what this society is like.

**(30 marks)**

### Indicative content

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

#### AO1

- the mob arriving together
- the belief that Atticus knew what the mob wanted suggests community held views and beliefs
- suggestion that others hide from them
- Atticus' management of the situation e.g. shows understanding of what the lynch mob want and is aware of what they can do

#### AO2

- use of Scout as narrator – her child's perspective at recalling events
- her later "*realization*" of the situation
- use of dialogue – between Atticus and the men – lots unspoken - between Atticus and Jem, revealing his fear
- Atticus's actions when dealing with the lynch mob suggests how they are perceived and how people react to them e.g. he talks to the men calmly and sending Scout and Dill home – deliberate, calm so as not to antagonize.
- description of them as shadows e.g. sinister, lurking – their presence is felt

#### AO4

- racism in 1930s Maycomb and the Deep South
- details of the black community and the Ewells
- exceptions to racist attitudes – Atticus, Miss Maudie
- Link Deas and Braxton Underwood try to help Tom Robinson

## Question 25

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

### Part (a)

In this passage, what methods does Pilkington use to show that Gwen and George took good care of the girls? Refer closely to the passage in your answer.

### and then Part (b)

How are the girls treated in *Rabbit Proof Fence* and what does this show you about the society in which they lived?

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

- how other people treat the girls
- what society was like at this time.

**(30 marks)**

### Indicative content

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

#### AO1

- caring for the girls through storytelling, educating, building trust and nurturing them
- various ways the girls are treated by different people e.g. love and bond of their families, lack of understanding of their culture by the white people e.g. not being allowed to speak their native language
- relationships with other girls in the Moore Native Settlement
- being forced to abandon their aboriginal heritage

#### AO2

- language to show understanding of girls' situation e.g. they are scared "*coaxed*" "*tried to gently gain their trust*"
- use of dialogue to entice girls to move and trust them
- nurturing them through storytelling

#### AO4

- Australian government edict in 1931 – black aboriginal children and children of mixed marriages
- Aboriginal culture versus new white settlers