



**General Certificate of Secondary Education  
June 2013**

**English Literature**

**47101F**

**(Specification 4710)**

**Unit 1: Exploring modern texts (Foundation)**

**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)

Copyright © 2013 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 question. 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:<br/>Exploring modern texts 40%</b><br><b>Section A: 20%</b><br><b>Section B: 20%</b> |
| AO1 | 15%<br>Section A: 10%<br>Section B: 5%  |
| AO2 | 15%<br>Section A: 10%<br>Section B: 5%  |
| AO3 | This Unit does not test AO3   |
| AO4 | 10%<br>Section A: This section does not test AO4<br>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**

Candidates who dictate their examination answers to a scribe or who use a word processor must not be awarded SPaG marks unless they have shown **appropriate evidence**.

It was agreed by the JCQ that the following procedure should be followed for candidates using a scribe or a word processor.

1. Check the cover sheet to see what help has been given by scribe and then decide on the appropriate category using the criteria below.

**IF students have:**

used a word processor with the spell check disabled and grammar check disabled

OR

used a scribe and dictated spelling and punctuation letter by letter

then they fall into **Category A – mark as seen**, that will be the final mark.

**IF students have:**

used a word processor with the spell check enabled and grammar check disabled (if possible)

OR

used a scribe and dictated punctuation

OR

used a scribe and dictated spelling letter by letter

then they fall into **Category B – mark as seen**, then use the final mark from the table below

**IF students have:**

used a word processor with the spell and grammar check enabled (if possible)

OR

used a scribe without dictating punctuation and words letter by letter

OR

no information is given on cover sheet or cover sheet is not provided

then they fall into **Category C – mark as seen**, then use the final mark from the table below

2. Use the table below to convert the SPaG mark to reflect the correct proportion of marks allowed. This is then the mark awarded to the student.

| SPaG mark awarded as seen (Category A) | Final mark Category B | Final Mark Category C |
|--|-----------------------|-----------------------|
| 1                                      | 1                     | 0                     |
| 2                                      | 1                     | 1                     |
| 3                                      | 2                     | 1                     |
| 4                                      | 3                     | 1                     |

**1F Mark Scheme Template: Section A**

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

**Question 1****Part (a)**

Write about Anil's relationship with his father in *Anil*.

You should write about:

- what Anil and his father say and do
- what their relationship is like
- how the writer presents their relationship by the ways he writes.

**and then Part (b)**

How does the writer present an adult / child relationship in **one** other story from *Sunlight on the Grass*?

Write about:

- what the adult and child say and do
- what their relationship is like
- the methods the writer 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**

- Anil scared of his father? – e.g. not wanting to wake him when he needed to go to the toilet in the night
- not being able to tell his father about the sights he saw during the night
- father protecting him from the view of the hanging woman
- the importance of the Headman to Anil's father and the actions his father takes as a result
- *Compass and Torch* – students can choose relationship between boy and his father or step-father
- *When the Wasps Drowned* – Eveline and her mother

**AO2**

- descriptions of father compared to Anil
- descriptions of father's relationship with the Headman and what this tells us about Anil's perception of him
- use of sentence structure – e.g. short sentences to capture the abrupt way Anil is treated with his father's consent
- theme of guilt and sacrifice
- descriptions of any relationships from the short stories that involve adults and children

**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 love in *Something Old, Something New*?

Write about:

- what the characters say and do
- the love that is shown in the story
- the methods the writer uses to present love.

### and then Part (b)

Write about how the writer presents love 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

- choosing to give up their country for another person
- changing one's beliefs to be with another person – inter-cultural love
- sense of forbidden love – e.g. he wanted to tell her how much he had missed her but couldn't
- parental reaction to love
- *Compass and Torch* – love of the boy to his father
- *On Seeing the 100% Perfect Girl...* – true love? Love at first sight? Fantasy?
- *The Darkness Out There* – love Mrs Rutter has for her husband

#### AO2

- language used to describe emotions of love – e.g. *But he was driven by feelings, that was why he was here, that was why he had crossed boundaries and seas*
- sentence structure / questions from her suggest her eagerness to see him and pleasure that he is there in her country
- any descriptions of love either figuratively or through characterisation / theme in any short story from 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

'*Lord of the Flies* is a novel about power.' Write about **two** characters who have power in the novel.

You should write about:

- what each character says and does
- the power each character has
- the methods Golding uses to show the power of each of your chosen characters.

**(30 marks)**

#### Indicative content

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

#### **AO1**

- choice of characters depending on their view of power e.g. Ralph is a natural leader but Jack is more violent and evil
- relationships e.g. Jack and Piggy
- identification of power each character has and its ability to improve or corrupt
- power breaks down boundaries set by rules

#### **AO2**

- the conch as a symbol of power
- language used by the boys to show power – differences between Ralph's language and Jack's language
- allegorical novel used to show civilisation

#### Question 4

How does Golding present Simon in *Lord of the Flies*?

Write about:

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

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- completely different to the other boys – has a spiritual goodness about him
- acts morally because he believes in inherent value of morality
- relationships with the younger children – kindness he shows them
- he is murdered

#### **AO2**

- symbolism of nature and Simon's connection to it
- sow's head used to symbolise Simon's morality and understanding of civilisation
- language used to describe him and his attitude
- Golding using him and his murder as an allegorical message

### Question 5

How does Brooks present the relationship between Martyn and his father, William (Billy) Pig?

Write about:

- what Martyn and William (Billy) Pig say and do
- what their relationship is like
- the methods Brooks uses to show their relationship.

**(30 marks)**

#### Indicative content

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

#### AO1

- differences between Martyn and his father
- sees his father as dead from the beginning of the novel
- physical and mental abuse Billy Pig inflicts on Martyn leads to Martyn killing him
- Auntie Jean's reaction to Billy Pig and her concern for Martyn

#### AO2

- language used to describe the relationship
- first person narration from Martyn's viewpoint
- dialogue between characters to imply the state of their relationship
- structure of text to show development of relationship
- description of each character e.g. Billy Pig is *handsome in a short thuggish kind of way*

### Question 6

Write about **two** characters in *Martyn Pig* who you think act badly.

You should write about:

- what each character says and does
- the actions of each character that make you feel as you do
- the methods Brooks uses 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 of the characters could be chosen e.g. Alex for her behaviour towards Martyn, Martyn for his actions of killing his father, Billy Pig for his abuse of Martyn. Also Dean and Auntie Jean.

#### AO2

- any comments on language used to describe the characters or provide an explanation for why the student thinks they have acted badly
- methods such as how the character 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 Spider help Arthur Kipps during his stay at Eel Marsh House?

Write about:

- what Spider does that helps Arthur
- the methods Hill uses to show that Spider is helpful to Arthur Kipps.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- how Spider reacts to the nursery – alerts him to noises
- companion for Arthur
- reassures Arthur that he is hearing / seeing something

#### **AO2**

- language used to describe the relationship between Spider and Arthur
- how Arthur describes his feelings about having companionship e.g. *it would be a fellow creature, warm blooded and breathing* - suggests Spider is the opposite to the woman in black
- methods used to show the developing relationship between them

### Question 8

Write about **two** events that you think Hill uses to create horror in *The Woman in Black*.

You should write about:

- what happens in each event that makes it seem horrific
- the methods Hill uses in each event to create this horror.

**(30 marks)**

#### Indicative content

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

#### AO1

- students can choose any number of events / conversations etc and explain how they / it create horror

#### AO2

- use of flashback so events told with hindsight
- descriptive qualities to build tension and create horror
- first person narrative

**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 9

Simpson returned to the Peruvian Andes 17 years after his climbing accident. How does Simpson show that returning was a deeply shocking and moving experience for him?

Write about:

- what Simpson tells you about returning to the Andes
- the methods Simpson uses to show how shocking and moving the return was for him.

**(30 marks)**

#### Indicative content

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

#### AO1

- despite being well physically he was acutely aware of people watching him for a reaction e.g. the film crew
- the re-living of the experience wasn't one he wanted
- physical reactions to the event e.g. *heart-rate was increasing rapidly*

#### AO2

- first person narrative brings to life his feelings
- descriptions of physical effects show the reaction Joe had to returning – symptoms of it being traumatic e.g. heart, breathing, sweating etc
- language to capture emotions and feelings e.g. *I was strangely vulnerable as if about to be attacked.*

### Question 10

How does Simpson present Richard's reactions when he meets Simon at the bottom of Siula Grande after the accident?

Write about:

- how Richard reacts to Simon and the news of the accident
- why you think he reacts as he does
- the methods Simpson uses to show Richard's reactions.

**(30 marks)**

#### Indicative content

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

#### AO1

- immediate reaction to seeing Simon – Richard thought they were both dead and was searching for them but with the suggestion that he wouldn't find them. Reaction was surprise e.g. *His anxious expression changed to surprise, and then he grinned broadly, his eyes alight with pleasure....*
- reaction to news of Joe's death – silence then immediate focus on Simon
- looks after Simon
- listens with care and consideration

#### AO2

- Simon's first person narration means Richard's voice isn't heard – only get the reaction from Simon
- initial questions from Richard show his shock and disbelief
- captured dialogue between the men

### Question 11

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

You should write about:

- what the relationships are like
- the methods Thomas uses to show love in each relationship.

**(30 marks)**

#### Indicative content

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

#### AO1

- any relationship that depicts people in love can be chosen – focus on what they say and do e.g. Polly Garter pining for her dead lover and Captain Cat is haunted by the memory of Rosie Probert, "*the one love of his sea-life*"
- also love can be considered conceptually – love for the village, an object e.g. Morgan obsessed with his music, etc
- love has shadow of death around it
- each relationship is governed by peculiar rules but each of the characters remain deeply involved in his or her own idea of love

#### 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 and portray love

**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 Willy Nilly in *Under Milk Wood*?

Write about:

- what Willy Nilly says and does
- the methods Thomas 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**

- postman-so knows the village and its inhabitants well
- dreams of delivering post in his sleep
- opens the town's post with his wife to know the gossip
- is happy to engage in idle gossip and inform the village of people's business

#### **AO2**

- what the Voices tell us about him and his lifestyle
- humour his conversations with the villagers creates
- any other methods such as language / structure of the play

### Question 13

Write about **two** characters who you think have power in *The Crucible*.

You should write about:

- what each character says and does
- the power each character has
- the methods the writer uses to show the power of each of your chosen characters.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- any choice of characters – the following might be used: Abigail, John Hale, Danforth, John Proctor
- recognition of how each character is shown to have power and how they use it
- abuse of power

#### **AO2**

- structure of the play to show power
- symbolic power of the Church – allegorical for McCarthyism
- language and dialogue that show power
- any other methods used by Miller

**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 14

Write about the relationship between John and Elizabeth Proctor in *The Crucible*.

You should write about:

- what John and Elizabeth say and do
- what their relationship is like
- the methods Miller uses to present this relationship.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- their relationship is fractured due to his affair with Abigail
- Elizabeth finds forgiving him too hard until the end when he dies
- share similar beliefs e.g. prefer to worship at home

#### **AO2**

- begins strained but ends with them united – gradual unfolding of details about their relationship
- language used by them in conversation
- detailed stage directions

### Question 15

How does Samuels present the relationship between Lil and Eva in *Kindertransport*?

Write about:

- what Lil and Eva say and do
- what their relationship is like
- the methods Samuels uses to present this relationship.

**(30 marks)**

#### Indicative content

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

#### AO1

- Lil is acting the mother role to Eva after she had been transported
- Lil is very different to Helga
- teaches Eva and cares for her – more loving and nurturing than Helga
- unhealthy or healthy relationship?

#### AO2

- language used to show co-dependency between the characters – healthy or unhealthy?
- mothering / nurturing language
- structure used to show growth of relationship / time-slips / parallel structure

### Question 16

Write about **two** characters who you think are unhappy in *Kindertransport*.

You should write about:

- what each character says and does which shows that they are unhappy
- the methods Samuels uses to present the unhappiness of each character.

**(30 marks)**

#### Indicative content

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

#### AO1

- any combination accepted – Helga / Eva / Lil? / Faith / Evelyn
- what the characters say and do
- unhappiness can be literal or students might be able to define deeper issues

#### AO2

- conversations / dialogue between characters
- structure of the play to make time shifts to show relationship and feelings

**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 17

How does Priestley present the relationship between Sheila Birling and Gerald Croft in *An Inspector Calls*?

Write about:

- what Sheila Birling and Gerald Croft say and do
- what their relationship is like
- the methods Priestley 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

- appear to be happy and content at the beginning – celebrating an engagement
- hints that their relationship might not be founded on honesty
- financial rewards? Loving relationship?
- how they react to the Inspector and to each other

#### AO2

- stage directions at the beginning let the reader know the types of characters and their relationship
- dialogue / language used between them – Sheila starts with similar attitudes to Gerald but they change over the course of the play
- structural progression of their relationship – foreshadowing from the beginning that Gerald isn't entirely honest to Sheila

### Question 18

How does Priestley present the different attitudes of Mr Birling and the Inspector?

Write about:

- what Mr Birling and the Inspector say and do
- their different attitudes
- the methods Priestley uses to present these different attitudes.

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- difference in attitudes to functions of society – e.g. Capitalism and Socialism
- attitudes to people especially Eva Smith
- attitudes to life and how to conduct oneself

#### **AO2**

- Birling is used by Priestley to convey his views on class, Capitalism
- Inspector is mouthpiece for Priestley
- stage directions direct reader to Birling family's ideals and values
- Inspector's name and mysterious qualities

### Question 19

How does Kelly present bullying in *DNA*?

Write about:

- what the bullies and the victims say and do
- the different types of bullying in the play
- the methods the writer uses to present bullying in *DNA*.

**(30 marks)**

#### Indicative content

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

#### AO1

- opening of play shows theme of bullying
- associated with young people
- different characters' attitudes and motivation – main characters and superficial characters such as Danny – are they all guilty of bullying? Can they be bullies and victims?
- gender differences / similarities
- bullying – physical and psychological

#### AO2

- use of stereotype of gangs, feeds contemporary view of young people and bullying
- play opens with major bullying incident that had already happened – suggests bullying is often hidden
- confrontational scenes and language suggest bullying between young people
- lack of response just as powerful as characters responding

### Question 20

Write about **two** characters who you find interesting in *DNA*.

You should write about:

- what the two characters say and do that you find interesting
- the methods the writer uses to present them 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 choice of characters that offer something of interest to say
- interesting for any number of reasons e.g. violence, bullying, stereotypes, friendships etc

#### AO2

- characters in relation to settings
- in combination with another character for a reason
- language
- structure

**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.**

**1F Mark Scheme Template: Section B**

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

### Question 21

Read the following passage in which Carlson takes Candy's dog out to be shot and then answer **Part (a)** and **Part (b)**.

#### Part (a)

In this passage, how does Steinbeck create tension? Refer closely to the passage in your answer.

#### and then Part (b)

What does Steinbeck show the reader about friendships in *Of Mice and Men* and what does this tell you about the society in which the novel is set?

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

- the friendships that are shown in the novel
- what the friendships tell you about the society in which the novel is set.

**(30 marks)**

#### Indicative content

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

##### AO1

- friendships are not usual therefore Candy and his dog are significant
- Lennie and George are different to everyone else
- people are lonely and would benefit from friendships but conditions in society affect this

##### AO2

- personification of silence
- fragmented structure between dialogue and action
- symbolism of the dog and Candy – useless and worthless with age

##### AO4

- hard lives e.g. moving around so friendships don't have time to develop
- discrimination of elderly via shooting of Candy's dog
- anything on the depression era

## Question 22

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

### Part (a)

In this passage, how does Adichie show what the living conditions of Aunty Ifeoma's home are like? Refer closely to the passage in your answer.

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

- what the living conditions are like
- how Adichie shows what the living conditions are like by the ways she writes.

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

In the rest of the novel, what do you learn about Nigerian women and their role in society?

**(30 marks)**

### Indicative content

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

#### AO1

- cramped e.g. food stored in bedrooms and Obiora sleeping in living room but clean!
- poor in comparison to Kambili's home life
- some women are subordinated into stereotyped roles – domestic life of women
- Aunty Ifeoma and Beatrice as opposing models of post-colonial women
- violence against women

#### AO2

- first person perspective - from Kambili - so reader is given a sense of shock or awe
- dialogue given to each character to show their values and beliefs
- Aunty Ifeoma's ease in her own home suggests a pleasant environment
- kitchen tiles – *worn and chipped but they looked scrubbed clean*

#### AO4

- Post-colonial society and ways of life.
- patriarchal values

**Question 23**

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

**Part (a)**

In this passage, how does Jones show Matilda's feelings about the destruction caused by the redskins? Refer closely to the passage in your answer.

**and then Part (b)**

In the rest of the novel, how does Jones present the redskins?

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

- what the redskins say and do
- the methods Jones uses to present the redskins.

**(30 marks)**

**Indicative content**

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

**AO1**

- details about the soldiers and their behaviour
- loss of homes and the emotional impact
- use of senses to recall memories
- capturing as much detail as possible as their way of life is taken away

**AO2**

- juxtaposition of Matilda's thoughts about the *wave slap(ping) playfully onto the beach* and the soldiers telling the islanders to burn their homes
- repetition of *it was almost possible* as if trying to convince herself that she wasn't witnessing horrific acts
- *we* in italics to add inflection to tone of voice - incredulous
- told from Matilda's perspective – biased viewpoint and creates an angry tone at times e.g. *"Then she returned to her other preoccupation"*

**AO4**

- Civil war in Papua New Guinea
- information about the Redskins and their treatment of the Bouganville islanders

## Question 24

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

### Part (a)

In the passage, how does Lee use details to present the town and the people of Maycomb? Refer closely to the passage in your answer.

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

- what the town and the people are like
- the methods Lee uses to show what the town and the people of Maycomb are like.

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

How does Lee present Maycomb in another part of the novel?

**(30 marks)**

### Indicative content

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

#### AO1

- town is tired and suggestion that people aren't happy there
- people moved slowly
- gender differences in activities
- time moves slowly
- hint that they don't move beyond the boundaries of Maycomb

#### AO2

- the story is told from Scout's point of view – see Maycomb through her eyes – child's perspective
- descriptive language to accentuate the town e.g. *tired, streets turned to red slop, courthouse sagged, men's stiff collars wilted by nine in the morning*
- similes – ladies were *like soft cheesecakes*

#### 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 show the conditions of the Moore River Native Settlement?

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

- what the living conditions are like
- how Pilkington shows what the living conditions are like by the ways she writes.

**and then Part (b)**

In *Rabbit-Proof Fence*, what do you learn about the treatment of black aboriginal children and children of mixed marriages?

**(30 marks)**

**Indicative content**

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

**AO1**

- conditions are bad in Moore River – children are cold, given poor food, not allowed to speak their native language, no bedding
- regimented – bell ringing for mealtimes
- treatment of black aboriginal children and children of mixed marriages is negative and hostile

**AO2**

- language suggests horrible conditions – *uninviting beds*,
- girls being *dumbfounded* that they can't speak their own language – unable to respond to that information
- called inmates and analogy to concentration camp
- language helps comparison to white children and settlers

**AO4**

- unfair treatment of Aborigines
- differences in cultures for comparison e.g. white settlers
- aborigines unable to practice own laws and customs