



**General Certificate of Secondary  
Education**

**English Literature 47101H**

**Unit 1 Exploring modern texts**

**H 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.

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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. 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:</b> <b>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%

### Unit 1H Mark Scheme Template: Section A

<p>Mark Band 6 26-30 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 Insightful exploratory response to task</li> <li>6.2 Insightful exploratory response to text</li> <li>6.3 Close analysis of detail to support interpretation</li> <li>6.4 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers/audience</li> <li>6.5 Convincing/imaginative interpretation of ideas/themes</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5 21-25 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 Exploratory response to task</li> <li>5.2 Exploratory response to text</li> <li>5.3 Analytical use of details to support interpretation</li> <li>5.4 Analysis of writer's uses of language and/or structure and/or form and effects on readers/audience</li> <li>5.5 Exploration of ideas/themes</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4 16-20 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 Considered/qualified response to task</li> <li>4.2 Considered/qualified response to text</li> <li>4.3 Details linked to interpretation</li> <li>4.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience</li> <li>4.5 Thoughtful consideration of ideas/themes</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 3 11-15 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 Sustained response to task</li> <li>3.2 Sustained response to text</li> <li>3.3 Effective use of details to support interpretation</li> <li>3.4 Explanation of effects of writer's uses of language and/or form and/or structure and effects on readers/audience</li> <li>3.5 Understanding of ideas/themes/feelings/attitudes</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 2 6-10 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 Explained response to task</li> <li>2.2 Explained response to text</li> <li>2.3 Details used to support a range of comments</li> <li>2.4 Identification of effect(s) of writer's choices of language and/or form and/or structure</li> <li>2.5 Awareness of ideas/themes/feelings/attitudes</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 1 1-5 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>1.1 Supported response to task</li> <li>1.2 Supported response to text</li> <li>1.3 Comment(s) on detail(s)</li> <li>1.4 Awareness of writer making choice(s) of language and/or structure and/or form</li> <li>1.5 Generalisations about ideas/themes/feelings/attitudes</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>0 marks</p>	<p>Nothing worthy of credit</p>

## Question 1

Answer **part (a)** and **part (b)**

### Part (a)

Write about how Baines presents the boy in *Compass and Torch*.

### and then Part (b)

How does the writer present a young person 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

- Feelings of the boy to his father / their relationship – e.g. hero worship
- Feelings of the boy to Jim / his mother / their relationship – e.g. reluctance to accept Jim
- Details of what the boy says / does on the camping trip
- Somewhat sinister nature of Eveline in *When the Wasps Drowned*
- The change in Kerry in *The Darkness Out There*

#### AO2

- Symbolism of compass and torch in relation to the presentation of the boy
- How Baines presents the boy's attitude to Jim, e.g. use of 'forced' / 'forcing'
- Baines refers to the boy only as 'the boy'
- How Baines presents the boy's love for his father, e.g. 'the essence of Dadness' comment on the language
- Noor's presentation of Anil as small in *Anil*, thus creating sympathy
- Effect of the use of Eveline as the narrator in *When the Wasps Drowned*

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

## Question 2

Answer **part (a)** and **part (b)**

### Part (a)

How does the writer present feelings in *On Seeing the 100% Perfect Girl One Beautiful April Morning*?

### and then Part (b)

Write about how feelings are 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 the narrator likes about the girl
- His ideas of what is 'perfect'
- His fantasies – what he would have said to her
- The idea of seizing the moment
- Carla's feelings towards the headteacher and teachers in *My Polish Teacher's Tie*
- The man's mixed / confused feelings in *Something Old, Something New*

#### AO2

- Use of first person to convey feelings / speaking to the reader
- Use of imaginary conversations / a conversation with 'someone'
- Use of statistics / effects
- Effects of 'Once upon a time...' 'that miracle actually happened' 'like a dream'
- Use of 'business' vocabulary to convey the father's feeling of awkwardness in *Compass and Torch* e.g. 'quickly' 'efficiently' 'neatly' 'smartly' 'briskness'
- Establishment of Carla's feelings to her job at the start of *My Polish Teacher's Tie*

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

### Question 3

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

(30 marks)

#### Indicative content

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

#### AO1

- Details of the human deaths (the boy with the birthmark, Piggy and Simon; also the airman); may also discuss the pig hunts
- The way different boys react to the deaths
- The ways readers may respond (shock, pity)
- What the deaths represent in the novel

#### AO2

- The structural patterns associated with the deaths – the progression of intent
- The language used to describe the deaths and their aftermaths: e.g. Simon described as a beast; the lyrical passage about his body; the brutal description of the sow's death in 'Gift for the Darkness'; the boys' playful description of the hunt in 'Painted Faces'; Piggy's death linking him to the pigs; the way the sea receives Piggy's body and Simon's body

#### Question 4

Choose **two** of the following places:

the beach - the jungle - Castle Rock

Write about the importance of these places and how Golding presents them.

**(30 marks)**

#### Indicative content

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

#### AO1

- The uses the boys make of the different settings and their relationship with them: where they feel at home and where they feel threatened
- What happens in the places
- The significance/importance of the places
- Who is associated with the different parts: Ralph, Piggy and the littl'uns on the beach; Jack and Simon (differently) in the forest; Jack and Roger at Castle Rock

#### AO2

- How the focus of the novel moves from the beach to the jungle and rock, and back again to the beach
- The language and techniques used to present different places: colours, plants and animals, personification (e.g. the 'unfriendly' side), imagery

### Question 5

05 'Whatever I do, I'll still end up at Aunty Jean's.'

What do you think is Aunty Jean's importance in the novel and how does Brooks present her?

(30 marks)

#### Indicative content

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

#### AO1

- The early description of Aunty Jean's relationship with Billy
- The fact that Martyn covers up his father's death because he is so desperate to avoid living with Aunty Jean
- Aunty Jean's visit after Billy's death
- Details of Martyn's life with her

#### AO2

- Billy's descriptions of her
- The language used to describe her as unsympathetic and unpleasant
- The use of irony: that Martyn ends up with her after all; that she turns out to be a drinker too
- Use of first person narrator so that the reader's view of her is always biased

### Question 6

How does Brooks present ideas about control or lack of control in *Martyn Pig*?

(30 marks)

#### Indicative content

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

#### AO1

- Martyn's lack of control over his life before Billy's death
- Martyn's attempts to control what happens afterwards: disposing of the body, Aunty Jean's visit, Dean's blackmail attempt
- How Martyn is controlled by Alex

#### AO2

- Martyn's control over his life symbolized by the state of the house before and after Billy's death
- The use of irony: that Martyn's attempts to avoid the fate of living with Aunty Jean turn out to be futile
- The first person narrative style that gives an illusion of Martyn's control

### Question 7

How do you think Hill creates sympathy for the character of Arthur?

(30 marks)

#### Indicative content

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

#### AO1

- His unsettled manner in the first chapter in reaction to the ghost storytelling and how this affects how we read the rest of the novel
- Arthur and his behaviour as a contrast to the other characters around him and how he seems to be an outsider
- Arthur's reaction to the appearance of the woman in black and his attempt to rationalise it
- The events that happen to him: e.g. when alone at Eel Marsh House or the death of Stella and his son

#### AO2

- Use of the first person narrator to focus attention and sympathy with Arthur
- Use of the past tense and framing device of the first chapter to build a relationship between Arthur and his new family, as well as leaving us with the mystery of what has happened to Stella.
- The imagery used in the description of settings, particularly Eel Marsh House, to build a tense atmosphere and isolation surrounding Arthur
- The use of emotive verbs and adjectives to describe his reactions to the events of the story and also the reactions of the residents of Crythin Gifford to him

### Question 8

How does Hill create a sense of terror for the reader towards the end of the chapter  
*In the Nursery*? **(30 marks)**

#### Indicative content

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

#### AO1

- The description of the nursery itself and the mystery that this creates
- The strange noises that attract the attention of both Arthur and Spider and their reactions to them
- The reactions of Arthur and Spider to the sounds of the drowning pony trap and child
- The isolation of the house, separating Arthur from any help

#### AO2

- The detailed list of items in the nursery to create a sense of the nursery having belonged to a real child and the questions this raises about both the woman in black and the sound of the pony, trap and child
- Repetition of 'bump', the noise of the rocking chair, the ghostly sounds from the causeway and the focus on the sense of sound in general to create mystery and tension
- The use of first person narrator to make the reader part of the experience and the description of Arthur's feelings about entering the room: *'My throat felt constricted and I began to shiver'*
- The imagery previously used to describe the house's situation and isolation, and also its silence at this point; *'darkness of the corridor', 'absolute silence'*

### Question 9

How do you think Simpson creates tension in the opening chapter of *Touching the Void*?

(30 marks)

#### Indicative content

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

#### AO1

- How it is necessary that they work as a team when climbing, and the camaraderie between the men
- Focus on some of the exciting stories that Joe or Simon mention from past climbs
- Details of some of the minor mishaps that occur in the opening chapter
- Use of first person dual narrative to increase empathy in the reader

#### AO2

- First person narrative to involve the reader in Simpson's story and show his doubts of their success
- Detailed description and imagery to show the power of the mountain they intend to climb, how difficult it will be and references to lack of successful previous attempts to climb this mountain '*daunting*',
- Detailed description of the process of mountain climbing and how this gains the reader's understanding into the expertise necessary and prepares us for later
- The reactions of Richard and the way the other two joke with him, '*you'll be the proud owner of all our gear!*'

### Question 10

How is the character of Richard important to *Touching the Void* and how does Simpson present him?

(30 marks)

#### Indicative content

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

#### AO1

- Richard as inexperienced yet enthusiastic, an outsider who is welcomed into the story by Simpson and Simon
- Richard as practical and caring for the others
- How Richard's presence highlights the closeness in the relationship between Joe and Simon

#### AO2

- The reactions of Richard in the opening chapter and the way the other two joke with him, '*you'll be the proud owner of all our gear!*'
- Use of first person/ dual narrative to build camaraderie between all three men but also to highlight Richard's separation from the Joe and Simon as well
- Reactions of Richard and his involvement in the final chapter, particularly how Simpson shows his response to his injuries '*Richard hovering, nervous, scared of the pain*', '*wide-eyed with apprehension*'
- Contrast between Richard and his behaviour/language and that of Joe and Simon; Simpson often focuses on the practical tasks Richard does whilst he and Simon are talking '*Richard translating calmly to Spinoza*', '*Richard busy over the gas stove*'

### Question 11

“Only you can hear and see, behind the eyes of the sleepers, the movements and countries and mazes and colours and dismays and rainbows and tunes and wishes and flight and fall and despairs and big seas of their dreams.”

What do you think is the importance of dreams in *Under Milk Wood* and how does Thomas present them?

(30 marks)

#### Indicative content

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

#### AO1

- Details of dreams given by the first Voice – e.g. young girls and boys on the first page, then specific dreams for specific characters
- Captain Cat dreaming of “my dead dears”
- Myfanwy Price dreaming of Mr Edwards/lover
- Use of range of dreams - some positive (Evans’ childhood) and some strange (Jack Black) for different characters

#### AO2

- Use of 1<sup>st</sup> voice to describe dreams, and voices of characters who speak during dreams
- The way dreams are used to reveal preoccupations – e.g. Organ Morgan dreaming of music - psychological truths –e.g. Utah Watkins dreaming of wives as sheep
- Imagery used to describe dreams – e.g. “moulted feathers of dreams...dished up by the hidden sea” – or wordplay during dreams – e.g. Cherry Owen drinking a fish.

## Question 12

“We are not wholly bad or good who live our lives under Milk Wood” says the Reverend Eli Jenkins.

Do you agree with this view of the characters in *Under Milk Wood* and how does Thomas make you respond as you do?

**(30 marks)**

### Indicative content

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

#### AO1

- Consideration of characters who could be seen as bad – Jack Black, Nogood Boyo, Mrs Pugh – or good – Eli Jenkins, Gossamer Beynon – or a mixture – Polly Garter, Cherry Owen
- The way the villagers condemn others’ behaviour (Neighbours on Polly Garter) and the way some characters condemn themselves e.g. Mae-Rose Cottage “I’m fast...I’ll go to hell.”
- The way some characters have vices but also good qualities e.g. Cherry Owen drinks too much but is happily married

#### AO2

- Use of voices to spread rumours/ gossip about characters
- Use of humour e.g. Mr Pugh reading “Lives of the Great Poisoners” and his wife’s barbed comments to him
- Use of dreams and soliloquies to reveal complex characters, neither good nor bad

### Question 13

How do you respond to Giles Corey in *The Crucible* and how does Miller make you respond as you do?

(30 marks)

#### Indicative content

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

#### AO1

What Corey does in the play such as:

- The fact he has a habit of suing his neighbours, which John teases him about at the beginning
- The way he looks foolish when he asks about Martha's reading – his reaction when he realises the consequences
- His attempts to challenge some aspects of the trials
- Selfless act at end of play, allowing himself to be pressed so that his farm would pass to his sons.

#### AO2

How he is presented such as:

- Stage directions which describe him
- The way what others say about him shows his position in Salem at the beginning of the play and the developing respect they have for him – structural point
- Features of comic character and also a hero

#### Question 14

How does Miller present different attitudes to the court in *The Crucible*?

(30 marks)

#### Indicative content

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

#### AO1

- Different views of the court such as Hale's initial belief in its justice and later scepticism
- The way in which the power of the court increases during the play, and the "evidence" becomes more flimsy
- Proctor and Elizabeth's belief that they can persuade the judges of the truth
- The power of theocracy to make people conform

#### AO2

- Stage directions which describe the court process
- Dialogue in the courtroom between the prosecutors and witnesses
- Dramatic effectiveness of the use of depositions and testimonies – e.g. Proctor, Nurse and Corey's attempt to save their wives
- The dilemma of "those who are not with us are against" presented to represent McCarthyism

### Question 15

Remind yourself of the end of Act 1, from the stage direction 'EVELYN tries to leave again'.

How does Samuels shape the ending to Act 1 and how effective do you find this ending?

**(30 marks)**

#### **Indicative content**

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

#### AO1

- Details of what happens in this part of the play such as argument between Faith and Evelyn Lil's intervention
- Imaginary conversation between Eva/ Evelyn
- Suitable response[s] to effectiveness

#### AO2

- Climax of first half of play because culmination of tension between Lil/Evelyn/ Faith
- Faith's language shocks the audience and creates tension
- Conversation between Eva/ Evelyn brings together the two time frames
- Non-naturalistic technique
- Use of music
- Effect of shadow of Ratcatcher at this point in the play.

### Question 16

How does Samuels use the settings of the play to convey her ideas?

(30 marks)

#### Indicative content:

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

#### AO1

- details of settings
- all present day action is in the attic
- action in the past is in a range of places - trains; hotel; railway station.

#### AO2

- symbolic meanings of settings e.g. attic as place where memories are stored – revealed as physical objects are discovered
- other places are all Evelyn's memories
- places associated with transit, impermanence.
- trains and their importance to Eva
- how places are conveyed on stage – props, sound effects.

### Question 17

What do you think is the importance of Inspector Goole and how does Priestley present him? **(30 marks)**

#### Indicative content

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

#### AO1

- what Inspector Goole says / does in the play
- his revelations to each of the Birling family and Gerald and what this represents
- what he says in his speech before he leaves which relates to his importance
- his ideas about social responsibility
- a 'real' character?

#### AO2

- contrast between Birling's speech about the Titanic and war and Inspector Goole's speech at the end
- Inspector Goole as Priestley's mouthpiece
- Use of humour – 'I don't play golf' – humanises him somewhat and makes him more credible
- Stage directions which relate to Inspector Goole and their significance

### Question 18

Remind yourself of the stage directions below from the start of Act 1 [from 'The dining room...' to '.....pleased with themselves.']

In the rest of the play, how does Priestley present and develop some of the ideas shown here? **(30 marks)**

#### Indicative content

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

#### AO1

- Ideas about the class system – reference to the maid and Mrs Birling as 'her husband's social superior'
- Ideas about characters – e.g. how Sheila is 'pleased with life', Eric being 'not quite at ease'
- The whole family being 'pleased with themselves'
- The idea of the house not being 'cosy and homelike'

#### AO2

- Use of irony – this world is turned upside down by the arrival of Inspector Goole
- Reference to the lighting and how it is significant later in the play
- Details used to present the Birling house / family and what they suggest
- Features of language / stage directions / structure from later in the play relevant to the task

### Question 19

How are ideas about law and justice presented in *DNA*?

(30 marks)

#### Indicative content

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

#### AO1

- Ideas about law such as arrest of postman
- Collection of evidence / identification
- Idea that law can be mistaken and tricked
- Ideas about justice such as the extent to which characters suffer for their actions/get away with it.

#### AO2

- Use of title to link with idea of collection of evidence
- Ideas about law presented through conversations of characters, not seen first hand
- Ideas about justice through changing speech of characters
- Brian's increasing mental instability
- Use of Jan and Mark to convey information to audience.

## Question 20

How does Kelly present the relationship between Phil and Leah?

(30 marks)

### Indicative content

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

#### AO1

- Details of the scenes in which they appear – introduced as a couple, often shown in fields together
- Details of the ways they interact – Phil usually shown as preoccupied with food while Leah talks for both of them. Phil's apparent indifference, Leah's intensity.
- Details of the way the relationship changes in the course of the play – Leah's mounting disillusion which culminates in her rejection of him which ironically comes when he makes his first spontaneous display of affection.

#### AO2

- Use of contrast
- Effects of Leah's monologues and Phil's silences reflects the imbalance in the relationship
- The failure of Leah's attention-seeking strategies where she uses language to provoke and shock
- All their conversations are one way until the end of the play when they argue about Adam's fate
- Effect of Leah's inability to speak to Phil in their final meeting
- May refer to some features of natural speech e.g. repetition, fillers, false starts
- Effect of pauses and silences

### Unit 1H Mark Scheme Template: Section B

<p>Mark Band 6 26-30 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 Insightful exploratory interpretation of ideas/themes</li> <li>6.2 Close analysis of detail to support interpretation</li> <li>6.3 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers</li> <li>6.4 Insightful exploratory response to context(s)</li> <li>6.5 Insightful exploration of a range of telling detail to support response to context(s)</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5 21-25 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 Exploratory interpretation of ideas/themes</li> <li>5.2 Analytical use of details to support interpretation</li> <li>5.3 Analysis of writer's uses of language and/or structure and/or form and effects on readers</li> <li>5.4 Exploratory response to context(s)</li> <li>5.5 Exploration of a range of telling detail to support response to context(s)</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4 16-20 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 Thoughtful consideration of ideas/themes</li> <li>4.2 Details linked to interpretation</li> <li>4.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers</li> <li>4.4 Considered/qualified response to context(s)</li> <li>4.5 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 3 11-15 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 Sustained understanding of themes/ideas/feelings/attitudes</li> <li>3.2 Effective use of details to support interpretation</li> <li>3.3 Explanation of effects of writer's uses of language and/or form and/or structure</li> <li>3.4 Sustained response to context(s)</li> <li>3.5 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 2 6-10 marks</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 Explained response to ideas/themes/feelings/attitudes</li> <li>2.2 Details used to support a range of comments</li> <li>2.3 Identification of effect(s) of writer's choices of language and/or form and/or structure</li> <li>2.4 Explained response to context(s)</li> <li>2.5 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 1 1-5 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> <li>1.1 Supported response to ideas/themes/feelings/attitudes</li> <li>1.2 Comment(s) on detail(s)</li> <li>1.3 Awareness of writer making choice(s) of language and/or structure and/or form</li> <li>1.4 Supported response to context(s)</li> <li>1.5 Details used to support response to context(s)</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>0 marks</p>	<p>Nothing worthy of credit</p>

## Question 21

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

(From 'Both men glanced up.....page 34 to ....picks for a wife.' Page 35 Pearson Longman edition)

### Part (a)

In this passage, what methods does Steinbeck use to present Curley's wife and the attitudes of others to her? Refer closely to the passage in your answer.

### and then Part (b)

How does Steinbeck present attitudes to women in 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

- Curley's wife immediately attracts attention – 'Both men glanced up'
- Attitude of George – dismissive
- Lennie's fascination
- Change in her attitude from provocative to 'apprehensive' when told Curley was going to the house – what this shows
- Curley's wife / Slim – their relationship

#### AO2

- Foreshadowing – 'the rectangle of sunshine in the doorway was cut off'
- Language used to present her appearance and its significance
- Other language choices – 'nasal, brittle quality', 'brusquely', 'archly', 'playfully'
- Reference back to the girl in the red dress in Weed
- Curley's wife not named

#### AO4

- Different women – prostitutes, married women, nurturers (Aunt Clara)
- Where Curley's wife 'belongs' – told to get back to the house
- Attitudes to the cathouse and the women there
- Status / hierarchy of ranch – Curley's wife's place
- Characters used to present attitudes

## Question 22

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

(Page 299 'We are at the prison compound...' to page 300 '...Awaiting Trial' in the Harper Perennial edition)

### Part (a)

What does the passage tell you about the prison conditions in the society in which the novel is set and how do you respond to what you learn?

### and then Part (b)

How is Jaja presented in the novel?

(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
- shocking language to describe treatment of prisoners
- description of Jaja here and elsewhere.

#### AO4

- Details of corruption here such as bribing guards and doctors
- Jaja's opposition to religion as represented by father.
- Appropriate response to conditions / details

### Question 23

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

(Page 219: 'The tour ended...' to end of novel in the John Murray edition)

#### Part (a)

In this passage, what methods does Jones use to present Matilda's thoughts? Refer closely to the passage in your answer.

#### and then Part (b)

In the novel, how does Jones use Mr Watts to present attitudes to different cultures?

(30 marks)

#### Indicative content

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

##### AO1

- what Matilda thinks about Mr Watts in the passage such as importance of what he taught children
- importance of 'story'
- Mr Watts in the whole novel
- his actions in teaching the children, his influence on Matilda, his courage
- his death

##### AO2

- use of first person narrative
- links between novel and Great Expectations
- language to describe Mr Watts / Matilda's thoughts, including those about him
- significance of the last paragraph / last sentence

##### AO4

- importance of Mr Watts as only white man on the island
- different views of black people about Mr Watts
- how and why these change

## Question 24

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

(From ‘ ‘What’d you get for.....’ page 87 to ‘....she’d never had one.’ Page 88

Heinemann edition)

### Part (a)

In this passage, what methods does Lee use to present Scout’s feelings about Aunt Alexandra and Francis? Refer closely to the passage in your answer.

### and then Part (b)

In the novel, how does Lee show that other people expect Scout to behave in particular ways? What do you think these expectations show 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

- Scout’s attitudes to Francis and Aunt Alexandra e.g. reluctant tolerance of Francis, frustration of Aunt Alexandra’s efforts to change her
- Scout’s ‘tomboyish’ behaviour which irritates Aunt Alexandra
- Conflict between Aunt Alexandra and Scout
- Scout’s irritation that Aunt Alexandra misjudges her

##### AO2

- Use of humour in the passage, e.g. ‘the sensation of slowly settling to the bottom of the ocean’
- Use of dialogue in the passage to show lack of understanding between Scout and Francis
- Use of Scout as narrator – her repeating of Aunt Alexandra’s words e.g. “ray of sunshine” and Atticus’ reaction, her lack of enthusiasm for Alexandra’s “vision”

##### AO4

- Scout’s determination not to be a ‘girl’ and Jem’s attitude to this
- Women not on the jury
- Attitudes of the women at the missionary circle to Scout and how she should behave
- ‘Southern womanhood’ [Atticus]
- Status of women in that society – Lee does not always conform to stereotypes

## Question 25

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

(From 'Then all eyes turned.....' page 43 to '....a long time yet.' page 45 Miramax Books Hyperion edition)

### Part (a)

In this passage, what methods does Pilkington use to present a feeling of fear? Refer closely to the passage in your answer.

and then **Part (b)**

In *Rabbit Proof Fence*, how does Pilkington present attitudes towards children of mixed marriages in Australia in the 1930s?

(30 marks)

### Indicative content

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

#### AO1

- Ideas about Moore River Settlement and what that meant for the girls
- Attitude of Molly's mother and step-father to the event in the passage - acceptance
- Attitude of Constable Riggs
- Reactions/feelings of Molly and Gracie
- Extreme reactions – 'inflicted wounds to their heads and bodies'

#### A02

- Presentation of Constable Riggs – 'tall, rugged white man stood on the bank above them', 'voice full of authority and purpose'
- Implications of 'took their children in broad daylight'
- Emotive language: 'fateful day', 'silent tears welled in their eyes', 'cries of agonised mothers and women', 'children's abduction' 'gashed themselves'
- Foreboding created – what this may suggest about what will happen to them

#### A04

- Accepted that children of mixed marriages would be taken to settlements
- Regarded in the same way as the black aboriginal children
- Conditions at Moore River Settlement which reveal attitudes
- When they escape – measures taken to pursue them so they return to where they 'belong'
- The idea of these children 'running wild with the whites' – implications of this