



**General Certificate of Secondary Education
June 2013**

English Literature

47101H

(Specification 4710)

Unit 1: Exploring modern texts (Higher)

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

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. Each response should also be awarded a mark out of 4 for SPaG, the criteria for which is on page 5.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each questions. You will need to award SPaG marks out of 4 for every question in Section A and Section B. The criteria for the SPaG marks can be seen on page 6.

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.

As in the January exam, we will be awarding marks for SPaG [spelling, punctuation and grammar]. The criteria for the different marks are here in the mark scheme and it is obviously important that you study and apply these carefully. Essentially, a possible 4 marks are awarded IN EACH SECTION; thus, the maximum possible mark for this component is now 68 rather than 60. There is a good chance that candidates will achieve the same mark on each section but this is not necessarily the case and you must be mindful of this. As this is new for many examiners on this component, it may be worthwhile to put a reminder for yourself somewhere near where you mark! Please refer to the MODEL MARKED SCRIPT for how to acknowledge SPaG and use the same system on your own allocation; consistency is

very important in this regard to enable another reader to understand what you have done.

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

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

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

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

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

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

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

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 check enabled and grammar check disabled (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

Unit 1H Mark Scheme Template: Section A

Mark Band 6 26-30 marks	(A01, A02) (A01) (A01) (A02) (A02)	Candidates demonstrate: 6.1 Insightful exploratory response to task 6.2 Insightful exploratory response to text 6.3 Close analysis of detail to support interpretation 6.4 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers/audience 6.5 Convincing/imaginative interpretation of ideas/themes
Mark Band 5 21-25 marks	(A01, A02) (A01) (A01) (A02) (A02)	Candidates demonstrate: 5.1 Exploratory response to task 5.2 Exploratory response to text 5.3 Analytical use of details to support interpretation 5.4 Analysis of writer's uses of language and/or structure and/or form and effects on readers/audience 5.5 Exploration of ideas/themes
Mark Band 4 16-20 marks	(A01, A02) (A01) (A01) (A02) (A02)	Candidates demonstrate: 4.1 Considered/qualified response to task 4.2 Considered/qualified response to text 4.3 Details linked to interpretation 4.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience 4.5 Thoughtful consideration of ideas/themes
Mark Band 3 11-15 marks	(A01, A02) (A01) (A01) (A02) (A02)	Candidates demonstrate: 3.1 Sustained response to task 3.2 Sustained response to text 3.3 Effective use of details to support interpretation 3.4 Explanation of effects of writer's uses of language and/or form and/or structure and effects on readers/audience 3.5 Understanding of ideas/themes/feelings/attitudes
Mark Band 2 6-10 marks	(A01, A02) (A01) (A01) (A02) (A02)	Candidates demonstrate: 2.1 Explained response to task 2.2 Explained response to text 2.3 Details used to support a range of comments 2.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 2.5 Awareness of ideas/themes/feelings/attitudes
Mark Band 1 1-5 marks	(A01, A02) (A01) (A01) (A02) (A02)	Candidates demonstrate: 1.1 Supported response to task 1.2 Supported response to text 1.3 Comment(s) on detail(s) 1.4 Awareness of writer making choice(s) of language and/or structure and/or form 1.5 Generalisations about ideas/themes/feelings/attitudes
0 marks		Nothing worthy of credit

Question 1

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

Part (a)

How does Dunmore present Carla's relationship with the Head and with the teachers in *My Polish Teacher's Tie*?

and then Part (b)

How does the writer present a relationship in **one** other story in *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

- Carla's relationship with the Head dependent on the school's hierarchy as is her relationship with the teachers
- Carla's thoughts about Valerie Kenward
- Distance from both – does not see herself as part of their world – 'getting out of the way of catering staff'
- Attitudes shown in the Head's interchanges with Carla – what he expects when she approaches
- The uncomfortable / awkward nature of the relationship between the boy and his father in *Compass and Torch*
- The 'fantasy' relationship between the speaker and the girl in *On Seeing the 100%.....*

AO2

- The effect of 'a knot of teachers' – surrounding the Head – excluding her
- Irony 'Very keen on fairness we are here'
- The use of dialogue when Carla asks for the address and her triumphant 'I smiled at him' at the end.
- The Head 'stitched' a smile on his face
- The symbolism/significance of compass and torch in *Compass and Torch*
- The significance of the repetition of '100% perfect' in *On seeing the 100%...*

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 Aboulela present the feelings of the young man in *Something Old, Something New*?

and then Part (b)

How does the writer present the feelings of a character from a **different** story in *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

- 'driven by his feelings' – loved the young woman very much – but feeling awkward in her country
- Feeling of being excluded from her family and their culture – especially her brother
- Feeling of being out of control of events
- Emotions at the wedding
- Kerry's strong feelings towards Mrs Rutter by the end of *The Darkness Out There*
- Anil's feelings as he watched the hanging in *Anil*

AO2

- Feelings established immediately at the start of the story
- Strength of his emotions 'how much I ache for you'
- Feelings conveyed in his observations about 'her Nile' 'forceful, not innocent, not playful' 'Crocodiles...' – symbolism
- How his feelings about being excluded are conveyed, e.g. after he is robbed
- How Kerry's anger is conveyed at the end of *The Darkness Out There*
- How Carla's feelings about the staff are conveyed through irony in *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

What do you think is the importance of the 'beast' in *Lord of the Flies* and what methods does Golding use to present the 'beast'? (30 marks)

Indicative content

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

AO1

- Reference to events connected to the 'beast'
- What different boys say about the 'beast' / their attitudes to it
- The 'beast' manifested in the behaviour of the boys, e.g. Jack
- Abstract concept conveyed in Simon's vision of the 'beast'
- Valid interpretation of its importance

AO2

- Language used by the boys to describe the parachutist
- Presentation of different attitudes to the 'beast'
- Symbolism of the 'beast' – mankind's dark side – 'the darkness of man's heart'
- Importance of the 'beast' in the patterning/structure of the novel
- Language used to describe some of Jack's behaviour connected to the 'beast'

Question 4

At the end of the novel, the boys are rescued but 'Ralph wept for the end of innocence'.

How do you respond to the ending of *Lord of the Flies* and how does Golding 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

- Any valid material from the novel may be discussed – either about the ending itself or material from the rest of the novel in relation to the ending
- Ideas about 'the end of innocence' – the savagery of the boys, the change in appearance of some of them, the death of some of them – how the boys are no longer innocent
- Response to the actual ending: the attitude of the naval officer – 'British boys.....would have been able to put up a better show than that.' – the fact that he was 'a little embarrassed' / reaction of the boys
- Valid discussion about whether this is a positive / negative ending
- Use of the fire at the end – its various purposes

AO2

- Golding's use of irony: the naval officer is critical of the boys but represents a world of violence and war; the fire which attracts rescue to the island is the forest fire designed for the purpose of killing Ralph.
- Use of the expression 'Fun and games' by the naval officer
- How Golding presents the meeting with the naval officer and the reaction of him and the boys
- How events /characters which represent 'the end of innocence' are presented by Golding, e.g. death of Simon and /or Piggy
- Contrast between the appearance of boys at the beginning and the boys at the end

Question 5

‘Martyn seems not to trust adults.’

Write about how Brooks presents Martyn’s feelings towards **two** of the adult characters in the novel and why you think Martyn feels this way.

(30 marks)

Indicative content

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

AO1

- An examination of Martyn’s negative feelings about some of the adult characters such as: his father, his aunt, Dean, Detective Breece – may also include more minor characters such as Alex’s mother, the policewoman and social worker.
- Some evaluation of why this is so: could include his lack of positive parenting from Billy; his abandonment by his mother; the lack of interest or sympathy he seems to receive from adults; the ease with which he deceives some adults; the involvement of some adults in less admirable behaviour such as drinking or theft.
- Martyn’s perception of his own ability to manage without any adult help: before Billy’s death, when he is running the house and protecting his father; after Billy’s death, when he is able to look after himself and improve his surroundings
- Possibly some evaluation of whether Martyn is right to have such negative views of all adults except those in his beloved detective stories and TV shows

AO2

- The vivid and unpleasant descriptions of characters such as Billy, Aunty Jean, Dean; the presentation of all adults as flawed in some way; the irony that even Aunty Jean, to whom Martyn is sent (by other adults), turns out to be a drinker too
- Use of first person narrator so that the adults are all seen through Martyn’s eyes only
- The use of descriptions of the house before and after the death of Billy to symbolize how much better off Martyn is on his own
- Possible contrast between the real adults and those in fiction whom Martyn admires.

Question 6

'A dirty little house, in a dirty little street, in a dirty little town.'

What do you think is the importance of Martyn's surroundings and how does Brooks 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 various places such as the town centre, the bus shelter, Martyn's street, his house (before and after the death), his bedroom, the beach, the police station
- Martyn's negative attitude to his surroundings apart from his bedroom; the way he cleans and improves the house after Billy's death
- Consideration of the writer's intentions in making the atmosphere of the book so generally unpleasant: to create sympathy for Martyn, to make him appear isolated, to make him appear fastidious etc

AO2

- Presentation of the novel's settings with methods such as: the dreariness of the weather; the focus on litter, shabbiness, graffiti; the unpleasant and grating sounds such as screeching people, music, traffic sounds
- Contrast between the surroundings Martyn can't control (the town, the street, the house before the death) and those he can (his room, the house after the death)
- Use of the first person narrator so that the reader experiences the settings through Martyn's response to them

Question 7

How does Hill create tension and suspense in the second chapter, *A London Particular*? (30 marks)

Indicative content

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

AO1

- The fog and gloomy atmosphere of London
- The dialogue between Arthur and Mr Bentley about Alice Drablow and Eel Marsh House and the mystery that is suggested
- The matters left unsaid by Bentley, the silence on the matter of children and the hints of something sinister at the house
- Arthur's comments on how he was different in those days, hinting at a change to come

AO2

- Hill's description of the fog in the opening of the chapter '*filthy evil-smelling fog*' and the use of verbs such as '*choking*', '*hanging*', '*creeping*', '*deadened*' to create a threatening atmosphere
- Description of other people in the street; perhaps comments on '*like ghost figures*' or '*red-eyed and demonic*'
- Strong imagery used to describe the scene in London : '*circle of the inferno*', '*boiling cauldron*', '*evil red smoke*'
- Mr Bentley's pauses in the dialogue to suggest a sense of mystery, particularly in reference to children: '*Children.* Mr Bentley fell silent for a few moments , he said carefully.

Question 8

How does Hill present children in *The Woman in Black*? How do you think the children add to the sense of horror 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 a selection of different children from the novel which may include Esme's children in Chapter One, the ghost of Jennet Humfrye/woman in black's child, the children who observe the funeral, Arthur's young son Joseph
- Details of what happens to one or more of these characters, probably in relation to the woman in black or Arthur
- Details of how any of the above connects to the later events of the novel and adds to the sense of horror
- A focus on the children representing innocence and the dramatic impact of the deaths of children in the novel

AO2

- Imagery used to describe the ghost of the child, the pony and trap and/or the nursery and how this adds mystery and horror
- A focus on the reactions of the local children at the funeral of Alice Drablow, expecting another death; possibly highlighting the link between the deaths of children and the woman in black
- The dramatic language used to describe and build towards Joseph's death at the end
- A contrast of these children to the cheerfulness of Esme's children in the first chapter

Question 9

How does Simpson present ideas about courage in *Touching the Void*?

(30 marks)

Indicative content

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

AO1

- The straightforward courage needed to climb a mountain which no one else had succeeded in climbing – or may challenge the idea of courage here
- The physical challenges faced by Joe and Simon and thus the courage required to face such dangers
- The emotional courage required by both men at various points in the book
- The decision to cut the rope – courageous?
- Different types of courage shown by Joe and Simon e.g. physical courage/emotional courage

AO2

- Language used to describe the physical dangers faced
- Methods used to involve the reader in the decision to cut the rope
- Reader hears the perspective of both men so can become involved in the courage each shows
- Descriptions of pain / hardships endured by Joe and Simon

Question 10

Select an incident which you think is particularly tense and exciting in *Touching the Void*. How does Simpson create the tension and excitement in this incident?

(30 marks)

Indicative content

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

AO1

Students will have chosen a moment specific to them therefore some flexibility maybe required in using the Indicative Content:

- Choice of scene and description of it, possibly, but not exclusively, one of the following: the early climbs, the accident, the moment when Simon cuts the rope, the moment when Joe reaches camp again, part of Joe's return journey down the mountain
- Scene put in context of story or related to other events of the story
- Focus on some of the dangers involved in mountain climbing

AO2

- A selection of words and phrases chosen to demonstrate how Simpson creates a tense atmosphere in his description of character, event and/or setting
- Use of short sentences, questions and strong/ violent language to build excitement and tension for reader
- The use of first person dual narrators to show excitement from two different people to gain understanding and interest of the reader
- Reference to the imagery used to describe the power of the mountains or the technical climbing jargon used to show the men's expertise in this field

Question 11

Captain Cat and Willy Nilly both tell us details of the lives of people in Llareggub. How does Thomas use these two characters to give the audience an impression of the town and of its people? (30 marks)

Indicative content

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

AO1

- Captain Cat listens to and comments on characters and events e.g. the children, the women out in the sun
- Willy Nilly gossips and links the characters while doing his round e.g. telling Mog about Myfanwy
- Willy Nilly and his wife steam open letters so that he can inform people about what's in their – and others' - post
- Captain Cat pulls the town hall bellrope and almost controls the scene

AO2

- Sound effects – the postman's "rat a tat", the bell, the importance of the blind Captain Cat interpreting sounds, in a play for voices
- Willy Nilly's gossip as a structural device for telling the story, revealing the truth about characters
- Humour from Willy's comments: "It's another paternity summons..."

Question 12

'...down to the sloeblack, slow, black, crowblack, fishingboat-bobbing sea.'

How important is the sea in *Under Milk Wood* and how does Thomas present it?
(30 marks)

Indicative content

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

AO1

- At the beginning, the sea is black, as is the town. The sea is as important a setting as the hill and the streets.
- Captain Cat and his seafaring life is a key theme. His memories of Rosie Probert and the Drowned.
- Other characters connected to the sea: Mr and Mrs Floyd, the cocklers; Sinbad Sailors; Mary Ann the Sailors; Nogood Boyo in the Zanzibar.
- Frequent references to the sea: Cherry Owen and the fish in his tankard; the "morning fishwife gulls heckling over Donkey Street"; the "town smells of seaweed and breakfast"; fishermen grumbling into nets.
- Mrs Ogmores Pritchard's house is called Bay View, suggesting a distance from the sea, while the Sailors' Arms has unwashed "kipper" windows and Captain Cat has a porthole.

AO2

- Use of imagery to create impression of blackness, dreams compared to "big seas", the Davy dark of Captain Cat's dreams, the streets "seesawing like the sea". Imagery of drowning throughout: "Dusk is drowned forever until tomorrow"; sleepers described as "drowned" (e.g. Ocky Milkman)
- Use of the Drowned voices and Captain Cat's memories to create a sense of loss and regret.
- The use of details such as seaweed and seagulls, names of boats by the narrator contributes to the effect of a seaside town.
- Songs and memories of the sea e.g. Rosie Probert and Captain Cat.

Question 13

'Oh, Elizabeth, your justice would freeze beer!'

How does Miller present the relationship between Elizabeth and John Proctor at the beginning of Act 2, and how does it change by the end of the play?

(30 marks)

Indicative content

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

AO1

- Slightly tense atmosphere between them at the start of Act 2, the audience does not know what has made them like this
- Later in Act 2 John tries to defend Elizabeth as she is arrested
- In Act 3 he is convinced of her honesty and does not realise she will lie to save him
- At the end of the play, they have a respect for each other, and Elizabeth accepts John's decision

AO2

- Hesitant, slightly formal dialogue in Act 2, to show their estrangement
- Stage directions – he kisses her, she receives it – to show their feelings; also later she looks to John for a cue before lying
- Tension created when Elizabeth remembers the “adultery” commandment
- The dramatic impact of Elizabeth's lie

Question 14

How does Miller present ideas about witch-hunts in *The Crucible*?

(30 marks)

Indicative content

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

AO1

- Parallels between the Salem witch trials and the House of Un American Activities
- Ideas about witchcraft in seventeenth century America. Ideas about communism in 1950s America.
- The development of mass hysteria – those who go along with it and those who stand against it
- The impact of the witch-hunts on characters' lives

AO2

- Miller's use of authorial notes and comments to make explicit comments on witch hunts
- The reactions of different characters to the events – e.g. Hale and Danforth, Corey and Proctor
- The use of religious and judicial language by those who drive the witch hunt
- Atmosphere of fear and hysteria created by the courtroom scenes and the 'crying out'

Question 15

'Both Helga and Lil are inadequate as 'mothers' to Eva'.

How far do you agree with this statement? What methods used by Samuels to present Helga and Lil have shaped your response?

(30 marks)

Indicative content

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

AO1

- Helga's actions as mother e.g. sending Eva away so she will be safe; teaching her to be self-sufficient; wanting her to go to America with her at the end of the play.
- Lil's actions as mother: taking Eva in during the war; integrating her into English society possibly at the expense of Eva's own culture; recognising that Eva would be further damaged if she was evacuated.

AO2

- Structure of play – juxtaposition of past/ present to allow audience to see effects of Helga/ Lil's actions on Eva
- Change in Eva's language/ attitudes as she becomes more anglicised and loses her German Jewish roots
- Evelyn's imaginary conversation with Helga.

Question 16

How does Samuels present the male characters in *Kindertransport*?

(30 marks)

Indicative content

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

AO1

- Male characters in the play such as Ratcatcher; Nazi Border Official; English Organiser; Postman; Station Guard
- All minor characters who have roles of authority
- No male main character (except Ratcatcher)
- What these characters do e.g. threaten or patronise Eva

AO2

- Character list suggests all these characters played by same actor, thus emphasising links between them
- Ratcatcher as mythical character who abducts children, link with book Eva reads and story of the Pied Piper
- Dramatic effects linked with Ratcatcher e.g. music, shadow, timing of his appearances in the play
- Other characters all authority figures linked in Eva's mind with Ratcatcher
- Their use of questions, threatening or patronising language.

Question 17

Remind yourself of the ending of the play from ‘The telephone rings sharply.....’ to ‘.....the curtain falls.’

How do you respond to this as an ending to *An Inspector Calls* and how does Priestley make you respond as you do by the ways he writes? (30 marks)

Indicative content

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

AO1

- The last telephone call cuts through the relieved light-hearted atmosphere of the previous scene where members of the Birling family are congratulating themselves.
- It makes us look back at the whole play again and consider its meaning – any valid comments here
- The telephone call is open to many interpretations, e.g. we’ve been led to believe the Birling family are “off the hook” but now, with the telephone call, it doesn’t look as though the play is going to end like that, it makes us ask questions about the Inspector – was he a real person? Or was he an imposter?
- The candidates may make reference to the Inspector’s threats earlier in the play e.g. his threat of “fire and blood and anguish”, (Act III), (which Sheila remembers and repeats just before the final telephone call) which may now become a reality

AO2

- Two dramatic endings to the play. The Inspector’s final speech could be enough to end the play but then he adds a final twist - leaves the audience on a cliff hanger
- The actual sound of the telephone call is, perhaps, the most dramatic moment in the play. “The telephone rings sharply”
- The sound of the telephone call is meant to jolt the audience in the same way as it jolts the Birling family out of complacency. This is followed by silence
- Mr Birling “looks in a panic-stricken fashion”: heightens the tension / Mr Birling’s last speech is very disjointed and hesitant – showing his anguish. Priestley shows this by using the device of a lot of dashes in his speech, with no complete sentences, except for the first electrifying statement: “That was the police.”
- Last stage direction contains the phrase “as they stare guiltily and dumbfounded”:

Question 18

In the opening stage directions, Priestley refers to Eric as 'not quite at ease, half shy, half assertive'.

How does Priestley present these and other ideas about Eric in *An Inspector Calls*?
(30 marks)

Indicative content

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

A01

- Any valid reference[s] to / discussion of Priestley's first description of him
- Eric as a heavy drinker, the father of an illegitimate child, a liar, a thief
- Relationship with other members of his family / Eva Smith
- Early indications that Eric has something to conceal
- What Eric learns / how he changes / part of the younger generation / responsibility / Eric at the end of the play – 'It's still the same rotten story...'

A02

- Structural points in relation to the presentation of Eric: how he develops changes e.g. appropriate references to the beginning and the end]; hints / references to his drinking throughout – in both stage directions and what he says / others say.
- Comments on effects of any appropriate stage direction in relation to Eric, e.g. 'uneasily' / 'unease'; 'suddenly guffaws' – by the end 'shouting'
- Hesitancy in Eric's speech: e.g. when he finds out what his mother has said / done, Eric is 'nearly at breaking point' and 'Then – you killed her.....'
- Mr Birling and others interrupt Eric when he is speaking; by the end of the play 'Birling tries to interrupt' when Eric is speaking.

Question 19

How does Kelly present John Tate and Phil as leaders in *DNA*? (30 marks)

Indicative content

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

AO1

- John Tate as leader at start of play: threatening others with violence; leader of a gang which everyone wants to join; inability to deal with situation; eventually deferring to Phil; 'finding God' at end of play
- Phil as subsequent leader: thinking of plan; his intelligence and attention to detail; the way the others are united by his plan; his eventual inability to cope with what they have done.

AO2

- Structure: similarities between John Tate and Phil e.g. both initially strong, respected leaders and then both unable to cope with the situation
- John Tate's violent language and then his inability to cope with the word 'dead'
- Phil's silence and then the effect of his fully-formed plan
- The effect of Phil eating all the time
- John Tate's disappearance from the play after he stops being leader – his actions then only reported by other characters.

Question 20

How does Kelly present ideas about peer pressure in *DNA*?

(30 marks)

Indicative content

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

AO1

What the teenagers do:

- Tormenting Adam, covering up his 'death', their actions when he reappears
- Threats to 'weaker' members of the group
- How some apparently intelligent students with good futures (e.g. as dentist) are manipulated to participate in actions they would not normally do

AO2

- Jan and Mark acting as chorus figures to tell of the actions Adam is prepared to undertake to prove he is one of the group
- How the pressure is presented – dialogue /settings
- John Tate's violent language.

Unit 1H Mark Scheme Template: Section B

Mark Band 6 26-30 marks	(A01, A02) (A01) (A02) (A04) (A04)	Candidates demonstrate: 6.1 Insightful exploratory response to ideas/themes 6.2 Close analysis of detail to support interpretation 6.3 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers 6.4 Insightful exploratory response to context(s) 6.5 Insightful exploration of a range of telling detail to support response to context(s)
Mark Band 5 21-25 marks	(A01, A02) (A01) (A02) (A04) (A04)	Candidates demonstrate: 5.1 Exploratory response to ideas/themes 5.2 Analytical use of details to support interpretation 5.3 Analysis of writer's uses of language and/or structure and/or form and effects on readers 5.4 Exploratory response to context(s) 5.5 Exploration of a range of telling detail to support response to context(s)
Mark Band 4 16-20 marks	(A01, A02) (A01) (A02) (A04) (A04)	Candidates demonstrate: 4.1 Thoughtful consideration response to ideas/themes 4.2 Details linked to interpretation 4.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers 4.4 Considered/qualified response to context(s) 4.5 Thoughtful selection and consideration of details to support response to context(s)
Mark Band 3 11-15 marks	(A01, A02) (A01) (A02) (A04) (A04)	Candidates demonstrate: 3.1 Sustained response to themes/ideas/feelings/attitudes 3.2 Effective use of details to support interpretation 3.3 Explanation of effects of writer's uses of language and/or form and/or structure 3.4 Sustained response to context(s) 3.5 Selection of effective details to support response to context(s)
Mark Band 2 6-10 marks	(A01, A02) (A01) (A02) (A04) (A04)	Candidates demonstrate: 2.1 Explained response to ideas/themes/feelings/attitudes 2.2 Details used to support a range of comments 2.3 Identification of effect(s) of writer's choices of language and/or form and/or structure 2.4 Explained response to context(s) 2.5 Selection of a range of details to support response to context(s)
Mark Band 1 1-5 marks	(A01, A02) (A01) (A02) (A04) (A04)	Candidates demonstrate: 1.1 Supported response to ideas/themes/feelings/attitudes 1.2 Comment(s) on detail(s) 1.3 Awareness of writer making choice(s) of language and/or structure and/or form 1.4 Supported response to context(s) 1.5 Details used to support response to context(s)
0 marks		Nothing worthy of credit

Question 21

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

[Page 36 'A tall man.....' to Page 37 '.....bucked any barley?': Pearson Longman edition 2008]

Part (a)

(a) In this passage, how does Steinbeck present Slim? Refer closely to the passage in your answer.

and then Part (b)

(b) In the rest of the novel, how does Steinbeck show that some people on the ranch are considered more important than others? How does this reflect 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

- What Slim looks like
- His competence at his job as a 'jerline skinner'
- Details about his personality
- Attitude to others

AO2

- References to 'royalty', 'majesty', 'prince' – effects
- Godlike/ spiritual references
- Reference to 'Like the others' but then the contrast when Steinbeck goes on to describe him as not at all like the others other than what he wears
- References to his personality / manner – 'gravity in his manner', 'kindly', 'His voice was very gentle'

AO4

- Hierarchy of ranch – the boss, Curley – Slim's position in relation to these – a different authority from Curley's – gained by respect
- Position in hierarchy of the old / disabled – Candy / Lennie
- Crooks as a black man and Curley's wife as a woman
- Places to represent hierarchy – house / bunk house / stable / harness room
- Relate to attitudes in society

Question 22

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

[Page 15 ‘Mama brought.....’ to Page 16 ‘.....startling red.’ Harper Perennial edition 2005]

Part (a)

What methods does Adichie use in this passage to show tensions within the family? Refer closely to the passage in your answer.

and then Part (b)

How does Adichie use the purple hibiscus throughout the novel to show ideas about personal and political rebellion? (30 marks)

Indicative content

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

AO1

- Broken figurines as reminder of violence in family
- Mama’s expressionless face to show her reluctance to admit her husband’s violence
- Scar on Mama’s face
- Importance of purple hibiscus

AO2

- Figurines as symbol of violence; purple hibiscus in passage as symbol of freedom; purple hibiscus in novel as a whole – used as title
- Connection with Aunty Ifeoma and her desire for personal and political freedom
- This passage as lead-in to flashback which forms rest of novel
- Use of first person narrator to show memories.

AO4

- Purple hibiscus as a symbol of political freedom – Aunty Ifeoma’s defiance, military coup in Nigeria
- Purple hibiscus as a symbol of personal defiance e.g. Jaja in this passage and at the end of the novel

Question 23

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

[Page 213 'One morning...' to '...Handel.' John Murray edition 2008]

Part (a)

In this passage how does Jones present Matilda's feelings about the Foundling Hospital? Refer closely to the passage in your answer.

and then Part (b)

Several characters in *Mister Pip* find themselves in a culture which is not their own. How does Jones present ideas about outsiders in the novel? (30 marks)

Indicative content

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

AO1

- Matilda's feelings about the mothers who handed their children over with apparently no emotion
- The grandness of the 'orphans museum'
- Observations about the keepsakes – 'a pointless exercise'
- Her own memories /feelings

AO2

- Repetition of 'I remember'
- Significance of how Matilda describes the faces in the paintings, e.g. 'slightly bored faces at a supermarket checkout'
- 'Pip could become Handel' – simple sentence – significance?

AO4

- Matilda moving to Australia; Pip becoming 'Handel'; Mr Watts as the only white person on the island – how the other islanders perceive him; Matilda's father working in a largely white environment and the effect this has on him and his family
- Importance of war in forcing people to move and/or change

Question 24

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

[Page 182 'The little man.....' to Page 183 '.....over the railing.'Heinemann edition]

Part (a)

In this passage, what methods does Lee use to present the characters and events in this part of the trial? Refer closely to the passage in your answer.

and then Part (b)

In the rest of the novel, how does Lee use the trial of Tom Robinson to **show** some of the attitudes of Maycomb society? (30 marks)

Indicative content

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

AO1

- Atticus's strategy and confidence when questioning Bob Ewell
- Bob Ewell's attitude / demeanour
- Atticus's actions as he gets his pen out of his pocket
- Scout's perceptive response

AO2

- Presentation of Bob Ewell – 'little man' 'ruddy' 'chest swelled' 'red little rooster'
- Effect of Scout's perspective on reader 'gone frog sticking without a light' - her concern for Atticus's strategy of cross-examination' – reference to 'a tenet I absorbed with my **baby food**'
- Slow pace of Atticus's movements as he takes his pen from his pocket – four sentences beginning with 'He.....'
- Reference to the 'fragrant gardenia in full bloom' - humour

AO4

- Attitudes to Atticus because of his defence of Tom Robinson and that Atticus 'aims to defend him'
- The idea of the 'gala occasion' and 'picnic parties'
- Attitude of the Ewells to Tom Robinson – 'white trash' v black man
- The 'coloured balcony' in the courtroom
- The lynch mob
- The verdict, the 'baby step' and the shooting of Tom Robinson

Question 25

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

[From Page 38 'When Molly was almost six weeks' old....' to Page 38 '.....she had two sisters.' Miramax edition]

Part (a)

What methods does Pilkington use to introduce Molly and attitudes towards her in this passage? Refer closely to the passage in your answer.

and then Part (b)

In the rest of *Rabbit-Proof-Fence* how are attitudes towards Molly affected by the society in which the story is set? (30 marks)

Indicative content

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

A01

- Details about Molly as a baby / a pretty child
- The significance of the provision of unbleached calico
- Molly as first half-caste the **Superintendent** has seen
- Growing awareness of her lighter skin and her desire to be darker
- Rejection by the other children /her initial reaction to her tormentors

A02

- Positive adjectives at the beginning of the passage e.g 'nice' 'pretty' 'proud'
- Negative adjectives hinting at difficulties later on e.g. 'dust-covered' 'hurtful' 'mongrel' 'alone'
- Use of Aboriginal vocabulary: 'Jigalong' 'Mardu' 'wudgebulla' 'muda-mudas'
- Use of dialogue

A04

- Significance of "unbleached calico"
- Treatment of half-caste children by pure Aborigine children
- The role of the Superintendent in relation to Molly
- Treatment of half-caste children, and Molly in particular, elsewhere in the story (their removal to Moore River Native Settlement, their training and how Molly reacts)
- Treatment of the Aborigine race as a whole
- Half-caste marriages diluting aboriginal culture but Molly's escape showing survival of Aboriginal folklore and customs among half-castes