

# GCSE

# ENGLISH LITERATURE

Unit 1 Exploring modern texts

Mark scheme

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from [aqa.org.uk](http://aqa.org.uk)

## 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:</b><br><b>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<br>6<br>26-30<br>marks | (A01, A02)<br>(A01)<br>(A01)<br>(A02)<br><br>(A02) | <b>Candidates demonstrate:</b><br><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<br>5<br>21-25<br>marks | (A01, A02)<br>(A01)<br>(A01)<br>(A02)<br>(A02)     | <b>Candidates demonstrate:</b><br><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/ <i>ideas/feelings/attitudes</i>  |
| Mark Band<br>4<br>16-20<br>marks | (A01, A02)<br>(A01)<br>(A01)<br>(A02)<br><br>(A02) | <b>Candidates demonstrate:</b><br><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/ <i>themes/feelings/attitudes</i>   |
| Mark Band<br>3<br>11-15<br>marks | (A01, A02)<br>(A01)<br>(A01)<br>(A02)<br>(A02)     | <b>Candidates demonstrate:</b><br><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/ <i>themes/feelings/attitudes</i>   |
| Mark Band<br>2<br>6-10 marks     | (A01, A02)<br>(A01)<br>(A01)<br>(A02)<br>(A02)     | <b>Candidates demonstrate:</b><br><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<br>1<br>1-5 marks      | (A01, A02)<br>(A01)<br>(A01)<br>(A02)<br>(A02)     | <b>Candidates demonstrate:</b><br><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 statement on meaning(s)  |
| 0 marks                          |  | Nothing worthy of credit  |

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

|                               |  |  |
|-------------------------------|--|--|
| Mark 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 Band 5<br>21-25<br>marks | (A01, A02)<br>(A01)<br>(A02)<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 Band 4<br>16-20<br>marks | (A01, A02)<br>(A01)<br>(A02)<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 Band 3<br>11-15<br>marks | (A01, A02)<br>(A01)<br>(A02)<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 Band 2<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 Band 1<br>1-5 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   |

**Section A****Question 1**

|          |          |  |
|----------|----------|--|
| <b>0</b> | <b>1</b> | Answer <b>Part (a)</b> and <b>Part (b)</b> |
|----------|----------|--|

**Part (a)**

How does the writer present childhood experiences in *When the Wasps Drowned*?

Write about:

- the experiences the children have
- the methods the writer uses to present childhood experiences.

**and then Part (b)**

How does the writer present childhood experiences in **one** other story from *Sunlight on the Grass*?

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- grow up too quickly - eg Eveline taking on the 'mother' role
- lonely and isolating?
- harsh and brutal eg dead body of young girl in the garden
- carefree – eg enjoying the summer
- *Anil* – what Anil witnesses and decisions he has to make
- *Darkness out There* – innocence versus hidden secrets of Mrs Rutter

**AO2**

- descriptions of Eveline and what she has to do
- descriptions of Eveline's younger siblings to perhaps offer different viewpoint of childhood
- theme of lost innocence
- descriptions of any childhood experiences from the short stories.

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

## Question 2

|          |          |  |
|----------|----------|--|
| <b>0</b> | <b>2</b> | Answer <b>Part (a)</b> and <b>Part (b)</b> |
|----------|----------|--|

**Part (a)**

Elizabeth Baines calls her story *Compass and Torch*. How does the writer use ideas about the compass and the torch in her short story?

Write about:

- what you think the ideas about the compass and the torch are
- how Baines uses the compass and the torch in the story.

**and then Part (b)**

Write about how the writer uses the title to suggest ideas in **one** other story from *Sunlight on the Grass*.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- what both the compass and torch are used for eg practical uses
- impact the objects have on the story – this will be a personal response to Baines calling her story compass and torch
- link to the relationships between boy and father, boy and step father and boy and mother
- *My Polish Teacher's Tie* – what the tie stands for - identity
- *The Darkness Out There* – superficial understanding versus the more hidden meaning

**AO2**

- what the compass and torch represent symbolically – eg relationship between father and son
- metaphorical meaning of the titles – linking to morals.

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

## Question 3

- 0 3** ‘*Lord of the Flies* is a novel about good and evil’. Write about **two** characters (**one** good and **one** evil) to help you respond to this statement.

Write about:

- each character and whether you think he is good or evil
- the methods Golding uses to show the characters as good or evil in the novel.

[30 marks]  
[SPaG 4 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 good and evil eg Ralph or Simon as good on the island and Jack as evil - more violent
- might choose a character that descends into evil ways – inherent evil in human beings
- relationships they strike up and why
- identification of good and evil each character possess

**AO2**

- language used by the boys to show good or evil qualities – differences between Ralph and Jack’s language
- allegorical novel used to show civilisation – humanity
- the blurred boundaries between inherent good and evil and how one decision can sway a person.

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

## Question 4

|   |   |
|---|---|
| 0 | 4 |
|---|---|

 How do you respond to the littluns in *Lord of the Flies*?

Write about:

- what the littluns say and do
- how other characters treat the littluns
- the methods Golding uses to show what the littluns are like.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- younger boys marooned on the island – aged 6 and below
- they represent a sense of innocence and a need to be protected – Simon helps them
- they are the ones who first see the ‘beastie’ and create the fear of it
- they play, eat fruit and seem to have a world separate from the bigguns
- they join Jack – for food and not because they recognise right and wrong

**AO2**

- they represent the ‘rest of society’ in the allegory
- language to show their innocence
- language to show them following the bigguns.

## Question 5

**0 5** How do you respond to the ending of *Martyn Pig*?

Write about:

- what happens at the end to make you feel as you do
- the methods Brooks uses to make you feel as you do.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- any combination of reactions to the ending – shocked, saddened, unaffected and reasons why
- outline of ending – characters, setting, actions

**AO2**

- descriptions of the characters – their actions and language and the events they have been involved in
- reactions to the letter at the end.

## Question 6

|   |   |
|---|---|
| 0 | 6 |
|---|---|

 Do you feel sorry for Martyn in the novel *Martyn Pig*?

Write about:

- what happens to Martyn in the novel
- whether you feel sorry for Martyn or not
- the methods Brooks uses to make you feel as you do.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- any explanations why the candidate does or does not feel sorry for Martyn eg death of father, his home life before the death or no because he killed and covered it up
- focus could be on his actions / words or relationships.

**AO2**

- any comments on language used to explain why / why not they feel sorry for Martyn
- methods such as how the character fits into the structure of the novel.

## Question 7

- 0 7** How does Hill use the opening chapter Christmas Eve to prepare the reader for what is to come in the novel?

Write about:

- what happens in the chapter and how this prepares the reader for what is to
- come in the novel
- the methods Hill uses in the chapter to prepare the reader for what is to
- come in the novel.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- idyllic family setting at Christmas – false sense of security for the reader
- hints that Arthur isn't settled when stories are told round the fireplace – hidden meaning suggesting something has happened
- Arthur having to leave the room and seek fresh air

**AO2**

- sense of foreboding in the character of Arthur
- foreshadowing via hints in the chapter eg the experience would never leave him
- language used to describe how Arthur feels / reacts to the ghost stories around the fireplace eg being aware he would "awake in a chill of sweat"
- methods used to show the developing relationship between them.

## Question 8

**0 8** Write about how Hill uses the pony and trap to create horror in *The Woman in Black*.

Write about:

- **two** different events involving the pony and trap
- the methods Hill uses for the pony and trap to create horror.

[30 marks]  
[SPaG 4 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 – they will probably choose the pony and trap sinking in the mud off the causeway and the final use of the pony and trap with Arthur's wife and son
- emotional attachment for the woman in black and finally Arthur

**AO2**

- causes death and destruction – foreshadowing throughout the novel
- emotional pain attached to this object – language via sounds
- first person narrative.

## Question 9

**0 9** How does Simpson present his relationship with Simon in *Touching the Void*?

Write about:

- how they feel about each other
- the methods Simpson uses to present the relationship.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- what Joe and Simon say and do eg their friendship and how they interact with each other
- their thoughts / feelings and actions before the accident and after the accident
- the facts about their relationship – they had climbed together before

**AO2**

- Joe's main narrative for the story but Simon is also given a voice – represents their relationship
- captured dialogue between the men
- thoughts and feelings about the accident and decisions taken.

## Question 10

**1 0** How do you respond to Simon in *Touching the Void*?

Write about:

- what you think about what Simon says and does
- the methods Simpson uses to present Simon.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- Simon excited about the climb
- his decisions to cut the rope and then later leave Joe
- courage?
- rational thinking and apparent lack of feeling at times

**AO2**

- first person narrative from Joe manipulates our understanding of Simon
- Simon's voice at crucial points in the book
- descriptions of physical and mental effects on Simon
- language to capture emotions and feelings.

## Question 11

|   |   |
|---|---|
| 1 | 1 |
|---|---|

 How does Thomas present Rosie Probert in *Under Milk Wood*?

Write about:

- what Rosie Probert says and does
- the methods Thomas uses to present her.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- she is Captain Cat's love eg Captain Cat is haunted by the memory of Rosie Probert, "*the one love of his sea-life*".
- described as lazy and enjoys the company of men – "*shared with Tom-Fred the donkeyman*"
- appears in Captain Cat's dreams
- love as a key theme

**AO2**

- what we are told about her by the 'Voices' that introduce each section
- the way Captain Cat remembers her
- any other methods used by Thomas to create her character.

## Question 12

- 1 2** How does Thomas present male characters in *Under Milk Wood*? Choose **two** male characters and write about them.

You should write about:

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

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

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

**AO2**

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

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

## Question 13

**1 3** How do you respond to Tituba in *The Crucible*?

Write about:

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

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- what Tituba says and does
- slave / maid to Reverend Parris
- her background – from Barbados and practices ‘black magic’ – treated differently to the others by being condemned to death
- manipulated by Abigail

**AO2**

- structure of the play to show prejudice
- against the Puritan practices and also inherent racism in the play – religious persecution at the hands of the Puritans who ironically fled to escape it
- language and dialogue that show treatment of her compared to others
- any other methods used by Miller.

## Question 14

|   |   |
|---|---|
| 1 | 4 |
|---|---|

 How does Miller present fear in *The Crucible*?

Write about:

- the characters and the fears they have
- the methods the writer uses to present fear.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- any choice of character who shows some fear
- explanations for their fear
- what they say and do
- fear about witchcraft, dying, lying to save themselves etc.

**AO2**

- dialogue to suggest fear
- actions to suggest fear
- detailed stage directions.

## Question 15

**1 5** How does Samuels present the character of Eva in *Kindertransport*?

Write about:

- what Eva says and does
- what happens to her
- the methods Samuels uses to present Eva.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- Eva was transported, therefore separated from her mother
- young, vulnerable and innocent at first but changes to strong-willed, determined and proud character
- Eva learns from Lil – different relationship to Helga her mother

**AO2**

- language used to show change from Eva as young girl to one who goes on a journey of growing up
- dialogue between characters
- structure used to show growth of Eva / time-slips / parallel structure
- stage directions to offer detail.

## Question 16

**1 6** How does Samuels present fear in the play *Kindertransport*?

Write about:

- the characters and the fears they have
- the methods the writer uses to present fear.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- any character who experiences fear – Helga / Eva / Lil / Faith / Evelyn
- what the characters say and do

**AO2**

- conversations / dialogue between characters
- stage directions to give hints at fear
- structure of the play to make time shifts to show depth of feelings and emotions
- Ratcatcher.

## Question 17

|   |   |
|---|---|
| 1 | 7 |
|---|---|

 How does Priestley present Eva Smith in *An Inspector Calls*?

Write about:

- what we are told about Eva Smith
- how other characters react to the news about Eva Smith
- the methods Priestley uses to present her.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- we learn about her life – worked for Mr Birling, then Milwards
- family life
- working class especially important based on historical period
- what the characters say about her when questioned by the Inspector – lots of positive comments about her eg from Gerald

**AO2**

- she doesn't have a voice – biased viewpoint?
- her name has biblical links and also represents the masses eg Smith
- differences in what the characters say about her and what they stand for politically.

## Question 18

**1 8** Write about **two** characters who you think feel guilty in *An Inspector Calls*.

You should write about:

- what each character says and does
- why the character feels guilty
- the methods Priestley uses to show their feelings of guilt.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- character choices are likely to be dependent on the difference in attitudes to functions of society – eg Capitalism and Socialism
- attitudes to people especially Eva Smith eg Sheila and Eric feel guilty
- generational divide linked to guilt
- attitudes to life and how to conduct oneself

**AO2**

- Inspector is mouthpiece for Priestley and then Sheila takes on the values so shows guilt for her capitalist ways
- stage directions direct reader to Birling family's ideals and values
- the language for each character.

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

## Question 19

|   |   |
|---|---|
| 1 | 9 |
|---|---|

 How do you respond to Phil in *DNA*?

Write about:

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

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- he is always with Leah in the play but rarely interacts with her – seen eating often
- bullying – physical and psychological – Leah and Adam plus others??
- his reaction to Leah leaving at the end of the play
- defines the plan to cover up Adam's death
- shows no shock when Leah admits to killing her pet with a screwdriver

**AO2**

- Leah often speaks for Phil
- Leah accuses him of not 'being human'
- language used by Phil or lack of it – structure?
- he responds to Leah when she has left.

## Question 20

**2 0** Write about the three different settings (street, field, wood) in the play *DNA*.

You should write about:

- what happens in each of the settings
- how Kelly uses the different settings.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- the students only have 3 settings to write about – the street, the wood and the field
- each place associated with different characters eg street – Jan and Mark, Field – Leah and Phil
- what happens at each setting eg Jan and Mark share some key ideas and events with the audience - Street = chorus role
- wood – hidden secrets, psychological fears

**AO2**

- literal meaning and interpretation of structure of play via the settings
- metaphorical meaning of settings.

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

**Section B***Question 21*

|   |   |
|---|---|
| 2 | 1 |
|---|---|

**Part (a)**

In this passage, how does Steinbeck present the relationship between George, Lennie, and Slim?

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

- what George, Lennie and Slim say and do
- the methods Steinbeck uses to present the relationship between them.

**and then Part (b)**

How does Steinbeck portray the lives of the ranch workers as lonely and isolated, in the society in which the novel is set?

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- the use of the 'and's' in the question allows foundation students to comment on George and Lennie, George and Slim or the three-way interactions
- 'friendly tone' used by Slim
- Slim sitting and talking to George
- Lennie studying the two talking
- Compliments made by George about Lennie

**AO2**

- Soledad – in Spanish means lonely
- silence surrounding shooting of Candy's dog and lack of understanding shown to him
- Slim's comments about everyone being scared of each other
- Slim's comments about the unusual friendship between George and Lennie

**AO4**

- discrimination of minority groups segregates them
- anything on the depression era
- the ranch workers attitudes to women in 1930s linked to isolation and loneliness.

## Question 22

**2 2 Part (a)**

In this passage, how does Adichie show what family life was like for Kambili? Refer closely to the passage in your answer.

**and then Part (b)**

How does Adichie present Eugene's life in the novel as a whole and what does this tell you about men in the society at the time the novel is set?

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

- what Eugene's life was like
- the methods Adichie uses to show Eugene's life
- what this tells you about men in the society at the time the novel is set.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- patriarchal values within the home
- eager to please her Papa
- worried about Jaja and references to punishment
- Papa using Igbo when he doesn't usually
- Eugene as a religious zealot (devoutly Catholic) and violent man – he subjects his family to physical and psychological trauma
- Eugene as a contradiction – gives to charity and an important man in society

**AO2**

- first person perspective - from Kambili - so reader is given a sense of fear and concern
- Igbo language is italicised to show the culture
- the opening sentence with Papa – indicates his importance in the family

**AO4**

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

## Question 23

**2 3** Read the following passage and then answer **part (a)** and **part (b)**.

**Part (a)**

In this passage, how does the writer show the villagers' fear of the civil war? Refer closely to the passage in your answer.

Part b)

How does the conflict affect the community of Bougainville and the people within it?

In Part (b) you should write about:

- what life on the island is like
- how this conflict affects the community of Bougainville and the people within it.

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- parents deciding it was “too risky to cook as the smoke would give away [their] position”
- reacting to sounds eg “our heads turned for any unexpected sound”
- physical impact on Matilda and the physical wounds on Sam (Victoria’s brother)
- the adults turning to prayer – analogy with bats wings

**AO2**

- language to show fear eg “nervous”, “strained”
- description of physical impact on Matilda
- first person narrative – Matilda’s perception only

**AO4**

- cultural references to the elders belief in potions
- religion as a protector
- information about the Redskins and their treatment of the Bougainville islanders.

## Question 24

**2 4 Part (a)**

What do you learn about Maycomb society from this passage? Refer closely to details from the passage in your answer.

**and then Part (b)**

How does Lee present Miss Maudie in the novel?

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

- what Miss Maudie says and does
- the methods Lee uses to show what Miss Maudie is like in the novel.

[30 marks]  
[SPaG 4 marks]

**Indicative content**

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

**AO1**

- views society as safe due to Christian people like Atticus
- men's position and role in society
- claims that there are seldom problems in the society
- teaches Jem and Scout
- supportive of the men like Atticus – stereotypical role? Teaching / gardening / baking

**AO2**

- the story is told from Scout's point of view – see Maycomb through her eyes – child's perspective
- positive / optimistic language and viewpoint of Miss Maudie through dialogue with Jem
- associated with nature

**AO4**

- racist society
- patriarchal society.

## Question 25

**2 5 Part (a)**

In this passage how does Pilkington show the girls' hunger and need for warmth and comfort? Refer closely to the passage in your answer.

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

- the signs of hunger shown by the children
- the methods Pilkington uses to show the girls' hunger and need for warmth and comfort.

**and then Part (b)**

In the rest of the novel, how does Pilkington show the difficulties that the Aboriginal children and children of mixed marriages, like Molly, Gracie and Daisy, had to face in 1930s Australia?

**[30 marks]**  
**[SPaG 4 marks]**

**Indicative content**

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

**AO1**

- Moore River Native settlement – children are cold, given poor food, not allowed to speak their native language, no bedding
- treatment of black aboriginal children and children of mixed marriages is negative and hostile
- they had to run away and trek through the outback – being pursued = fear

**AO2**

- language suggests absolute disbelief at the food before them – *mesmerized*
- heightened senses suggest hunger – *the aroma was overpowering*
- triplet to emphasise the basic comfort – *comfortable, warm, dry*
- 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 eg white settlers
- aborigines unable to practice own laws and customs.