



**General Certificate of Secondary  
Education**

**English Literature 47101H**

**Unit 1 Exploring modern texts**

**H Tier**

**January 2013**

**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.

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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. 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: 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%

## 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**

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

Mark Band 6 26-30 marks	<p>(A01, A02) (A01) (A01) (A02)  (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>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</p>
Mark Band 5 21-25 marks	<p>(A01, A02) (A01) (A01) (A02)  (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>Exploratory response to task Exploratory response to text Analytical use of details to support interpretation Analysis of writer's uses of language and/or structure and/or form and effects on readers/audience Exploration of ideas/themes</p>
Mark Band 4 16-20 marks	<p>(A01, A02) (A01) (A01) (A02)  (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>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</p>
Mark Band 3 11-15 marks	<p>(A01, A02) (A01) (A01) (A02)  (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>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</p>
Mark Band 2 6-10 marks	<p>(A01, A02) (A01) (A01) (A02)  (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>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</p>
Mark Band 1 1-5 marks	<p>(A01, A02) (A01) (A01) (A02)  (A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>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</p>
0 marks		Nothing worthy of credit

## Question 1

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

### Part (a)

Write about how Noor presents Anil's attitudes to his parents in *Anil*.

**and then**

### Part (b)

Write about how the writer presents a young person's attitude to an adult 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

- Anil's attitude to the abuse in the family by his father
- Different attitudes to his mother and to his father
- His parents' lack of dreams – 'not even stop for a second to gape at a star'
- His attitude to his father at the end – clear sense of love and despair at leaving
- Changing attitude of Kerry and Sandra to Mrs Rutter in *The Darkness Out There*
- The apparent distance between children and adults in *When the Wasps Drowned*

#### AO2

- Language used to describe Anil's perception of his mother as she sleeps – 'encased in sweat', 'fly slid down the fat' – Anil's reaction 'Wheee'
- Language used to describe Anil's perception of his father – 'burly' 'bully'
- Change in attitude towards the end and how this is described
- Language used to describe the boy's attitude to his father in *Compass and Torch* – 'the essence of dadness'
- How Eveline's defensiveness towards adults is presented 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)

Sometimes titles are significant to stories. How do you think the title of *The Darkness Out There* is significant to the story and how does Lively make you think as you do?

### and then Part (b)

Choose **one** other story from *Sunlight on the Grass* and write about how you think the title is significant. How does the writer make you think as you do?

**(30 marks)**

#### Indicative content

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

#### AO1

- the idea of 'darkness' in relation to Packer's End – Kerry's and Sandra's perception of what it is like
- the idea of 'darkness' in relation to Mrs Rutter and what she does – i.e. the real darkness is within people
- how Kerry and Sandra grow up as they realise the nature of 'darkness'
- change in Mrs Rutter whose 'darkness' is initially concealed
- different interpretations of *Something Old, Something New*
- use of the tie in *My Polish Teacher's Tie*

#### AO2

- description of Packer's End as a childhood 'darkness' or fear – gradually changing as the children grow older
- how the 'darkness' of Mrs Rutter is built up through the story – resulting in the final revelation of what she did
- impact of the ending – repetition of 'darkness'
- symbolism of the compass and torch in *Compass and Torch*
- symbolism of the wasps 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 3

Choose **two** events in Lord of the Flies which you consider to be important. Write about the **significance** of these events 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

- Choice of two events, e.g. Simon's murder, Piggy's murder, killing of the pig, the ending, Roger's violence in the stone throwing incident, the first meeting of the boys at the start, etc
- What leads to the event, its consequences, what it reveals about the characters involved and its importance in the novel
- Linking of the importance of the event to Golding's purposes

#### AO2

- Importance of the events in the structure/patterning of the novel, e.g. parallel between the death of the pigs and the death of Piggy
- How Golding presents the mob mentality which leads to Simon's murder and/or the presentation of his death
- Escalation of violence
- The significance of the ending
- Language/techniques used to present the events

#### Question 4

What do you think is the importance of fire in *Lord of the Flies*? How does Golding present different ideas about fire in the novel?

(30 marks)

##### Indicative content

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

##### A01

- The different uses of fire for signalling, cooking, hunting or reassurance
- The inability of the boys to control the fire: it either goes out or gets out of hand
- Irony of how the fire does lead to them being rescued
- Importance – or lack of it – of the fire to different characters

##### A02

- The way the fire recurs throughout the novel in a structural pattern
- The linking of the fire with different characters e.g. Ralph, Piggy, Jack
- Symbolic importance of fire: a sign of civilisation and technology but also destructive and dangerous
- Golding's descriptive passages about fire, e.g. in chapter 2 describing it as an animal

## Question 5

05 Martyn says: 'What's the law? It's only someone's opinion.'

How does Brooks present attitudes to the law in *Martyn Pig*?

(30 marks)

### Indicative content

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

#### AO1

- An evaluation of Martyn's feelings about the law: his initial decision to cover up the death and his avoidance of authority figures such as Aunty Jean and Detective Breece
- Details of Martyn's actions against the law
- A discussion of whether Martyn was right: the problems he causes for himself and how they escalate during the course of the novel
- A description or evaluation of how successfully Martyn takes the law into his own hands when dealing with Dean

#### AO2

- Comparison of Martyn's refusal to call the police with Alex's attitude
- The way in which Martyn is presented throughout as cut off from positive authority figures and representatives of the law such as Detective Breece
- The first person narrative which encourages the reader to share Martyn's opinions about his actions, and those of others such as Alex and Dean
- Contrast between Martyn's, Alex's and Dean's actions against the law

## Question 6

How does Brooks present friendship in *Martyn Pig*?

(30 marks)

### Indicative content

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

#### AO1

- Details of Martyn's friendship with Alex: how he relies on her; how one-sided it appears to be; how she both helps him and betrays his friendship
- Conversely, how friendless Martyn is apart from Alex
- May include evaluation of whether Martyn would have been better off without the help and friendship of Alex
- Some discussion of Alex's actions at the end of the novel: her leaving 'things pointing in the right direction'; an interpretation of the friendliness or otherwise of her letter

#### AO2

- Presentation of the friendship between Martyn and Alex through: how he describes her; the one sidedness symbolized by her never looking back; the frequency with which he is described as waiting for her to ring or arrive.
- The actions in the novel which require the help of a friend: disposing of the body, coming up with the ideas, dealing with Dean
- In contrast, the sequence where Martyn goes off by himself to the beach
- The ambivalence of the ending of the novel

### Question 7

How do you think Hill creates a sense of threat and danger in her presentation of Eel Marsh House?

(30 marks)

#### Indicative content

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

#### AO1

- The reactions of other characters such as the landlord and Mr. Jerome when Arthur mentions the house
- The placement of the house- its isolation, the danger of the marshes and the restriction in the times you can travel across the causeway
- The method of reaching the house via pony and trap and Keckwick's manner
- What happens there

#### AO2

- The sense of mystery created in the responses of Mr. Jerome and the landlord, particularly through short or delayed responses, or possibly the verbs and adverbs used to describe their reactions
- The foreshadowing of the eerie events in the early chapters, particularly the opening of the novel, preparing us for a ghostly story and therefore giving a sense of fear in the reader, even before Arthur's first visit to the house
- The imagery of the marshes and birds around the house in the first description plus the added imagined description of what the house would look like on a grey day- adds a sense of gloom not present on first visit
- The imagery used to describe the house itself: '*gaunt, empty*' '*like some lighthouse*'

### Question 8

Arthur describes his story as one of 'haunting and evil'.

How successful do you find *The Woman in Black* as a ghost story and how does Hill make you think as you do by the ways she writes?

(30 marks)

#### Indicative content

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

#### AO1

- The character of the woman in black
- The settings of the novel and their role in a ghost story
- Arthur's attitudes to and feelings about events
- Personal opinion and explanation of whether it is a successful ghost story

#### AO2

- The sense of mystery created in the responses of characters towards Eel Marsh House and the woman in black, including the language to describe their reactions
- The structure of the novel, particularly the opening chapter preparing us for a ghostly story and therefore giving a sense of fear in the reader
- The imagery used to describe the settings, particularly Eel Marsh House and its isolation, and how this builds a ghostly atmosphere
- The descriptions given of the woman in black; her appearance, actions, movements, lack of speech

### Question 9

Simpson describes the mountain as 'a silly thing to pit oneself against!'

How does Simpson help the reader to understand why he climbs mountains despite the dangers?

**(30 marks)**

#### **Indicative content**

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

#### **AO1**

- How 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
- The passion shown by the climbers
- The challenges faced

#### **AO2**

- Use of short sentences, questions and strong/ violent language to build excitement and tension for reader
- References to and examples of the vivid and strong imagery used to describe the mountains themselves and the process of climbing
- The use of first person dual narrators to show excitement from two different people to gain understanding from the reader
- Use of technical climbing jargon to show the expertise of the men and the skill they have, and also how they trust and rely on each other during the climb

## Question 10

How does Simpson present the difficulties in the relationship between himself and Simon?

(30 marks)

### Indicative content

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

#### AO1

- How they work as a team when climbing, and their physical dependence on each other during the climb and any difficulties which arise
- Description of the dynamics of the relationship, and perhaps how this changes after the accident
- How the two characters feel about each other after the accident
- Any changes in their relationship

#### AO2

- Use of short sentences, questions, friendly dialogue and strong/ violent language to show their emotional responses and relationship
- References to and examples of the vivid and strong imagery used to describe the mountains themselves and the difficulty of the climb, and therefore highlight the shared experience of the men and their difficulties
- The use of first person dual narrators to show the perspective of both men to help the reader understand the relationship
- Use of technical climbing jargon to show the expertise of the men and how they must trust and rely on each other during the climb



## Question 11

How does Dylan Thomas present children in *Under Milk Wood*?

(30 marks)

### Indicative content

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

#### A01

- What the children do and say in the play – boys and girls
- What the narrator/other characters say about them
- Children representing rural/village life e.g. farmboy's whistle
- Children commenting on adults' actions, e.g. Mister Waldo's wedding
- Children representing nostalgia, e.g. the third boy's howling for his milky mum, Mister Waldo's dream
- Lost innocence
- Children representing continuity of life

#### A02

- The use of songs/nursery rhymes to add colour and authenticity/use of childish language
- Children's accents – "it was a luvver and his lars", contrasted with school teacher's language
- Musical language – alliteration and assonance e.g. tear splashed blush, with his patched pants falling /animal imagery
- Use of words to present boys e.g.as "dreaming wicked"
- Use of words to present girls e.g.as "bedded soft, glide in their dreams"
- Use of stage directions for children's noises e.g. noise of children's feet on the cobbles

## Question 12

How does Thomas present the Reverend Eli Jenkins in *Under Milk Wood*?

(30 marks)

### Indicative content

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

#### A01

- What Eli Jenkins says and does, e.g. delivers a morning sermon showing his love for his village
- As a poet/recites poetry
- As a chronicler of village life - his work on the history of Llareggrub – ‘he tells only the truth’
- How other people see him e.g. “as a proper Christian”.
- Represents orthodox religion – but paganism is never far below the surface shown by reference to wizards and Celts/he is a link to ancient Welsh culture e.g. the Druids
- Individual interpretations e.g. the moral core of the play, God-like, out of touch, crusty old bachelor

#### A02

- Use of adjectives e.g. of colour “preacher’s black, bard’s white hair”
- Use of humour – he visits the sick with jelly and poems
- His use of Welsh place names reveals his “Welshness”
- Use of alliteration – juxtaposition of words: poet, preacher
- As a dramatic device to show time passing within the one day - the morning sermon, the sunset poem
- Surreal language – in front of his mother’s portrait “Oh, angels, be careful there with your knives and forks”
- Use of flashback to present his troubled past his “poor Dad” – “undogcollared” - hints at a troubled childhood

### Question 13

How does Miller use the ending of each act to make the audience feel the madness in Salem?

(30 marks)

#### Indicative content

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

#### AO1

- At the end of Act 1, there is the “crying out” of Abigail and Betty, which unleashes the witch hunt
- At the end of Act 2, Proctor tries to make Mary Warren tell the truth. The fact he physically attacks her shows his desperation; Mary Warren’s decision to tell the truth – or not – is important in the play
- At the end of Act 3, the court itself is out of control: Proctor is raving; Hale storms out; Danforth tries to restore order
- At the end of Act 4, the madness has culminated in Proctor’s execution, though Elizabeth’s reaction is one of calm acceptance
- We see an increase in Proctor’s desperation- which changes to resolve -in the endings of Acts 2,3 and 4; the endings also show us how Hale and Elizabeth have changed

#### AO2

- The use of the curtain at the end of Act 1: it begins to fall during the chanting and praying, then falls as the ecstasy climaxes. Repetition of “I saw – with the devil” and exclamation marks build up the mad atmosphere
- The physical confrontation between Proctor and Mary at the end of Act 2 is shocking, as is his talking to himself and her sobbing
- Interruptions and heated arguments at the end of Act 3 show the madness; Proctor’s use of imagery of burning and hell also contributes
- The drum roll at the end of Act 4 creates a tense atmosphere, as does Hale running to the door; the fact that Elizabeth is looking out of a barred window at a scene we cannot see helps the audience imagine the horror of Proctor’s death

### Question 14

What do you think is the importance of Mary Warren in the play, and how does Miller present her?

(30 marks)

#### Indicative content

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

#### AO1

- She is the servant of John and Elizabeth and friends with Abigail, so she is associated with the major characters
- She sews the poppet for Elizabeth out of a desire to please her
- She tries to tell the truth, and is torn between John and Abigail
- She is an ordinary, not very bright girl, who is easily influenced

#### AO2

- In Act 2, she relays important information about the courthouse to the Proctors – and the audience – who were not there
- The poppet becomes a piece of damning evidence against Elizabeth
- She is involved in the dramatic argument with John at the end of Act 2 when he tries to physically threaten her and she sobs
- In Act 3, her reactions to the conflicting demands of John and the court are dramatic, as is her reaction to the “yellow bird” and her ultimate capitulation to Abigail

### Question 15

“Eva’s experiences as a child help us understand the adult Evelyn.”

How does Samuels show the ways that Eva’s experiences as a child affect Evelyn when she is grown up?

**(30 marks)**

**Indicative content:**

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

**AO1**

- Things that happen to Eva as a child – being sent to England; being separated from her parents; being subjected to prejudice
- What Evelyn is like as an adult – secretive; her relationship with her daughter; her relationships with Helga and Lil; compulsive cleaning

**AO2:**

- How the writer shows the effects of the past on Evelyn through the structure of the play – juxtaposition of past and present
- How the writer shows the effects of the past on Evelyn through her reactions to, e.g. authority figures/trains
- How the relationships in the play are conveyed through the language the characters use
- Non- naturalistic features such as the scene where Evelyn talks to Eva

### Question 16

How are different types of journey presented in *Kindertransport*?

(30 marks)

#### Indicative content

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

#### AO1

- Literal journeys in the play such as Eva's journey from Germany to England; the journey Eva refuses when evacuation is planned; the journey Eva thinks her parents are taking to England when she travels to meet them at the station; Helga's journey to America
- Metaphorical journeys such as Eva's journey from being German (and being Eva) to being the English Evelyn; Faith's journey from childhood to adulthood

#### AO2

- How Eva's journey from Germany is presented as frightening by her observations during the journey, her sickness when faced with cake, the people she meets
- Use of symbols such as the toy train to represent importance of journeys to Eva
- Symbolic use of the 'Pied Piper' story
- Structure – repetition of idea of journeys, both physical and spiritual, throughout play.

## Question 17

In Act 2 of *An Inspector Calls*, Sheila says to her mother, Mrs Birling, 'But we must stop these silly pretences.'

How does Priestley show, in his presentation of Mrs Birling, that she often pretends to be something she is not?

(30 marks)

### Indicative content

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

#### AO1

- shocked by her son's drinking / talk of his relationship with the girl, but she can't bear not hearing what Eric has to say about it - is hypocritical
- part of a committee that purports to help young girls in distress, but when the real test comes she fails to do so - pretends to be a helpful, caring person, but she is not
- lays the blame on the father of the child, but when it becomes obvious that this is Eric she won't own up to her comments until Sheila insists - quick to apportion blame, but not if it concerns her own child
- quick to criticise Gerald's affair but is equally quick to forget it once the blame appears to have been removed /end of the play she praises Gerald for the way he appears to have settled things. She shows no remorse / pretends nothing has changed

#### AO2

- Stage directions - a 'rather cold woman and her husband's social superior'. The stage descriptions of her actions change as the pretence is revealed e.g. 'grandly' 'haughtily' 'triumphantly' become 'rather cowed' 'distressed' 'staggered' 'alarmed'. Also 'Mrs Birling enters briskly and self-confidently, quite out of key with the little scene that has just passed'
- Puts on a pretence of respectability by her use of euphemisms: e.g. 'a girl of that class' who has found herself in a 'particular condition'
- Use of imagery: Sheila warns her mother not to try and build up a kind of 'wall' – the wall being a symbol of a barrier/pretence
- Mrs Birling's pretence revealed by other characters – in particular the Inspector and Sheila

### Question 18

How important do you think social class is in *An Inspector Calls* and how does Priestley present ideas about social class?

(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 at the start – reference to the maid and to Mrs Birling as ‘her husband’s social superior’
- Importance of Gerald’s marriage to Sheila in terms of linking the Birlings to the Crofts – ‘an old county family’ – chance of a knighthood for Birling
- Capital versus labour - clear idea of us and them with no sense of responsibility for others – ‘a man has to mind his own business and look after himself and his own’
- How Eva Smith/Daisy Renton is used and abused by her social superiors
- Attitude of Inspector Goole – ‘members of one body’

#### AO2

- Inspector Goole as a dramatic device to represent the working classes and Priestley’s views – and his use of rhetoric- ‘millions and millions and millions of Eva Smiths and John Smiths...’
- How Birling’s obsession with class is revealed in his speeches/lectures
- Stage directions to describe the comfortable existence of the Birling family at the start of the play – lighting ‘pink and intimate’ – their self-contained lives
- Birling is ‘provincial in his speech’/ references to the way in which any of the characters speak
- Language used to refer to the working classes



### Question 19

Remind yourself of the end of Act 1, from Leah's speech beginning: 'Apparently bonobos are our nearest relative...' to the end of the Act.

How does Kelly convey his ideas in this section of the play, and how does he make it interesting for an audience to watch?

(30 marks)

#### Indicative content

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

#### AO1:

- Ideas conveyed in Leah's long speech – similarity between behaviour of teenagers in play and that of chimps
- Reference to DNA – ideas about nature/nurture (later Leah says: 'Do you think we're doomed to behave like people before us did?')
- What is revealed about Phil's and Leah's characters here
- How events have affected Leah and Phil

#### AO2:

- Dramatic effect of Leah's long speech and Phil's silence
- Dramatic effect of Leah trying to strangle herself
- Link with other scenes where Leah delivers a monologue to an unresponsive Phil
- Ominous effect of last three lines of the Act

## Question 20

'Kelly does not present teenagers as evil: they are just ordinary people caught up in events they cannot control.'

How do you respond to this view of the ways teenagers are presented in *DNA*? How does Kelly 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

- Ideas in the play which support the comment e.g. the ways some of the characters suffer for what they do; their reaction when postman is arrested; moral dilemma of characters – especially Leah - at various points in the play; ways in which they are shown to be 'ordinary' e.g. Danny's ambition to be a dentist
- Ideas which do not support the comment e.g. cruelty of their treatment of Adam at the start of the play; allowing an innocent man to be arrested; their treatment of Adam and Brian at end of play
- Perhaps differentiation of characters in terms of their culpability – Leah shows some empathy and remorse whereas Cathy doesn't

#### AO2

- How characters are presented e.g. Leah's long speeches as she tries to work out morality of what they are doing; Phil's silences; violent language of Cathy and John Tate
- The use of structure to influence the audience's response to characters e.g. what John Tate is like at the start of the play and what he is like at the end

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

Mark Band 6  26-30 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 Insightful exploratory response to 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>
Mark Band 5  21-25 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 Exploratory response to 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>
Mark Band 4  16-20 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 Thoughtful consideration response to 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>
Mark Band 3  11-15 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 Sustained response to 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>
Mark Band 2  6-10 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<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>
Mark Band 1  1-5 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<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>
0 marks		Nothing worthy of credit

## Question 21

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

(From page 73 'Crooks possessed several pairs of shoes.....' to page 75 '....any right in here but me.' Pearson Longman edition)

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

**and then Part (b)**

In the rest of the novel, how does Steinbeck use Crooks to present attitudes to black people at the time 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

- Aware of his rights / sense of him being educated
- Keeps his distance from others – attitude to the appearance of Lennie
- Crooks as a man who has suffered and is suffering
- Sense of Crooks' loneliness and isolation

#### AO2

- The significance of the items in Crooks room – what they represent about his life
- Language used to describe Crooks and his actions – his eyes 'seemed to glitter with intensity', 'pain-tightened lips'
- Foreshadowing – 'the sound of moving horses', 'the rattle of halter chains'
- Language used to describe his reaction to Lennie – 'stiffened', 'scowled', 'sharply'
- Language used to refer to Crooks elsewhere in the novel

#### AO4

- Crooks is always aware of his status in the hierarchy of the ranch and that he has no realistic access to the 'dream'
- Attitude of Curley's wife to Crooks – only one beneath her in the hierarchy of the ranch
- The boss' attitude to Crooks
- Such attitudes to black people were the norm – no concept of 'racism' as we know it
- Crooks is isolated literally from the other ranch workers as he is isolated from society

## Question 22

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

( Page 4 'Afterward, he sat back on his seat....' to Page 5 'and St Vincent de Paul.'in the Harper Perennial edition)

### Part (a)

In this passage, how does Adichie present Father Benedict? Refer closely to the passage in your answer.

### and then Part (b)

How is Christianity presented in the rest of the novel?

(30 marks)

#### Indicative content

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

#### AO1

- Christians/Christianity in the novel, e.g. Father Benedict, Papa, Father Amadi
- Details about Father Amadi in this passage, e.g. his appearance, the changes he has made to the church, his attitude to how the service should be conducted

#### AO2

- Father Benedict's regard for Eugene shown in ironic use of 'Pope, Papa and Jesus – in that order'
- Use of first person narrator so that reader shares her opinion of priests, e.g. her 'crush' on Father Amadi
- Use of contrast between Benedict and Amadi in appearance/attitude/behaviour

#### AO4:

- Christianity as an oppressive force as shown through figure of Papa
- His use of Christianity as justification for domestic violence
- Papa's oppression of the rest of the family symbolic of how Christianity oppresses native religions

### Question 23

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

(Page 100 'This time when the redskins appeared.....' to page 101 'of the responsibility he carried.' in the John Murray edition)

#### Part (a)

In this passage how does Jones present the officer? Refer closely to the passage in your answer.

#### and then Part (b)

Write about the role of the redskins in the civil war which is shown in the novel.

(30 marks)

#### Indicative content

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

##### A01

- Details of the officer's return to the village.
- His sickness shown by his yellow eyes showing jaundice and his not being able to stand properly.
- His not seeming to care/ to be tired of everything to do with his job and the island

##### A02

- Use of adjectives – the colour yellow, contrasting with the redskins' red eyes.
- Imaginative verbs, e.g. "oozed", (like water from a sponge) "coated" (like paint) "deflate", the latter giving the idea of a tyre deflating – all life gone from it.
- Dramatic short sentences, e.g. "He was very sick"/ use of repetition "It was also bad news, Very bad news" Repetition of the word "tired"
- Use of a rhetorical question – involving the readers: "... one of his men urinating in our houses?"

##### A04

- Some references expected to the political/social context of the civil war in Papua New Guinea
- Who the redskins are, why they are called "redskins"
- How the redskins' actions affect the Bougainville islanders. The burning of the islanders' possessions.
- The equipment they had such as gunboats, helicopters
- How Jones presents the cruelty of the redskins to the villagers and the rebels, shown by their cruelty first to the animals and then to Mr Watts, Matilda and her mother

## Question 24

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

(From page 206 'Come on round here, son.....' to page 207 'I heard that one.....'

Heinemann edition)

### Part (a)

In this passage how does Lee present Mr Dolphus Raymond? Refer closely to the passage in your answer.

### and then Part (b)

After this passage, Mr Dolphus Raymond talks about "the hell white people give coloured folks."

In the rest of the novel, how does Lee show white people giving the black community "hell"?

(30 marks)

### Indicative content

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

#### AO1

- What the children believe about him compared to how he really is
- His role in the learning process of the children
- His understanding of the people of Maycomb and his willingness to compromise himself as it is 'mighty helpful to folks'
- An essentially good man who has to be dishonest with himself

#### AO2

- Use of words such as 'evil', 'sinful', 'corrupting' – used ironically
- The reader sees Dolphus through Scout's eyes – as narrator – and one who questions him
- The use of humour in the passage
- Use of dialogue

#### AO4

- Treatment of Tom Robinson by many people in the novel and how he is referred to
- The court case
- The actions of the lynch mob
- Patronising attitudes of the missionary circle
- 'Maycomb's usual disease'

## Question 25

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

(from page 13 'The Nyungar people, and indeed....' to page 15 'it was being totally destroyed.' From Miramax Books Hyperion edition)

### Part (a)

In this passage how does Pilkington show the decline of Nyungar society?  
Refer closely to the passage in your answer.

### and then Part (b)

How does Pilkington present the decline of Aboriginal society in the whole story?

(30 marks)

#### Indicative content

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

#### AO1

In this passage:

Details about the building of fences, huts, houses

Dashed hopes and expectations of the Nyungar

Imprisonment and use of leg irons

#### AO2

Use of negative vocabulary

Specific impact of nouns: 'destruction', 'dispossession',

Specific impact of verbs: 'wept and wailed'

Use of dialogue

Use of adjectives and adverbs: e.g. 'irritated', 'roughly'

Use of contrast – e.g. the bush/tents

Use of short sentences for dramatic impact: "They were never seen again."

#### AO4

Unjust unfair treatment for Aborigines

White settlers were protected

Dashed hope and expectations – showing trusting, naiveté of Aborigines

Aborigines prevented from practising their own laws and customs contrasted with the whites who made the laws and were protected

Had to fight to find ways to return to sacred rites

Important dates forgotten