



GCSE

English Literature

Unit 1 Exploring modern texts

Mark Scheme
97151F

June 2015

Version 1: Final Mark Scheme

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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

	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 letter by letter

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

IF students have:

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

OR

used a scribe without dictating punctuation and words letter by letter

OR

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

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

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

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

1F Mark Scheme Template: Section A

Mark Band 6 26-30 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 6.1 Considered/qualified response to task 6.2 Considered/qualified response to text 6.3 Details linked to interpretation 6.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/ <i>audience</i> 6.5 Thoughtful consideration of ideas/ <i>themes</i>
Mark Band 5 21-25 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 5.1 Sustained response to task 5.2 Sustained response to text 5.3 Effective use of details to support interpretation 5.4 Explanation of effects of writer's uses of language and/or structure and/or form 5.5 Understanding of themes/ideas/feelings/attitudes
Mark Band 4 16-20 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 4.1 Explained response to task 4.2 Explained response to text 4.3 Details used to support a range of comments 4.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.5 Awareness of ideas/themes/feelings/attitudes
Mark Band 3 11-15 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 3.1 Supported response to task 3.2 Supported response to text 3.3 Comment(s) on detail(s) 3.4 Awareness of writer making choice(s) of language and/or structure and/or form 3.5 Generalisations about ideas/themes/feelings/attitudes
Mark Band 2 6-10 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 2.1 Some clear response to task 2.2 Some clear response to text 2.3 Range of details used 2.4 Simple identification of method(s) 2.5 Some range of explicit meanings given
Mark Band 1 1-5 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 1.1 Simple response to task 1.2 Simple response to text 1.3 Reference to some details 1.4 Reference to writer's methods 1.5 Simple comment on meaning(s)
0 marks		Nothing worthy of credit

Section A**Question 1**

0	1
---	---

 Answer **Part (a)** and **Part (b)**
Part (a)

How does the writer present the relationship between Carla and Stefan Jeziorny in *My Polish Teacher's Tie*?

Write about:

- Carla and Stefan's relationship in the story
- the methods the writer uses to present this relationship.

and then Part (b)

How does the writer present **one** relationship 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

- awkward
- based on lies to start – Carla pretending to be a teacher
- friendship, trust and a sharing of culture
- *Anil* – relationship between Anil and his parents or his father's relationship with the headman
- *Darkness Out There* – the relationship between Mrs Rutter and the children or perhaps Mrs Rutter and the pilot

AO2

- first person narrative from Carla – Stefan's views seen through Carla – bias?
- dialogue gives clearer understanding of Carla's views on the relationship
- short simplistic sentences capture the simplicity and excitement of Carla and Stefan's reaction to each other on first meeting
- descriptions of relationships from any other short story in the anthology
- dialogue used to highlight relationship in *The Darkness Out There* eg Sandra and Kerry's reaction to Mrs Rutter

To achieve a mark in band 3 or higher, students should deal with both parts of the question. To achieve a mark in band 6 or higher, students

should offer a substantial treatment of both parts.

Question 2

0 2 Answer **Part (a)** and **Part (b)**

Part (a)

How does the writer present the boy feeling afraid in *Anil*?

Write about:

- what makes the boy feel afraid
- the methods the writer uses to present these feelings.

and then Part (b)

How does the writer present a character feeling afraid 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

- Anil's fear – of waking his father at night, the tree, what he has witnessed, being sent away
- the age of Anil – 7 = innocence and when juxtaposed to what he saw – hanging of Marimuthu's wife stresses fear for the reader
- *My Polish Teacher's Tie* – Carla's fear about her identity
- *The Darkness Out There* – the fear the children experience when they learn the truth about Mrs Rutter

AO2

- the use of setting to create a sense of foreboding that places the reader directly into the fear to come eg *On a hot, sweltering night in the middle of March when the mosquitoes were in their reign of terrorism*
- figurative language for tree eg *large, ghostly tree*
- the use of folk tales to create fear for the children
- physical reactions to show fear eg *Anil's little body trembled for a moment, as a spasm of chilling fear crept up his spine.*
- language techniques used to show fear in another story eg first person narration for Carla allows reader to understand her fear

To achieve a mark in band 3 or higher, students should deal with both

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

Question 3

0 3 Write about **two** events in *Lord of the Flies* that you think are important to the whole novel.

You should write about:

- what happens in each event
- why you think each event is important to the novel
- the methods Golding uses to make you think 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 two events eg killing of Piggy, what relationships are formed, the challenge to leadership
- students will narrate what happens in each event and explain why each event is important

AO2

- language used to provide justification for their choice
- allegorical novel used to show civilisation – humanity
- methods such as where the event fits into the structure of the novel

Question 4

0 4 Piggy is described as a ‘true, wise friend.’

Do you agree with this statement about Piggy in *Lord of the Flies*?

Write about:

- what Piggy says and does
- how Piggy is shown to be a ‘true, wise friend’, or not
- the methods Golding 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

- Piggy at the start of the novel and the conch
- Piggy with the littlun pushing the assembly to allow him to speak
- others’ attitudes to Piggy
- his relationship with Ralph and how he is also a “friend” to the island
- any responses that suggest he is not a true and wise friend

AO2

- presentation of Piggy as a true and wise friend in his actions and dialogue, or not
- the description of his death and what it symbolises
- how Golding presents others’ attitudes to him

Question 5

0 5 How does Brooks present friendships in *Martyn Pig*?

Write about:

- the different friendships in the novel
- what happens to these friendships during the novel
- the methods Brooks uses to present friendships.

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- friendships between Alex and Martyn - how he relies on her; how one-sided it appears to be; how she both helps him and betrays his friendship
- Alex and Dean
- how friendless Martyn is apart from Alex
- view of Aunt Jean trying to be a friend to Martyn – protecting him
- friendships appear to be superficial – eg Alex deceiving Martyn, Alex using Dean
- two people in the 'friendship' want different things from it – compare Martyn and Alex
- friendship helps Martyn eg Alex 'supporting' Martyn when he kills his father

AO2

- any comments on language used to explain the different friendships in the novel
- from Martyn's point of view so biased view of friendships
- the actions in the novel which require the help of a friend: disposing of the body, coming up with the ideas, dealing with Dean
- we don't know Alex's true feelings and emotions until the end of the novel
- narrative hooks / hints about the true personality of each character and motives

Question 6

- | | |
|----------|----------|
| 0 | 6 |
|----------|----------|
- How does Brooks present the relationship between Martyn and Aunt Jean here and elsewhere in the novel?

Write about:

- what Martyn and Aunt Jean say and do
- what their relationship is like
- the methods Brooks uses to show their 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

- all from Martyn's view – descriptions of her clothes suggest his dislike for her
- Martyn lies to her
- her disbelief with what Martyn is telling her eg *"I didn't see anything"*, *"Hmmm"*
- she is controlling and ruthless eg *"she was pacing around the room, looking into every corner....."*
- she wants custody of Martyn but he doesn't want to be with her

AO2

- Negative imagery for Aunt Jean eg *"bony, leathery"*, *"she looked like a cartoon woman"*
- First person narrative clearly from Martyn's viewpoint
- Dialogue develops and highlights their relationship

Question 7

0 7 ‘*The Woman in Black* is a good ghost story.’

Do you agree with this view of *The Woman in Black*?

Write about:

- what happens in the novel
- what makes you think it is a good ghost story, or not
- the methods Hill 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

- the sense of horror left at the end of the story
- sense of foreboding in the character of Arthur and his fear of ghost stories
- the woman in black appearing eg in the cemetery and Arthur thinking it was a real person
- the settings in the novel and their role in a ghost story
- personal response from candidate

AO2

- 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”
- foreshadowing in the first chapter – hinting at the horror to come
- 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 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 8

0 8 How does Hill use children to create horror in **two** events in *The Woman in Black*?

Write about:

- **two** different events involving children
- the methods Hill uses to create horror with children.

[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 two events eg the death of Arthur's son at the end of the novel, as well as the death of the child in the pony and trap; also the children at the railings watching the funeral, the mention within the town of children dying every time the woman in black is seen
- any reaction to how the use of children creates horror – eg innocence of children, the strong emotions felt by the woman in black at the loss of a child
- children used as vengeance for the woman in black

AO2

- language used to describe the events with children eg the perfect day at the end of the novel – positive language to suggest happiness and ease and then the taking of Arthur's son's life
- first person narrative – Arthur's reactions to the children – the horror he experiences when they are involved
- the continual mention of children throughout the novel - structure

Question 9

0	9
----------	----------

 How do you respond to Simon's feelings of guilt in *Touching the Void*?

Write about:

- what Simon says and does
- why Simon feels guilty
- the methods Simpson uses to present Simon's 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

- Simon's reaction and guilt when he thinks he has sent Joe to his death
- what leads up to Simon's feelings of guilt
- the way that Simon tries to convince himself he has done the right thing
- how Simon worries about what other people will think about his decision to cut the rope

AO2

- Simpson's use of varied sentence structure, particularly questions and short sentences as Simon questions the decision he makes
- the use of first person to emphasise strong emotions and create sympathy for both men
- the guilt in tone and language in the dialogue between Simon, Joe and Richard once they are reunited in Chapter 13 and / or the tense, emotionless dialogue between Simon and Joe in the moments after the accident
- the swearing and violent language to highlight drama of situation and the guilt the men feel (particularly Simon in Chapters 7 & 13)

Question 10

1 0 'Tears in the Night' is an emotional end to *Touching the Void*.'

How do you respond to the ending of *Touching the Void*?

Write about:

- what happens in 'Tears in the Night' to make you feel as you do
- the methods Simpson 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

- the moment of relief when Joe reaches camp and safety, and the reactions of Simon and Richard
- the pain and suffering that Joe is clearly in despite reaching camp
- the dangerous journey to the hospital and the wait for medical treatment
- Joe's panic about the operation at the last minute and ending on a tone of uncertainty
- response as to whether the ending is 'happy' or 'satisfying', or another appropriate response

AO2

- first person narrative to involve the reader in Simpson's relief and pain
- the strong and violent language used in Simon's dialogue in response to Joe's reappearance and to his injuries, suggesting extreme suffering
- Simpson's use of verbs and dialogue to show periods when Joe is confused and unaware of his surroundings
- the emotive language used to vividly describe the injury and pain of Joe

Question 11

1	1
---	---

 How does Thomas present Captain Cat in *Under Milk Wood*?

Write about:

- what Captain Cat says and does
- the methods Thomas uses to present him.

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- Captain Cat in love with Rosie Probert eg Captain Cat is haunted by the memory of Rosie Probert, "*the one love of his sea-life*".
- Captain Cat's dreams – speaks to his drowned crew mates and we see how he feels about them eg "*Oh, my dead dears!*"
- love as a key theme with him

AO2

- what we are told about him by the 'Voices' that introduce each section eg "*blind*"
- sibilance used to describe him by the Voices eg "*jellyfish-slippery sucking him down salt deep*"
- repetition of nautical language eg "*shelled*", "*ship-in-bottled*", "*shipshape*"
- the way Captain Cat remembers Rosie – what it says about him
- any other methods used by Thomas to create his character.

Question 12

1	2
---	---

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

Write about:

- what the children say and do
- the methods Thomas uses to present the children.

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

AO2

- 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 eg tear splashed blush, with his patched pants falling/animal imagery
- use of words to present boys eg as "*dreaming wicked*"
- use of words to present girls eg as "*bedded soft, glide in their dreams*"
- use of stage directions for children's noises eg noise of children's feet on the cobbles

Question 13

1 3 Write about the relationship between John Proctor and Abigail in *The Crucible*.

You should write about:

- what John Proctor and Abigail say and do
- how their relationship changes
- the methods Miller uses to present their 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

- John and Abigail having an affair – John married and Abigail a young girl
- their differing attitudes to the affair – John has had enough of Abigail and her control / power / scheming but Abigail persists in her pursuit
- Abigail's lack of morals / values compared to the rest of the community eg affair and continual need to pursue John Proctor whereas John Proctor does see the error of his ways
- what each of them says and does eg lies, accusations, jealousy from Abigail

AO2

- the dramatic qualities of Abigail's actions eg she drives the plot
- John Proctor as a victim of Abigail? – language used to describe him
- the language used to describe her and her actions as well as their affair
- the differences in power over the course of the play

Question 14

- 1** **4** How does Miller present young people in the play *The Crucible*? Choose **two** characters from the following:

Abigail Williams

Betty Parris

Mary Warren

Susanna Walcott

Write about:

- what your **two** chosen characters say and do
- the methods the writer uses to present these young people.

[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 characters could be written about or they could be viewed as a collective
- the dancing scene – seeking fun and hysteria
- the crying out scene – self-interest, parental pressure, hysteria, jealousy
- themes of power / control / self interest
- what they say and do
- young people lie to save themselves

AO2

- the structure of the play showing how the girls' hysteria led to the witch hunt
- use of tension surrounding the girls – power and control eg during Act One when Abigail is pushed for an explanation for Betty's condition and eventually accuses Tituba
- developing hysteria with young people – eg Abigail's change from "*I didn't see no devil*" to "*I danced for the devil*" at the end of Act One
- the writer starts the play with a young person – Betty – lying unconscious on the bed. This is dramatically effective because the audience wants to know if she really is bewitched and also suggests the young people control the plot

Question 15

1 5 How does Samuels present childhood experiences in *Kindertransport*?

Write about:

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

[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 being sent to England; being separated from her parents; being subjected to prejudice
- relationships with adults eg Eva with Helga at the beginning and then with Lil when she arrives in England
- fear of the Ratcatcher
- use of books and toys to create experiences
- loss of identity

AO2

- language used to show change from Eva as young girl to one who goes on a journey of growing up
- structure used to show growth of Eva / time-slips / parallel structure
- how the writer shows the effects of the childhood experiences on Evelyn through the structure of the play – juxtaposition of past and present
- how the writer shows the effects of the childhood experiences on Evelyn through her reactions to eg authority figures/trains

Question 16

- | | |
|---|---|
| 1 | 6 |
|---|---|
- How do you respond to the ending of
- Kindertransport*
- from when Eva enters in the last scene of the play?

Write about:

- what happens at the end of the play to make you feel as you do
- the methods the writer 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

- details of what happens here and what has happened previously in the play – relationship between Helga/Evelyn and Evelyn/Faith
- personal response to the ending

AO2

- conversations / dialogue between characters
- effects of dramatic, linguistic and structural devices eg mention of Ratcatcher
- co-existence of different time frames in this section of the play
- non-naturalistic nature of “conversation” between Evelyn and Helga

Question 17

1	7
---	---

 How does Priestley present Sheila Birling in *An Inspector Calls*?

Write about:

- what Sheila Birling says and does
- how other characters respond to her
- the methods Priestley uses to present Sheila Birling.

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- spoilt and from the upper class background when we meet her – shaped by her family and their views
- Inspector has a significant impact on Sheila – she listens and gradually changes over the course of the play
- feels guilty for her part in the death of Eva Smith
- appears to fulfil the traditional female role of the time eg passive in her relationship with Gerald when we learn that he had been having an affair and she didn't question it but she changes and adopts the new thinking of the era

AO2

- political tool of Priestley's
- becomes Priestley's mouthpiece through delivering the Inspector's thoughts and ideas to the family and audience – therefore dramatically and structurally she is important
- changes in her dialogue and language as the play develops

Question 18

- | | |
|---|---|
| 1 | 8 |
|---|---|
- 'An Inspector Calls is a play about people being selfish.' Write about
- two**
- characters in
- An Inspector Calls*
- whom you think are selfish.

You should write about:

- what each character says and does
- why you think each character is selfish
- the methods Priestley uses to make you respond 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 character choice but the students are likely to pick Mr Birling, Mrs Birling, Gerald and perhaps Eric
- they are likely to consider attitudes to people especially Eva Smith but in the case of Gerald they will probably also consider his attitude to Sheila
- generational divide linked to selfishness
- attitudes to life and how to conduct oneself

AO2

- political viewpoint might be taken here – Capitalism versus Socialism
- stage directions direct reader to Birling family's ideals and values and attitudes to others
- the language for each character and their responses to the death of Eva, their behaviour and the attitudes of the inspector.

Question 19

1	9
---	---

 How does Kelly present John Tate in *DNA*?

Write about:

- what John Tate says and does
- the methods Kelly uses to present John Tate.

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- wanting to ban the word 'dead'
- power struggles with other characters eg feels his leadership has been overthrown by Richard
- uses fear to control and lead
- insecure

AO2

- the use of structure to influence the audience's response to John Tate eg what he is like at the start of the play and what he is like at the end
- bullying and self-interest explored through dialogue and language but also through John Tate suppressing his feelings about the perceived overthrow of his leadership
- patronising in his use of words

Question 20

2	0
----------	----------

 Write about **two** characters whom you think have power in *DNA*.

You should write about:

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

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- students can pick any characters they like – power is a central theme to the play
- relationships between characters to suggest power interplay
- what the characters say and do

AO2

- stage directions to convey a person's power
- power from the outset or growth in power through the structure of the play and what this method used by the playwright suggests
- language to convey power

1F Mark Scheme Template: Section B

Mark Band 6 26-30 marks	(AO1, AO2) (AO1) (AO1) (AO4) (AO4)	In response to the task, candidates demonstrate: 6.1 Thoughtful/ considered response to ideas/themes 6.2 Details linked to interpretation 6.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers 6.4 Considered/qualified response to context(s) 6.5 Thoughtful selection and consideration of details to support response to context(s)
Mark Band 5 21-25 marks	(AO1, AO2) (AO1) (AO2) (AO4) (AO4)	In response to the task, candidates demonstrate: 5.1 Sustained response to ideas/themes/feelings/attitudes 5.2 Effective use of details to support interpretation 5.3 Explanation of effects of writer's uses of language and/or structure and/or form 5.4 Sustained response to context(s) 5.5 Selection of effective details to support response to context(s)
Mark Band 4 16-20 marks	(AO1, AO2) (AO1) (AO2) (AO4) (AO4)	In response to the task, candidates demonstrate: 4.1 Explained response to ideas/themes/feelings/attitudes 4.2 Details used to support a range of comments 4.3 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.4 Explained response to context(s) 4.5 Selection of a range of details to support response to context(s)
Mark Band 3 11-15 marks	(AO1, AO2) (AO1) (AO2) (AO4) (AO4)	In response to the task, candidates demonstrate: 3.1 Supported response to ideas/themes/feelings/attitudes 3.2 Comment(s) on detail(s) 3.3 Awareness of writer making choice(s) of language and/or structure and/or form 3.4 Supported response to context(s) 3.5 Details used to support response to context
Mark Band 2 6-10 marks	(AO1, AO2) (AO1) (AO2) (AO4) (AO4)	In response to the task, candidates demonstrate: 2.1 Some clear responses given 2.2 Range of details used 2.3 Simple identification of method(s) 2.4 Some clear response to context(s) 2.5 Range of details relating to context used
Mark Band 1 1-5 marks	(AO1, AO2) (AO1) (AO2) (AO4) (AO4)	In response to the task, candidates demonstrate: 1.1 Simple comment or response to text 1.2 Reference to some details 1.3 Reference to writer's methods 1.4 Reference to context(s) 1.5 Some details relating to context used
0 marks		Nothing worthy of credit

Section B**Question 21****2 1 Part (a)**

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

and then Part (b)

How do other characters treat Crooks in the novel? What does the treatment of Crooks tell you about attitudes towards black people in the society in which the novel is set?

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

- how other characters treat Crooks and what they say about him
- the methods Steinbeck uses to show attitudes towards black people 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

- he is treated as inferior to the others – he lives in the harness room
- takes pride in his work eg implied meaning of the organisation of the harness room and his work instruments
- he is crippled and requires medicine
- he knows his rights – California Civil code and having books implies he is well read
- allow him to play games with the white men at Christmas only
- Candy says that the men like to kick him and make fun of him

AO2

- symbolism of the barn – dehumanises Crooks to a base animal level
- call him 'Nigger'
- he has very little voice
- section 4 is structured in such a way that the chapter begins and ends with Crooks being on his own and isolated
- section 4 is the coming together of the minority groups
- what other characters say to him – particularly Curley's wife who as a woman isn't as important as men in the hierarchy of the time "*I could get you strung up on a tree*" but she knows she has power over Crooks

AO4

- discrimination of minority groups segregates them
- treatment of Crooks by other characters because of his colour, represents other black people eg the way Curley's wife speaks to him and treats him, George's reluctance to come into his room, Crooks' exclusion and vulnerability

Question 22**2 2 Part (a)**

In this passage, how does Adichie show what Ade Coker is like? Refer closely to the passage in your answer.

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

- what Ade Coker says and does
- the methods Adichie uses to show what Ade Coker is like.

and then Part (b)

How does Adichie present family relationships in the novel as a whole and what do these relationships tell you about 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

- interest in his child eg “he was throwing his baby.....in the air when we came in”
- what Ade Coker says and does
- complete contrast to Eugene – relaxed, happy, hands-on
- Auntie Ifeoma as a contrast to Eugene for family life

AO2

- first person perspective – from Kambili – so reader is given perhaps a biased viewpoint
- almost dream-like imagery / description for Ade Coker
- positive language to describe Ade Coker eg “tinkling laugh” “pillowy cheeks”

AO4

- post-colonial society and ways of life.
- patriarchal values
- different family relationships – the extract contrasts quite starkly with Kambili’s home life

Question 23**2 3 Part (a)**

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

and then Part (b)

How does Jones present the role the redskins play in the civil war and the effect they have on the small community of Bougainville?

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

- the methods Jones uses to present the redskins
- what the conflict between the redskins and the community of Bougainville shows you about 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

- 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

AO2

- use of adjectives – the colour yellow, contrasting with the redskins' red eyes
- imaginative verbs, eg "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, eg "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?"

AO4

- 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" linking to the civil war and the impact on the people of Bougainville – forcing them to move or change
- how the redskins' actions affect the Bougainville islanders; the burning of

the islanders' possessions, no schooling, burning of houses led to traumatic life for the islanders who lived in fear

- the equipment they had such as gunboats, helicopters as opposed to the lack of equipment for the villagers
- 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 eg killing that escalated.

Question 24**2 4 Part (a)**

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

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

- what Scout feels about Aunt Alexandra and Francis
- the methods Lee uses to show what Scout feels.

and then Part (b)

How do people expect Scout to behave elsewhere in the novel? What does this tell you about Maycomb society?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- Scout's attitudes to Francis and Aunt Alexandra eg reluctant tolerance of Francis, frustration of Aunt Alexandra's efforts to change her – changing her clothing would stop her doing activities
- Scout's 'tomboyish' behaviour which irritates Aunt Alexandra eg her going around in overalls
- conflict between Aunt Alexandra and Scout
- Scout's irritation that Aunt Alexandra misjudges her – focus on her as a girl and the treatment she receives

AO2

- use of humour in the passage, eg *'the sensation of slowly settling to the bottom of the ocean'*
- use of dialogue in the passage to show lack of understanding between Scout and Francis
- use of Scout as narrator – her repeating of Aunt Alexandra's words eg *"ray of sunshine"* and Atticus' reaction, her lack of enthusiasm for Alexandra's 'vision'

AO4

- Scout's determination not to be a 'girl' and Jem's attitude to this
- women not on the jury
- attitudes of the women at the missionary circle to Scout and how she should behave
- expectations of society linked to gender eg *"I could not possibly hope to be a lady...."*
- 'Southern womanhood' [Atticus]
- status of women in that society – Lee does not always conform to

stereotypes

Question 25

2 5

Part (a)

In this passage, what methods does Pilkington use to present the relationships between the children and adults? Refer closely to the passage in your answer.

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

- what the children and the adults say and do
- the methods Pilkington uses to show the relationships between the adults and the children.

and then **Part (b)**

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

[30 marks]

SPaG [4 marks]

Indicative content

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

AO1

- differences between the relationships between the children and their family members compared to Constable Riggs
- sorrow and loss from the parents
- fear from the children and parents
- control and authority from Constable Riggs

AO2

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

AO4

- accepted that children of mixed marriages would be taken to settlements
- regarded in the same way as the black aboriginal children
- conditions at Moore River Settlement which reveal attitudes
- when they escape – measures taken to pursue them so they return to where they ‘belong’
- the idea of these children *‘running wild with the whites’* – implications of this.

