



GCSE

English Literature

Unit 1 Exploring modern texts

Mark Scheme
97151H

June 2015

Version V1: 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

Unit 1H Mark Scheme: Section A

Mark Band 6 26-30 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 6.1 Insightful exploratory response to task 6.2 Insightful exploratory response to text 6.3 Close analysis of detail to support interpretation 6.4 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers/audience 6.5 Convincing/imaginative interpretation of ideas/themes
Mark Band 5 21-25 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 5.1 Exploratory response to task 5.2 Exploratory response to text 5.3 Analytical use of details to support interpretation 5.4 Analysis of writer's uses of language and/or structure and/or form and effects on readers/audience 5.5 Exploration of ideas/themes
Mark Band 4 16-20 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 4.1 Considered/qualified response to task 4.2 Considered/qualified response to text 4.3 Details linked to interpretation 4.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience 4.5 Thoughtful consideration of ideas/themes
Mark Band 3 11-15 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 3.1 Sustained response to task 3.2 Sustained response to text 3.3 Effective use of details to support interpretation 3.4 Explanation of effects of writer's uses of language and/or form and/or structure and effects on readers/audience 3.5 Understanding of ideas/themes/feelings/attitudes
Mark Band 2 6-10 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 2.1 Explained response to task 2.2 Explained response to text 2.3 Details used to support a range of comments 2.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 2.5 Awareness of ideas/themes/feelings/attitudes
Mark Band 1 1-5 marks	(AO1, AO2) (AO1) (AO1) (AO2) (AO2)	Candidates demonstrate: 1.1 Supported response to task 1.2 Supported response to text 1.3 Comment(s) on detail(s) 1.4 Awareness of writer making choice(s) of language and/or structure and/or form 1.5 Generalisations about ideas/themes/feelings/attitudes
0 marks		Nothing worthy of credit

Section A

Question 1

0	1
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Answer **Part (a)** and **Part (b)**

Part (a)

How does Lively present Mrs Rutter in *The Darkness Out There*?

and then Part (b)

How does the writer present an adult 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

- the two sides of Mrs Rutter: her [perhaps suspicious] pleasantness / sweetness with Kerry and Sandra as opposed to what she and her sister did to the German soldier, 'you had this coming to you, mate.'
- the attitudes / feelings of Kerry and Sandra towards Mrs Rutter, eg Kerry at the end of the story – 'I'm not going near that old bitch again.'
- how Mrs Rutter treats / speaks to Kerry and Sandra, eg 'You're a lovely shape, Sandra.'
- Mrs Rutter as part of the growing up of Sandra and Kerry
- Carla's growing confidence, attitude to her job and her relationships, eg with the headteacher, in *My Polish Teacher's Tie*
- the father and his awkward relationship with his son in *Compass and Torch*

AO2

- Mrs Rutter as symbolic of the theme 'everything is not as it appears, oh no.'
- description of Mrs Rutter as seemingly a sweet old lady, eg 'composed of circles, a cottage loaf of a woman', 'wonky leg' – juxtaposed with 'her eyes snapped and darted'
- how Lively presents her casual attitude to what she did, eg 'Tit for tat'
- presentation of her house as oppressive, eg 'The room was stuffy' 'there was a smell of cabbage'
- how Dunmore presents Carla's attitude to her job at the beginning of *My Polish Teacher's Tie*, eg the sarcasm of 'Very keen on fairness we are here.'
- how the father's movements / actions are described to reflect his attitude in *Compass and Torch*, eg 'briskness', 'distraction', 'preoccupied once more now'.

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

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

Choose an event from *Anil* which you think is important. How does Noor present this event and its importance to the story?

and then Part (b)

Choose an event you think is important from **one** other story in *Sunlight on the Grass*. How does the writer present this event and how do you think it is important to the story?

[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 valid choice and its importance in the story, eg the ending
- Anil waking in the morning to his life and seeing the star which he found 'fascinating' – how Anil has dreams and their importance to him as opposed to the villagers who had very simple dreams which 'rarely amounted to anything' – relate to the ending perhaps
- Anil witnessing the hanging of Marimuthu's wife – and the effect that has on his and his family's life
- the sighting of the girl in *On Seeing the 100% Perfect Girl One Beautiful April Morning*
- *When the Wasps Drowned* – 'At the end of the tunnel, a pale hand reached towards us' as an important moment in the story

AO2

- the language used when the star is described to present Anil's feelings, eg 'gape', 'magical wonders of life', 'fascinating'
- how Anil's smallness, and therefore vulnerability, is described as he watches the hanging, 'stood on his toes', 'sobs that wracked his little body'
- the impact of the simple sentence at the end of the story, 'He heaved a sigh of relief'
- how the narrator describes the girl in *On Seeing the 100% Perfect Girl One Beautiful April Morning* – 'not that good looking', 'back of her hair bent out of shape from sleep'
- use of personification to describe the atmosphere after the hand is seen 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

0	3
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How does Golding present the relationship between Ralph and Piggy in *Lord of the Flies*?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- their meeting at the start of the novel – almost ‘thrown together’ by circumstances – arguably not natural companions because of their differences but relationship develops, eg strong bond after Simon’s death
- Piggy looks at ‘Ralph’s golden body’ and clearly admires him – but Ralph is capable of cruelty, eg laughing at Piggy’s school nickname which he persists in using
- they are bonded by a desire to survive and be saved from the island – and by Piggy’s intense loyalty to Ralph who acknowledges him as a ‘true, wise friend’ at the end of the novel
- although Ralph dominates the relationship, Piggy is the more far-sighted, rational and intelligent, eg the conch, the need for order

AO2

- presented as contrasting characters throughout, eg ‘the fair boy’ ‘the fat boy’ at the beginning
- ‘we was on the outside. We never done nothing, we never seen nothing’ – Piggy’s colloquial, ungrammatical language to suggest his background, as opposed to Ralph who ‘found he could talk fluently’
- the irony of their different physical appearances and backgrounds not necessarily reflecting their intelligence
- the progression / change in their relationship over the novel and Ralph’s realisation, directly expressed after Piggy’s death, ‘There was no Piggy to talk sense.’
- what the two of them and their relationship show about human nature.

Question 4

- | | |
|----------|----------|
| 0 | 4 |
|----------|----------|
- At the end of the novel, Ralph wept for 'the darkness of man's heart'.
How does Golding present 'the darkness of man's heart' in *Lord of the Flies*?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

A wide range of interpretations is likely to be offered, possibly including:

- ideas about human nature – civilisation / savagery
- Jack and Roger as part of the 'darkness' – their actions and their attitudes to others, especially the weak, like Piggy
- the various deaths in the novel as part of the 'darkness', especially, perhaps, Simon who represents goodness and spirituality
- the idea that there are circumstances in which any individual could become a primitive human being, driven by instinct – even Ralph and Piggy

AO2

- the gradual escalation of violence throughout the novel and the acts which represent it – 'The world, that understandable and lawful world, was slipping away.'
- the mystical and beautiful language used in the description of Simon's body in the sea – 'The line of his cheek silvered and the turn of his shoulder became sculptured marble.' – contrasted with 'the tearing of teeth and claws' which went before – to show the 'darkness'
- language used to describe the killing of the pig and the killing of Piggy – 'Roger, with a sense of delirious abandonment, leaned all his weight on the lever' – to show the 'darkness'
- presentation of the physical appearance of the boys and how it changes – 'Jack planned his new face.' – to hide the 'darkness' and a physical manifestation of it.

Question 5

0	5
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 How does Brooks present the relationship between Martyn and Alex in *Martyn Pig*?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- Alex seems very helpful and friendly at first
- Alex appears to be a good friend to Martyn, who feels he's the one who's "bad"
- Martyn appears to have feelings for Alex
- Alex is deceiving Martyn throughout
- One-sided relationship? Friendship or more?

AO2

- language used by Brooks to hint at Alex's personality – "Alex the Assassin, cold-eyed and calculating..."
- appreciation of the fact that it is a first person narrative and therefore we as readers respond to Martyn's feelings and not Alex's
- enough hints (narrative hooks) are dropped for us to be suspicious of Alex's motives
- awareness that the writer has chosen to reveal Alex's feelings and attitudes at the end through her letter
- dialogue between characters to imply the state of each relationship
- structure of text to show development of relationships

Question 6

- | | |
|----------|----------|
| 0 | 6 |
|----------|----------|
- Some readers think that
- Martyn Pig*
- is an enjoyable novel because of the surprising events in it.

What methods does Brooks use to surprise the reader?

[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 parts of the novel which might be considered surprising eg Martyn killing Billy; the visit of Aunty Jean; the discovery of Dean's tape; Dean's death; the ending of the novel

AO2

- use of first person narrator – the reader shares his thoughts, therefore when he is surprised, we are too eg 'I listened dumbstruck... I stood transfixed.'
- use of short sentence/paragraph when Brooks reveals to the reader that Martyn kills his father 'But I didn't mean to kill him.'
- use of foreshadowing eg 'That was the last time I ever saw her.'

Question 7

0	7
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 How does Hill present mother figures in *The Woman in Black*?

You could refer to some of these mother figures:

the woman in black/Jennet Humfrye Mrs Drablow Esme Kipps Isobel

[30marks]

SPaG [4 marks]

Indicative content

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

AO1

- details of women who are mothers eg Jennet / woman in black to Nathaniel; Mrs Drablow adoptive mother to Nathaniel; Esme to Arthur's stepchildren and Isobel to her three sons
- details of how they approach their role eg Mrs Drablow cold and seen as responsible for the boy's death by Jennet; Jennet loving and reluctant to let her son go; Jennet's warped maternal feelings after Nathaniel's death which cause her to target other people's children; Isobel placid and domesticated.
- reactions of other characters to these mother figures eg Arthur says that although Esme wishes Isobel were a little less staid, he does not; reactions of villagers to the woman in black.

AO2

- use of first person narrative to show Arthur's view of the woman in black so the reader shares his changing emotions about her
- use of Jennet's letters to present her love for Nathaniel and her grief at his death through her own voice and therefore make the reader sympathise with her
- characters referred to as 'woman in black' in Arthur's narrative – distances her, but as 'Jennet' when she is given her own voice through the letters – perhaps allows the reader to be ambivalent about her
- use of contrasts eg the placid, fair, plump Isobel seen as perfect Victorian / Edwardian mother whereas the woman in black is vengeful, wasted-looking and cruel.

Question 8

- | | |
|----------|----------|
| 0 | 8 |
|----------|----------|
- Choose
- two**
- events in
- The Woman in Black*
- which you consider to be frightening. Write about these events and how Hill makes them frightening.

[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 two appropriate events eg Arthur's night at Eel Marsh House; the first sighting of the woman in black; the end of the novel and the appearance of the woman in black in the park
- what happens in these sections of the novel
- what is frightening about these parts of the novel

AO2

- how Hill makes these sections of the novel frightening eg
- use of setting eg isolation of Eel Marsh House; liminality; Gothic appearance of Eel Marsh House; graveyard
- use of Arthur's first person narrative so that the reader shares his emotions eg his fear at Eel Marsh House despite his initial scepticism about the supernatural
- use of description eg description of woman in black when Arthur first sees her.

Question 9

0	9
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 How does Simpson present ideas about survival in *Touching the Void*?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- mountaineering at this level is, in itself, a test of survival as Joe and Simon pit their lives against Siula Grande – and the challenge of the geography and the climate it presents them with
- both men show tremendous survival skills – physical and emotional ones – but Joe's is probably the more remarkable example of survival
- Simon has to 'survive' what he did – i.e. possibly leaving his partner to die

AO2

- the text is non-fiction [form] thus the impact of the climbers' survival is greater, especially as the narrator is part of the experiences
- the effects of the dual narrative which involves the reader in the challenge – one probably out of their experience
- descriptions of the intense cold against which the climbers survive, eg 'The wind gusted across my face, blasting the snow into exposed skin, and forcing itself through the tiniest of openings in clothes.' 'flapping, rubbing, driving the intruder away.'
- descriptions of physical suffering against which the climbers survive, eg 'Pain in my knee jolted through me, demanding movement.' The moment Joe's knee 'exploded'
- images of emotional / psychological suffering against which they survive.

Question 10

- | | |
|----------|----------|
| 1 | 0 |
|----------|----------|
- Who do you think suffers more in *Touching the Void*, Joe or Simon? How does Simpson make you feel as you do by the ways he writes?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- either choice is obviously valid and candidates will probably discuss both (not necessarily equally), but may focus only on one
- different types of suffering – both physical and emotional – eg both suffer physically because of the extreme nature of the conditions but Joe suffered more physically – Simon suffered from feelings of guilt about Joe and whether cutting the rope was the ‘right’ thing to do
- candidates may respond to their suffering with a less than sympathetic view as the choice to climb the mountain was theirs and, arguably, neither is a wholly sympathetic character
- suffering in the face of the mountain and the challenges with which it presents them

AO2

- mainly narrative perspective of Joe so this may affect response but candidates may also consider that the lack of Simon’s voice as a reason that he suffered more as they do not know everything he is going through – he does have a voice in some places, however
- description of the hostile conditions on the mountain which cause the physical suffering of both men, eg the cold, the dangers
- methods used by Simpson to involve the reader in the decision to cut the rope – may result in more sympathy for Simon as we share his thoughts – both before and after
- presentation of Joe’s journey after the cutting of the rope as a triumph against all the odds.

Question 11

1	1
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 How does Thomas present aspects of human nature in *Under Milk Wood*?

[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 valid ideas about what we learn about human nature, such as about sexual desire eg 'Miss Myfanwy Price dreams of a lover with eyes like blowlamps...' and her suitor Mog Edwards declares himself 'a draper mad with love'. Also, romance and Puritanism are evident – a spectrum of human nature. Age and youth.
- being a member of a community and the different relationships therein, eg some loving [Mr and Mrs Cherry Owen], some not [Mr and Mrs Pugh].
- negative qualities in human nature, eg gossiping [eg Mrs Pugh], selfishness, self-importance
- positive qualities in human nature, eg optimism, people helping each other
- different attitudes to Polly Garter reveal different aspects of human nature, eg Mrs Pugh condemns her and Mrs Organ Morgan speaks generously of her sons.

AO2

- how ideas are presented: use of narrators / snapshots of individuals in different situations
- use of humour
- the fact that it is a radio play
- use of imagery to create a convincing sense of place: thus the audience believes in the village, eg description of the sweet shop
- the time frame of one day creates the idea of a snapshot of human nature
- nothing really changes during the play – much like human nature

Question 12

- | | |
|---|---|
| 1 | 2 |
|---|---|
- Which character or characters do you feel most sympathy for in *Under Milk Wood*?
How does Thomas present your chosen character/characters 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

- details of character(s) the reader/audience might feel sympathy with eg Mrs Waldo; Bessie Bighead; Captain Cat; Polly Garter; Mog Edwards; Myfanwy Price
- reasons why the audience might feel sympathy for these characters: unhappily married (Mrs Waldo); lonely, having lost her one chance of love (Bessie); sympathy for characters' developing love (Mog and Myfanwy)
- details of what happens to any of these characters

AO2

- use of First and Second Voices to introduce characters and act as choric figures
- use of emotive language eg Mog Edwards: 'I love you until death do us part and then we shall be together for ever and ever.'
- use of other characters' opinions to create sympathy eg Captain Cat describing Polly Garter
- use of dreams to arouse sympathy eg Captain Cat and the seafarers' dialogue at the start of the play.

Question 13

1	3
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 How does Miller present betrayal in *The Crucible*?**[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 possible betrayals in the play eg John's betrayal of Elizabeth through his affair with Abigail; Mary's attempted 'betrayal' of her friends when she tells John the girls are pretending; Giles Corey's betrayal of his wife to Hale; Abigail's betrayal of her whole community which becomes evident at the end of the play; the way that many people betray their good name by lying about their involvement in witchcraft to save their lives and John's refusal to do this; Elizabeth's willingness to betray her own principles by lying in court to save her husband
- consequences of betrayal eg John's complicated feelings about his betrayal

AO2

- use of tension in last scene when John almost betrays his 'name'
- the techniques used to show the feelings between Elizabeth and John following his betrayal in Act 2 eg stage directions; John's actions such as adding salt to the stew but not telling Elizabeth – all show fragility of relationship following act of betrayal
- use of tension in court scene when Elizabeth lies – build up of dramatic tension when John emphasises her truthfulness
- use of stage directions to explain background of relationships in Salem to explain why so many people are willing to betray others.

Question 14

- | | |
|---|---|
| 1 | 4 |
|---|---|
- What do you think is the significance of Reverend Parris in
- The Crucible*
- and how does Miller 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

- details of what Parris says and does in the play
- his initiation of events eg summoning Hale and his reaction to events eg panicked reaction to finding girls dancing in forest; attempt to conceal the fact that Abigail has stolen his money and run away
- Parris as a flawed public figure eg his weakness, the way he jealously guards his reputation and his position in the village
- his treatment of others eg Tituba, Abigail
- his role in starting the witch hunts and his motives for doing this – fear of his own reputation being damaged

AO2

- use of stage directions to introduce and describe Parris
- the reactions of others to him eg John not going to church, not having youngest child baptised, Giles' mocking reaction to Parris' assertion that he is a 'Harvard scholar': 'Aye and well versed in arithmetic.'
- dramatic effect of confrontation between Parris and Danforth in Act 3
- use of Parris to create tension at the end of the play when he is reluctant to reveal the truth about Abigail.

Question 15

1	5
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 How does Samuels present change in *Kindertransport*?

[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's change from living in Germany to living in England – language, customs etc
- Eva's change to Evelyn as she grows up and casts off her old identity
- Eva's changing attitude to her mother eg love at the start, refusal to re-join her in America later on
- Eva's changing attitude to Lil eg attitude towards smoking, refusal to accept her as mother at the start
- Eva's change in religious views

AO2

- use of split time frames to juxtapose feelings and attitudes from different time periods
- use of symbols eg Eva's precious items and jewellery which she carries in her shoe and which later become less precious to her
- train as symbol of change – the way trains make Eva sick as a child show how traumatic the change is for her
- use of setting eg loft as place where memories, which have been forgotten because of change, are stored and revived.

Question 16

1	6
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 Remind yourself of the opening of *Kindertransport* up to 'Eva gives in and sews'.

How does Samuels introduce ideas here which are important to the whole play?

[30 marks]**SPaG[4 marks]****Indicative content****Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:****AO1**

- idea of going away
- idea of the importance of independence
- the importance of stories and culture
- the importance of the relationship between mother and daughter

AO2

- sewing the button on the coat as a symbol of independence
- the stage directions which introduce the Ratcatcher through the use of music and create a sense of threat
- the Ratcatcher story which is an important symbol of children removed from their parents in the rest of the play
- language used to show the closeness between Eva and Helga: 'mutti'.

Question 17

- | | | |
|---|---|---|
| 1 | 7 | Arthur Birling describes himself as 'a hard-headed, practical man of business'.
How does Priestley present this and other views of Arthur Birling in <i>An Inspector Calls</i> ? |
|---|---|---|

[30 marks]

SPaG [4 marks]

Indicative content

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

AO1

- attitude to Sheila's engagement to Gerald as a way to forge business links – no mention of love – Birling himself married 'above' him – chance of knighthood
- Birling's selfishness 'a man has to mind his own business and look after himself' – he is also self-satisfied – his speech to Eric and Gerald near the beginning
- Birling's attitude to Eva Smith and what he did – motivated by money / business / status
- naively believes he has influence, was an 'alderman', 'Lord Mayor', 'on the bench' and knows police officers, and can control Inspector Goole
- learns nothing and, ultimately, takes no responsibility and dismisses Sheila's and Eric's attempts to do so at the end as them being 'hysterical' and 'over-tired'. But, at the end, we see him at his most vulnerable and weak

AO2

- how Priestley presents Birling almost as a caricature – use of dramatic irony to make him look ridiculous – the audience is unable to take him seriously because of his ludicrous statements about the Titanic and war
- presentation of Birling at the end of the play – 'panic-stricken' and seemingly lost for words – unlike in the rest of the play
- Birling as a symbol of the older generation / capitalism – unwilling to change or to take responsibility
- range of stage directions used in relation to Birling, eg 'laughs complacently', frequently 'impatiently' when responding to Inspector Goole.

Question 18

1	8
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 How does Priestley present ideas about inequality in *An Inspector Calls*?**[30 marks]****SPaG [4 marks]****Indicative content**

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

AO1

- social class as a measure of inequality, eg position of Birlings in society in relation to Eva Smith / Daisy Renton, Gerald's family, Edna the maid
- Birlings' treatment of Eva Smith / Daisy Renton – eg as a disposable commodity by Birling when he sacked her
- glimpses we are given about her life / how she is forced to live – at the mercy of those with money like the Birlings – eg she has to go to a charity for help
- the role of Inspector Goole in trying to restore some kind of equality – the Birlings / society 'paying' for their actions to Eva / Daisy
- socialist / capitalist ideas in relation to equality in the text – business v labour
- presentation of how men and women behave and attitudes to them in relation to inequality, eg Women's attitude to clothes as perceived by Birling

AO2

- Birling as a caricature of the callous heartlessness of a capitalistic business man
- Mrs Birling's reference to 'girls of that class' and 'she was claiming fine feelings and scruples that were simply absurd in **a girl in her position**' to accentuate the inequality she retreats behind words such as 'respectable', 'duty', 'deserving'
- the initial stage directions which suggest the wealth of the Birlings in contrast to Eva / Daisy who has to rely on the likes of Gerald and Eric to survive and is harassed by the likes of Alderman Meggarty
- Inspector Goole is essentially a symbol of classlessness and is a device to promote equality in the play.

Question 19

1	9
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 Choose a scene or short section of *DNA* which you think is significant to the whole play.

What do you think is the significance of this section and how does Kelly present his ideas?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

selection of appropriate section of the play such as:

- section in Act One where Jan and Mark reveal to the audience what has happened
- Leah's bonobo speech at the end of Act One
- scene where Phil reveals the plan to frame the postman
- Adam's reappearance and the subsequent plan to kill him

AO2

- the effect of Phil's silence and then his fully formed plan
- the use of Jan and Mark as chorus figures to reveal what has happened to the audience
- symbolism in Leah's bonobo speech eg bonobos' violence is in their DNA, much like humans; bullying as atavistic quality of societies
- the effect of Phil eating all the time
- John Tate's violent language yet his inability to cope with the word 'dead'.

Question 20

2	0
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 DNA has been described as a 'dark' and 'frightening' play.

How do you respond to this view of the play and how does Kelly 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

- selection of some ideas or incidents in the play which could be considered dark or frightening e.g, framing innocent man for murder; killing Adam; the effect of their actions on the teenagers – Brian's descent into madness, Cathy's increasing violence; the society in which the teenagers live which enables them to act in such a way
- response to frightening and dark, perhaps as separate qualities
- reasons why the play may not be considered as frightening or dark eg use of humour

AO2

- use of Phil's silences to create sense of threat
- use of Jan and Mark as chorus figures to reveal what they did to Adam in a chillingly matter of fact way
- Brian's actions – eg giggling – and incongruous language -'Shall we eat the earth'- to show his mental state
- use of dark humour eg Leah's rambling speeches which Phil does not react to at all.

Unit 1H Mark Scheme: Section B

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>(AO1, AO2) (AO1) (AO2)</p> <p>(AO4) (AO4)</p>	<p>Candidates demonstrate:</p> <p>6.1 Insightful exploratory response to ideas/themes</p> <p>6.2 Close analysis of detail to support interpretation</p> <p>6.3 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers</p> <p>6.4 Insightful exploratory response to context(s)</p> <p>6.5 Insightful exploration of a range of telling detail to support response to context(s)</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>(AO1, AO2) (AO1) (AO2)</p> <p>(AO4) (AO4)</p>	<p>Candidates demonstrate:</p> <p>5.1 Exploratory response to ideas/themes</p> <p>5.2 Analytical use of details to support interpretation</p> <p>5.3 Analysis of writer's uses of language and/or structure and/or form and effects on readers</p> <p>5.4 Exploratory response to context(s)</p> <p>5.5 Exploration of a range of telling detail to support response to context(s)</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>AO1, AO2) (AO1) (AO2)</p> <p>(AO4) (AO4)</p>	<p>Candidates demonstrate:</p> <p>4.1 Thoughtful consideration response to ideas/themes</p> <p>4.2 Details linked to interpretation</p> <p>4.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers</p> <p>4.4 Considered/qualified response to context(s)</p> <p>4.5 Thoughtful selection and consideration of details to support response to context(s)</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>AO1, AO2) (AO1) (AO2)</p> <p>(AO4) (AO4)</p>	<p>Candidates demonstrate:</p> <p>3.1 Sustained response to themes/ideas/feelings/attitudes</p> <p>3.2 Effective use of details to support interpretation</p> <p>3.3 Explanation of effects of writer's uses of language and/or form and/or structure</p> <p>3.4 Sustained response to context(s)</p> <p>3.5 Selection of effective details to support response to context(s)</p>
<p>Mark Band 2</p> <p>6-10 marks</p>	<p>(AO1, AO2) (AO1) (AO2)</p> <p>(AO4) (AO4)</p>	<p>Candidates demonstrate:</p> <p>2.1 Explained response to ideas/themes/feelings/attitudes</p> <p>2.2 Details used to support a range of comments</p> <p>2.3 Identification of effect(s) of writer's choices of language and/or form and/or structure</p> <p>2.4 Explained response to context(s)</p> <p>2.5 Selection of a range of details to support response to context(s)</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>(AO1, AO2) (AO1) (AO2)</p> <p>(AO4) (AO4)</p>	<p>Candidates demonstrate:</p> <p>1.1 Supported response to ideas/themes/feelings/attitudes</p> <p>1.2 Comment(s) on detail(s)</p> <p>1.3 Awareness of writer making choice(s) of language and/or structure and/or form</p> <p>1.4 Supported response to context(s)</p> <p>1.5 Details used to support response to context(s)</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

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

In this passage, how does Steinbeck present the death of Curley's wife? Refer closely to the passage in your answer.

and then Part (b)

In the rest of the novel, how does Steinbeck present the brutality of life on a ranch 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

- Lennie's behaviour / feelings at different points in the passage, eg pleasure / fear / anger
- a violent incident – Lennie capable of violence – but Lennie's reaction after – 'bewildered'
- Lennie's constant awareness of George and what he may say
- Curley's wife, despite her struggles, is totally vulnerable
- a sad moment for both characters in the novel

AO2

- her death is foreshadowed by events earlier in the novel, eg Lennie kills the mouse and the puppy
- the force of 'Lennie's big fingers **fell** to stroking her hair.'
- language used to describe Curley's wife's struggle, eg 'feet battered', 'contorted', 'writhed', 'eyes were wild with terror' – then 'her body flopped like a fish' – linking to the violent incident with Curley's hand
- 'pawed up the hay' – animal imagery and reminds us of what Lennie did with the puppy

AO4

- the shooting of Candy's dog represents the brutal idea of the disposal of those who are no longer of use
- the treatment of Crooks by most others is brutal – attitudes to black people
- the brutality of the fight between Lennie and Curley – Curley's need to reinforce his place in the hierarchy of the ranch
- George shoots Lennie – related to the idea of lynch mob 'justice'
- Curley and Curley's wife – their marriage could be seen as emotionally brutal – reflecting attitudes to women.

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

In this passage, how does Adichie present Kambili's family life? Refer closely to details in the passage in your answer.

and then Part (b)

In the rest of the novel, how does Adichie show other aspects of the Achike family life? How does their family life reflect 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 Papa's material wealth indicated by his Christmas residence in Abba, excessive size for a small family.
- details of Papa's status in the community - highly respected as a wealthy factory owner, holds the omelora title; the obligations and responsibilities Papa carries
- the ways the children experience this house – they find it impersonal but welcome the extra freedom they have in Abba as Papa is too busy to impose oppressive schedules; their fear of their father; their restrictive and punitive upbringing

AO2

- use of first person narrative and Kambili's point of view.
- lists to convey setting
- contrast between the vibrancy of the life outside and the soullessness of the life inside the walls of the compound eg the sensory detail on the smells outside/inside; sounds – the noise outside, the silence inside
- impact of words such as 'hotel', 'impersonal', 'unused', 'uninhabited'
- speech – the people outside use Igbo, the people inside use formal Standard English. The ways in which the characters communicate – the children speak together to parents, speak to each other with their eyes.

AO4

- Papa and his two 'masks' – public and private – respected by the community as a hero but can be violent to his family. Relate to religious beliefs / role of wealth and status in society
- Mama – mostly passive / maternal – 'accepts' a great deal from Papa – but eventually poisons him – relate to role of women in society
- Auntie Ifeoma – has a job at the University of Nigeria and provides a much happier environment for the children, albeit not as wealthy. Role of wealth in society / Auntie Ifeoma as representative of a more independent woman
- development of Kambili and Jaja representing young people and perhaps a change in society – not as accepting of the harsh regime of a dominant, strict Catholic father. Change in family life in the society.

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

In this passage, how does Jones show the importance of *Great Expectations* to Matilda? Refer closely to details in the passage in your answer.

and then Part (b)

In the rest of the novel, how does Jones show what Matilda's life is like and what does this show the reader about the society of Bougainville?

[30 marks]
SPaG [4 marks]

Indicative content

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

AO1

- *Great Expectations* as a vehicle for escaping from Bougainville
- *Great Expectations* as a symbol of hope for Matilda – Pip escapes – this is what she wants to do
- collecting the fragments for Matilda becomes symbolic of holding on to the life that is slipping away from her. She says '*Great Expectations* was a world which was whole and made sense.' When that is taken away the children try to reconstruct it
- Matilda's competitiveness in collecting fragments shows how important *Great Expectations* is to her
- details of the danger Matilda faces on the island eg from redskins
- details of violence eg throwing rebels from helicopter
- details of privations suffered by the islanders eg no resources in Matilda's school, shortage of food

AO2

- metaphor of escape 'we were working our way there on assisted passage.'
- fragments of the novel as symbols of Matilda's fragmented life
- irony of trying to hold on to fragment by writing it in the sand – shows how futile attempts to hold on to their way of life is
- Matilda as first person narrator so reader shares her excitement about collecting the fragments.

AO4

- the effect of the blockade on the islanders eg lack of food
- lack of men and boys on the island
- constant threat of violence because of the conflict
- what Matilda suffers – houses burnt down, mother killed because of political situation.

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

In this passage, how does Lee present Atticus, and Scout's attitude to him? Refer closely to details in the passage in your answer.

and then Part (b)

Atticus says, "it's a sin to kill a mockingbird." Tom Robinson and other characters in the novel may be considered 'mockingbirds'.

How does Lee show the treatment of **one** of the 'mockingbirds' in Maycomb and what does this tell the reader 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

- Atticus is presented as an elderly father who can't 'do' much in Scout's eyes – 'did not do the things our schoolmates' fathers did' – but was affecting their life in school because of the Tom Robinson case
- as a child, Scout comes across as having been disappointed with him as his activities do not match up to those of her schoolmates' fathers
- gap between what the children think 'could arouse the admiration of anyone', eg work in a garage' and what he actually does
- Atticus' wisdom – the mockingbird reference

AO2

- humour throughout the passage: 'would not remain as inconspicuous as we wished him to' 'Besides that, he wore glasses.' 'committed myself to a policy of cowardice'
- irony throughout the passage: 'Our father didn't do anything' is Scout's perception – but Atticus does a great deal, of course, to promote justice in Maycomb
- the placing of this passage with a reference 'Atticus wouldn't teach us to shoot' in the same chapter as the incident with Tim Johnson and the reference to 'One-Shot Finch'

AO4

- may explain reference
- Boo – figure of fear and mystery in Maycomb – he is judged too readily and blamed for 'crimes' he did not commit – is really a gentle and kind man – but is different
- Tom Robinson – a mockingbird throughout – reflects attitudes to the black community
- Mayella Ewell – means no harm but is a victim of her brutal father – attitudes to 'white trash' in Maycomb

Question 25

2	5
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 Answer **Part (a)** and **Part (b)**.
Part (a)

In this passage, how does Pilkington present this part of the girls' journey to Moore River Native Settlement with Matron Campbell? Refer closely to details from the passage in your answer.

and then Part (b)

How does Pilkington present the girls' other experiences on this journey and what do these experiences tell the reader about attitudes to 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

- the girls do not know what awaits them at the end of the journey – 'sent further north to work as domestics on dairy farms.'
- Matron Campbell is kind to the girls, 'sandwiches and lemonade'
- the pleasantness of the scenery 'lush green pastures'
- what their future would be for a long time – 'educated in European ways'
- may refer to the extract from the report

AO2

- emotive language – 'exploitation and deception'
- innocence of 'hopped in the front'
- description of the landscape as beautiful – belies what is to come
- impact of 'their final destination'
- irony of the last paragraph – and of the fact that the girls escape very quickly rather than Moore River Settlement being 'their home for several years'
- impact of last two simple sentences

AO4

- accepted that children of mixed marriage would be taken to settlements
- regarded in the same way as the black Aboriginal children
- conditions at Moore River Settlement which reveal attitudes
- when the girls 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..