

GCSE

ENGLISH LITERATURE

Unit 1 Exploring modern texts

Mark scheme

97101H
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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

Further copies of this Mark Scheme are available from aqa.org.uk

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

1H Mark Scheme Template: Section A

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

1H Mark Scheme Template: Section B

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

Section A**Question 1**

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

How does Baines use the symbolism of the compass and the torch to present ideas about the relationship between the boy and his father in *Compass and Torch*?

and then Part (b)

How is symbolism used to present ideas in **one** other story from *Sunlight on the Grass*?

[30 marks]**Indicative content**

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

AO1

- the nature of the relationship between the boy and his father
- the different levels of commitment to that relationship
- the events of the camping trip / purpose of the camping trip in terms of their relationship – literal connection of the compass and torch to it
- the Polish culture and Carla's relationship with Stefan as presented in *My Polish Teacher's Tie*
- Mrs Rutter's past behaviour in *The Darkness Out There*.

AO2

- what the compass could symbolise: direction – or lack of it – in the relationship signified by the fact that they have both left their compass behind – implication of 'It's no accident that they have both left their compasses behind.' – the boy comforts himself that they are 'adventurers' and don't need compasses
- what the torch could symbolise – a torch lights the way – 'for lighting up the expedition of father and son' – literally and metaphorically – different reactions to the torches of the boy and his father indicates their attitude to the relationship – significant that their torches are different colours
- what the 'darkness' symbolises in *The Darkness Out There* – and what Packer's End represents
- symbolism of the tie in *My Polish Teacher's Tie* – 'It was a flag from another country..'

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

How does Wigfall present family life in *When the Wasps Drowned*?

and then Part (b)

How is family life presented in **one** other story from *Sunlight on the Grass*?

[30 marks]**Indicative content**

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

AO1

- the family set up in the story: mother works / Eveline is a mother figure / Therese and Tyler looked after by her and look up to her
- attitude of the mother – ‘She left us to our own devices’ ‘.....her legs up on the kitchen chairs...as we prepared the fish fingers...’
- Eveline is growing up and feeling rather confined within the family
- children are a tightly-knit unit who stick together
- family life in different cultures in *Something Old, Something New*
- the father as head of the household / a bully in *Anil*.

AO2

- how the closed / oppressive nature of the family is created – eg images of heat
- how Eveline growing up is presented, eg ‘pouting Smartie red lips’
- matter of fact tone when the body is discovered suggests that Eveline does not want any intrusion into their unit
- how Anil’s attitudes to his parents are presented in *Anil* – refers to a ‘walloping’ from his father / vivid description of what his mother looks like
- presentation of the boy’s relationship with his father in *Compass and Torch* – symbolism of the compass and the torch.

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 How does Golding use clothing and masks to present his ideas in *Lord of the Flies*?

[30 marks]

Indicative content

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

AO1

- uniform connected with civilization; masks connected with savagery
- references to types of clothing (the school and choir uniforms) and the 'tribe's' use of facepaint
- different types of clothing/decoration and their uses: to create a group; for comfort and protection; to represent civilization (the clothes) or savagery (the masks); to create a hierarchy (Jack's cap badge, facepaint and garlands).

AO2

- language points associated with the clothes and masks eg the de-personalising effect of the mask; contrast of grey uniform and red/black paint; imagery of choir uniform; cap badges
- structural patterns: how the boys' removal of their clothes mirrors their loss of civilized behaviour; how Ralph and his group try to reverse this; comparison of clothing at beginning and end of novel, including officer's perspective.

Question 4

- 0 4** Choose **two** events in *Lord of the Flies* which you consider to be important. Write about the importance of these events and how Golding presents them.

[30 marks]

Indicative content

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

AO1

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

AO2

- importance of the events in the structure/patterning of the novel, eg parallel between the death of the pig and the death of Piggy
- how Golding presents the mob mentality which leads to Simon's murder and/or the presentation of his death
- escalation of violence – how the event / events fits / fit into this
- the significance of the ending as an event
- language/techniques used to present the events.

Question 5

- 0 5** How does Brooks present the relationship between Billy and Martyn in the novel?

[30 marks]

Indicative content

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

AO1

- the way Billy abuses and isolates Martyn
- the way Martyn dislikes yet also protects and cares for his father
- Martyn preferring to stay with his father rather than the alternative such as Aunt Jean, social workers
- Billy being a burden to Martyn both alive and dead.

AO2

- language used to describe: Billy as consistently physically unpleasant; Billy's drunken behaviour; Martyn's analysis of how he manages the stages of Billy's drinking
- contrast between how Martyn lives before and after his father's death: e.g improvements in the comfort and cleanliness of the house
- use of first person narrator so that Billy is seen through Martyn's eyes only – effects of this – unreliable narrator.

Question 6

0 6 The novel *Martyn Pig* has been referred to as both 'dark' and 'funny'.

How do you respond to this view of the novel and how does Brooks make you respond as you do by the ways he writes?

[30 marks]

Indicative content

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

AO1

- Billy's death is 'dark', especially given how it happened
- the deceit of Alex in her 'friendship' with Martyn is also 'dark'
- funny: Martyn trying to disguise the fact that Billy is dead when Aunty Jean visits / tape recorder running down / nearly caught because of the smell
- disposing of the body – van not starting / getting lost.

AO2

- explanation of how humour is created, eg use of understatement – 'he's a bit off colour', farcical elements such as Alex hiding in the shower when Aunty Jean is in the bathroom
- use of black / dark humour – effects – creates sense of distance from events / sense of uneasy horror
- reader feels more comfortable about laughing because of relationship between Martyn and Billy – also from Martyn's perspective / reader encouraged not to like Billy from the start
- disposal of body is seen as merely a logistical problem rather than an emotional one.

Question 7

- 0 7** How does Hill present the change in Arthur over the course of *The Woman in Black*?

[30 marks]

Indicative content

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

AO1

- chapter one highlights Arthur's own reflections on his life
- his initial confidence in his dealings with the house despite the reactions of other characters
- his change in viewpoint to believing the ghost over the course of the novel
- his change in description of Eel Marsh House
- Arthur at the end of the novel.

AO2

- use of first person narrative to show difference in opinions and confidence between the narrator of chapter one and the younger Arthur in chapter two onwards
- the change in his description of Eel Marsh House from 'rare and beautiful' to 'iron-grey and grim'.
- direct references to how a change in his opinions is about to occur in chapter nine In the Nursery
- sentence structure / description of emotion first to delay shock 'in order to remind myself that I was in a calm state of mind.'

Question 8

0 8 Do you think that Chapter 1 *Christmas Eve* is an effective opening (or not) to *The Woman in Black*? How does Hill make you respond as you do by the ways she writes?

[30 marks]

Indicative content

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

AO1

- what happens in the first chapter: the telling of ghost stories; the actions and responses of Arthur; the liveliness of the children; the comfortable lifestyle; the family members
- any valid response to effectiveness: either effective or not effective or both
- any valid references to the rest of the novel in relation to the opening chapter.

AO2

- use of contrast – cosy setting and the isolation and horror which is to come later; idea of Christmas ghost stories and comfortable fear contrasted with the woman in black
- use of first person narrator – also his reluctance to join in the telling of tales hints that something terrible has happened to him
- the rest of the novel told in flashback – any valid response to this – reference and comment on the end of the novel
- language used to create the atmosphere at the start of the novel – ‘happy, festive meals’, ‘the air....pungent with the bonfires and leaf mould of autumn, or crackling cold with frost and snow’.

Question 9

- 0 9** In what ways does Simpson make the reader feel sympathy for Simon even though he is responsible for cutting the rope?

[30 marks]

Indicative content

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

AO1

- Simon taking control of Joe's survival in the last chapters
- the close team work and trust shown in their relationship in the first half of the text
- the personal thought process we witness directly after the event, showing he had no choice, and also his conflicting feelings of guilt over his decision
- the way Joe does not blame him for cutting the rope
- Simon taking control of Joe's survival in the last chapters.

AO2

- strong and aggressive language to emphasise the intensity of the situation
- the language used to describe the dangers of the mountain they are facing throughout
- detailed description of his actions to survive after the accident to show he is also in danger
- use of first person narrative/ dual narrative so we see events from Simon's point of view as well.

Question 10

1 0 How does Simpson present the mountains as powerful in *Touching the Void*?

[30 marks]

Indicative content

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

AO1

- the detail given to the description of the mountains before they climb
- the close relationship Joe and Simon have with the mountains
- the dangerous situation in which Joe and Simon find themselves
- detail of the accident and how the mountain holds the power- there is no other option
- some may comment on how the men survive the power of the mountain, giving them a sense of strength and power.

AO2

- the vivid imagery and personification used to describe the mountains and their strength
- the technical mountaineering language used to suggest the skill needed in facing the mountains
- the aggressive language used by the men when facing difficulties in the mountains
- the respect and awe evident in the way Simpson describes the mountains.

Question 11

- | | |
|---|---|
| 1 | 1 |
|---|---|
- Under Milk Wood* is subtitled *A Play For Voices*. How does Thomas make some of the voices come alive?

[30 marks]**Indicative content**

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

AO1

- consideration of some of the many characters who are distinctive as individuals with individual voices
- Captain Cat's memories of his true love, Mrs Probert, that bring him to tears
- Mrs Ogmores-Pritchard and her obsession with cleanliness; the irony of her refusing guests as they might contaminate her "nice clean rooms" by breathing
- Mr Pugh's unspoken desire to poison his wife
- Polly Garter's promiscuity and the way she is regarded by other characters; possibilities suggested by her lament for Wee Willy
- consideration of whether the less developed characters do come to life and why/why not.

AO2

- use of verse, rhythmic language, playing on words, singing, music, humour, irony
- use of First Voice as a narrator, repetition of "Listen" and "Only you can hear...Only you can see"
- use of darkness to heighten senses
- structure of play – night to day to dusk to night.

Question 12

- 1 2** How does Thomas present Rosie Probert in *Under Milk Wood*? What do you think is her importance in the play?

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations.

Answers might, however, include some of the following:

AO1

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

AO2

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

Question 13

- 1 3** How does Miller show the changes in the character of John Proctor during the course of *The Crucible*?

[30 marks]

Indicative content

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

AO1

- someone who reflects the values of his community
- tragic hero – a man who battles with his conscience
- confession – the reasons behind it
- how our view of him has changed by the end of the play.

AO2

- how language shows us the contrasts and changes in Proctor's character
- use of stage directions
- dramatic effect of Proctor's role in the trial.

Question 14

1 4 “Let us rather blame ourselves,” says Rebecca Nurse.

How do you respond to Rebecca Nurse’s statement? How does Miller make you respond as you do by the ways he writes?

[30 marks]

Indicative content

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

AO1

- comment on / evaluation of the role of various individuals in creating the situation such as Abigail, John, Danforth, Parris, Putnam
- comment on / evaluation of the nature of the Salem society: superstitious, hypocritical, fearful, greedy, self-righteous, credulous, bullying weaker individuals
- possible extension to consider aspects of human nature which can allow this type of witch-hunt to occur in any society (maybe but not necessarily with reference to McCarthy).

AO2

- structure of the play showing different points of view, motivations, accusations and conflicts between a collection of characters; how the play is made up of a mix of intimate duologues and public scenes involving many characters
- the detailed additions of background information on key characters such as Putnam, Parris or Hale
- the presentation of Abigail’s manipulation of other characters eg her bullying of Betty in Act 1 or her control of the girls in the yellow bird scene; the way she torments Mary by repeating everything she says; the incident with the poppet
- the presentation of the scenes of mass hysteria and accusations on Act 1 and Act 3.

Question 15

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 How does Samuels present fear in *Kindertransport*?**[30 marks]****Indicative content**

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

AO1

- Eva's fear of the unknown when she is sent to England
- Evelyn's fear of her past being discovered
- Helga's fears for her daughter.

AO2

- fear is presented through the figure of the Ratcatcher
- Evelyn's sickness when she travels on a train – how this is shown
- the use of the children's story
- non-naturalistic dramatic techniques such as Evelyn talking to her younger self about her fears.

Question 16

- 1 6** What do you think is the importance of Faith in *Kindertransport* and how does Samuels present her?

[30 marks]

Indicative content

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

AO1

- Faith as daughter of Evelyn, not knowing about her German Jewish heritage
- Faith's attempts to move out of the family home
- Faith's relationship with Evelyn and with Lil.

AO2

- significance of her name
- Samuels' use of objects in the attic to represent the tension between Faith and Evelyn about Faith moving out and the relationship both of them have with the past
- Faith used to present important ideas about relationships between mothers and daughters – use of split scene technique to highlight similarities.

Question 17

1	7
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 How does Priestley present ideas about gender in *An Inspector Calls*?**[30 marks]****Indicative content**

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

AO1

- Birling has traditional views about the roles of men and women in society
- Mrs Birling – although her husband's 'social superior' and is prepared to correct him – believes that wives must accept coming second to their husband's work
- Gerald and Eric both exploited Eva Smith; Eric does not live up to his father's expectations
- Sheila gradually breaks the socially accepted way for women to behave and asserts herself
- Eva's gender makes her more vulnerable and a victim.

AO2

- how Sheila's attitude to her engagement ring is presented indicates her being impressed with material things – stereotyping – 'I really feel engaged'; she looks at it 'admiringly' but she breaks the stereotype later in the play and cares about different issues
- how Sheila references her parents – 'mummy' 'daddy'
- contrast: Birling's more practical / business attitude to the engagement – male stereotype
- Priestley presents 'male' behaviour after dinner – port / cigars / 'telling stories' in a separate room from the females who are 'talking about clothes'
- reference to Eva Smith as a 'girl' by Mr and Mrs Birling ['girls of that sort'] / the Inspector refers to her as a young woman' – gives her more status.

Question 18

- 1 8** What do you think is the importance of Eva Smith in *An Inspector Calls* and how does Priestley present her?

[30 marks]

Indicative content

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

AO1

- we learn about her life and her different associations with the Birlings and Gerald
- characters' attitudes to her and what they say about her, eg Mrs Birling 'girls of that class', Gerald 'she was young, pretty and warm-hearted', Mr Birling 'She'd had a lot to say – far too much – she had to go.'
- she is working class - especially important in that historical period
- different reactions of the characters when questioned by the Inspector about their behaviour to her, eg differences between the young and old generation
- details of her death and what happens at the end in relation to Eva Smith.

AO2

- she doesn't have a voice, other than the Inspector, who is presented as her champion – essentially not a character as such
- her name has Biblical links and also represents the masses eg Smith
- use of the photograph of her as a dramatic device
- what she represents in terms of Priestley's ideas and his message about the class system / his political views, 'millions of Eva Smiths and John Smiths...' 'members of one body'
- emotive language used to describe her death
- attitudes of characters to her revealed in what they say about her, eg 'She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.' – Mrs Birling.

Question 19

- 1 9** How are the young people in *DNA* affected by the crimes they commit?
How does Kelly show the ways they are affected?

[30 marks]

Indicative content

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

AO1

- some possible effects of the crimes they commit on the characters in the play, eg initially bring the group together
- Cathy becomes more ruthless and able to commit more violent acts
- Phil's silences and his lack of response at the end of the play
- John Tate's inability to lead the group anymore and his religious conversion
- Leah's inability to stop talking
- Brian's breakdown
- Jan and Mark turning to petty crime.

AO2

- language used by the characters eg Leah's use of taboo language to provoke a reaction
- use of silences
- use of pauses
- actions reported rather than actually seen on stage.

Question 20

- 2 0** What do you think is the importance of Jan and Mark in *DNA* and how does Kelly present them?

[30 marks]

Indicative content

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

AO1

- Jan and Mark always appear together and often on their own
- give the audience information about what is happening
- used to show attitudes – both their own and those of other characters.

AO2

- Jan and Mark as Greek chorus thus underlining tragic aspects of the play
- use of monosyllabic language perhaps shows a reluctance to accept what has happened
- use of questions to gather information and to represent the questions the audience might be asking.

Section B

Question 21

2 1 Part (a)

In this passage, how does Steinbeck introduce the relationship between George and Lennie? Refer closely to details from the passage in your response.

and then Part (b)

In the rest of the novel, how does Steinbeck present ideas about relationships on a ranch at the time the novel is set?

[30 marks]**Indicative content**

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

AO1

- physical appearance – establishing what they look like – similarities / differences
- George's attitude to Lennie – protective / father-like 'You gonna be sick like you was last night'
- Lennie's behaviour is childlike – 'wiggled his fingers so the water arose in little splashes'
- one a leader / one a 'follower'.

AO2

- repetition of 'both' – they dress the same - and yet one leads and the other is a 'follower'
- language used to describe each of them – use of contrast 'defined' 'shapeless' – ironically, the smaller man is the leader
- animal imagery to describe Lennie – suggests a master / animal relationship – also suggests Lennie's instinctive behaviour whereas George is more cautious
- George speaks 'sharply' to Lennie – like a father.

AO4

- Lennie / George are an exception in the world of the ranchmen who don't make friends or establish relationships due to their itinerant lifestyle
- Curley's marriage – not based on love but sex – reveals attitude to women / marriage – 'glove fulla vaseline' – referred to as 'Curley's wife'
- no one has a relationship with Crooks as he is black
- Candy loves his old dog but it's a brutal life and it is shot – symbolic of Lennie being shot by George and revealing that relationships don't last
- a brief relationship is formed between Lennie, George, Candy and Crooks – but it soon dissolves - like the American Dream.

Question 22

2	2
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Part (a)

What methods does the writer use to show domestic violence in this passage? Refer closely to the passage in your answer.

and then Part (b)

How is violence presented in the novel as a whole? What does this show you about the society in which the novel is set?

[30 marks]**Indicative content**

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

AO1

- ideas about violence in this passage such as the children being used to it, therefore it is a common occurrence
- other examples of domestic violence in the novel
- other types of violence in the novel such as the murder of the newspaper editor and violence at the university.

AO2

- language – eg imagery – mother carried ‘like the jute sacks of rice...’ what this shows about father’s attitude to mother
- lack of emotive language to show Kambili’s shock
- use of first person narrative
- methods in the rest of the novel such as first person narrative where the narrator is a child – partial understanding of situations which the reader can understand completely; irony, eg mother’s T-shirt with ‘God is Love’ on front which she wears after she has miscarried.

AO4

- backdrop of military coup
- violence connected to religious beliefs
- corruption at university
- evidence of tacit acceptance of domestic violence and what this shows about society.

Question 23

2	3
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Part (a)

In the passage, how does Jones present Matilda's education?
Refer closely to the passage in your answer.

and then Part (b)

In the novel, how does Jones present ideas about education? What does this show you about the society in which the novel is set?

[30 marks]**Indicative content**

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

AO1

- Matilda's initial enthusiasm for gaining knowledge/sense of innocence and acceptance
- sense of engagement with the teachers
- the effects of Mr Watts' reaction on the students/sense of discomfort
- superior attitudes of the educators as they share their knowledge.

AO2

- the effects of repetition in the passage
- use of natural imagery/images of healing/restoration
- informal language used by the educators and its effects
- language which suggests reverence towards tradition
- undertones of death/sacrifice/survival.

AO4

- Mr Watts' attempts to educate the Redskins through stories
- the villagers' sharing of practical skills/ role of the oral tradition
- the importance of books/pencils and other objects which connote knowledge
- the tensions surrounding religious education
- attitudes towards the school house building/ neglected appearance of the building.

Question 24

2 4 Part (a)

In this passage, how does Lee present attitudes to the Radley family? Refer closely to details from the passage in your response.

and then Part (b)

In the rest of the novel, what does Lee show about Maycomb society from people's attitudes to the Radley family?

[30 marks]**Indicative content**

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

AO1

- what the Radley house looks like – Dill's attitude to it 'fascinated' 'staring and wondering'
- myths about Boo Radley – 'peeped in windows.'
- gossip about the family 'Radley pecans would kill you.'
- attitudes of Maycomb's residents to the Radleys – they didn't behave as others did, eg 'They did not go to church' 'unwilling to discard their initial suspicions'.

AO2

- 'it drew him as the moon draws water' effect of the simile to explain Dill's attitude
- language used to describe the house, eg 'The remains of a picket drunkenly guarded the front door.'
- the effects of Boo described as a 'malevolent phantom' – contrast with later in the novel
- 'Radley pecans would kill you' – presented as a fact
- the effect of the word 'alien'.

AO4

- family reputation is important in Maycomb – once the Radleys have a bad reputation, they can't lose it and so Boo, for example, becomes a scapegoat for bad things happening
- Boo is a victim of the town's prejudice but he is misunderstood and is, in fact, kind – 'He always spoke nicely to me' 'the voice of a child afraid of the dark'
- Maycomb is a religious community and the Radleys don't attend church but worship at home – however, Miss Maudie says of Mr Radley 'the Bible in the hand of one man is worse than a whisky bottle' in the hand of another
- Mr Radley's punishment of Boo brings out different reactions in Maycomb revealing different attitudes
- many Maycomb folk judge by appearances and they do this with the Radleys too.

Question 25

2 5 Part (a)

In this passage, how does Pilkington present this part of the girls' journey from Moore River Settlement to Jigalong? Refer closely to details from the passage in your response.

and then Part (b)

How does Pilkington present other events on the journey and what do these tell the reader about the society in which the novel is set?

[30 marks]**Indicative content**

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

AO1

- details of the natural landscape / weather through which they pass
- the fear felt by the girls 'not daring to breathe'
- the need to hide from things unknown and the authorities
- superstitious fears – 'a marbu'
- may mention the purpose of their journey in relation to the passage.

AO2

- the build-up of someone coming – 'heavy foot falls' 'footsteps' repeated
- the weather adds to the tension / fear – 'flash of lightning' 'rumble of thunder'
- how the girls' fear is presented – 'frozen with fear' 'couldn't move' 'young hearts were thumping'
- reference to a 'marbu' – reminder of their belief and culture
- 'punished by the authorities' – sense of foreboding.

AO4

- the girls have excellent survival skills and 'evaded capture by practising survival skills inherited from their nomadic ancestors' – their resourcefulness reflects their culture
- fear of capture / treatment of children of mixed marriages – 'lock us in the little gaol'
- their desperation not to be caught / need to cover ground reflects their desperation to evade capture and be at the mercy of the authorities at the time
- the significant efforts made by the authorities to track the girls down – search plane, newspaper article, everyone knew to look out for them – suggests the attitudes to such children.