



**General Certificate of Secondary
Education**

English Literature 47101F

Unit 1 Exploring modern texts

F Tier

January 2012

Mark Scheme

Mark schemes are prepared by the Principal Examiner and then considered and amended, together with the questions, by a panel which includes subject teachers. The mark schemes here include those amendments, and these are the mark schemes used by examiners to assess students' responses for this examination. Before students' responses are assessed the standardisation process ensures that every examiner understands and applies it in the same way. Unusual answers, which do not seem to fall within the mark scheme, are referred to the Principal Examiner for judgement.

Assumptions about future mark schemes on the basis of one year's document should be avoided. The assessment objectives and skills criteria will remain constant, but details may change, depending on the content of a paper.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

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INTRODUCTION

How to use the mark schemes

Each section of the mark scheme begins with a template, which is the basis for assessment for every question in the section. It is divided into six mark bands, each with a number of bullets. The bullets relate directly to the assessment objectives being tested in the section.

A mark is reached by deciding how many bullets in a particular band are met, on the basis of what is seen as the response is read. If all the bullets in a band are met, and none in the band above then the response would get the top mark in the band. There is the same number of marks in each band as there are bullets. If there are five marks in a band and a response hits four of the five bullets, then the response should be awarded four of the five marks available. If one is missing, but the response hits one bullet in the band above, this counts instead, and the response should be given all marks. Sometimes a response may fail to cover one of the strands at all. If, for example, a candidate covers all of the descriptors in Band 3 except one that would suggest a mark of 14 (if there were 5 marks per band), but if the same bullet is not met in Band 1 or Band 2 this would mean that two more bullets (or marks) are lost, resulting in a mark of 12.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each questions. Each mark band has a QWC descriptor printed at the bottom of each band, which is a descriptor of what writing at that level might look like, but it does not have any weighting.

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 students 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%

1F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>Students demonstrate:</p> <ul style="list-style-type: none"> 6.1 Considered/qualified response to task 6.2 Considered/qualified response to text 6.3 Details linked to interpretation 6.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience 6.5 Thoughtful consideration of ideas/themes <p style="text-align: center;">Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>Students demonstrate:</p> <ul style="list-style-type: none"> 5.1 Sustained response to task 5.2 Sustained response to text 5.3 Effective use of details to support interpretation 5.4 Explanation of effects of writer's uses of language and/or structure and/or form 5.5 Understanding of themes/ideas/ feelings/attitudes <p style="text-align: center;">Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>Students demonstrate:</p> <ul style="list-style-type: none"> 4.1 Explained response to task 4.2 Explained response to text 4.3 Details used to support a range of comments 4.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.5 Awareness of ideas/themes/feelings/attitudes <p style="text-align: center;">Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>Students demonstrate:</p> <ul style="list-style-type: none"> 3.1 Supported response to task 3.2 Supported response to text 3.3 Comment(s) on detail(s) 3.4 Awareness of writer making choice(s) of language and/or structure and/or form 3.5 Generalisations about ideas/themes/feelings/attitudes <p style="text-align: center;">Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2</p> <p>6-10 marks</p>	<p>Students demonstrate:</p> <ul style="list-style-type: none"> 2.1 Some clear response to task 2.2 Some clear response to text 2.3 Range of details used 2.4 Simple identification of method(s) 2.5 Some range of explicit meanings given <p style="text-align: center;">Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>Students demonstrate:</p> <ul style="list-style-type: none"> 1.1 Simple response to task 1.2 Simple response to text 1.3 Reference to some details 1.4 Reference to writer's methods 1.5 Simple comment on meaning(s) <p style="text-align: center;">Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

Question 1

Part (a) How does the writer present feelings in *Something Old, Something New*?

Write about:

- the feelings in the story
- how the writer presents these feelings by the ways she writes.

Part (b) How does the writer present feelings in **one** other story from *Sunlight on the Grass*?

Write about:

- the feelings in the story
- the methods the writer uses to present these feelings.

(30 marks)

Indicative content

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

AO1

- the man's feelings when he arrives in Khartoum
- the girl's feelings when she sees him
- the brother's / parent feelings
- feelings of being out of place
- *On Seeing the 100% Perfect Girl One Beautiful Morning*– the feelings of the speaker to the girl
- *Anil* – feelings of fear

AO2

- what the characters say and their dialogue
- methods used to present the feelings
- the methods used to present the man's feelings as he arrives in Khartoum at the beginning of the story
- *Anil* - the methods used to present Anil's feelings as he watches the woman's hanging
- *On Seeing the 100% Perfect Girl One Beautiful Morning* – the methods used to present the speaker's feelings

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

Question 2

Part (a) How does the writer present Mrs Rutter in *The Darkness Out There*?

Write about:

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

Part (b) Write about how **one** other character is presented in **one** other story from *Sunlight on the Grass*.

You should write about:

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

(30 marks)

Indicative content

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

AO1

- how Sandra and Kerry react to her and what they say
- what Mrs Rutter says and does – her strange feelings towards Sandra and Kerry
- how she feels towards the man in the plane
- *Anil* - Anil and his fear
- *On Seeing the 100% Perfect Girl One Beautiful Morning* – the speaker and his attitude
- *My Polish Teacher's Tie* - Carla

AO2

- what the characters say / use of dialogue
- how Lively describes Mrs Rutter which is at odds with her feelings towards the man in the plane
- hints about the fact that Mrs Rutter is not what she seems to be throughout the story
- significance of the 'darkness out there' in relation to Mrs Rutter's feelings
- *My Polish Teacher's Tie* – how Carla describes herself
- *Anil* - the methods used to present Anil's feelings as he watches the woman's hanging

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

Question 3

Part (a) How does the writer present Roger in *Lord of the Flies*?

Write about:

- what Roger says and does
- the methods the writer uses to show what Roger is like.

(30 marks)

Indicative content

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

AO1

- what Roger says and does
- background information on Roger
- Roger's relationships with other characters e.g. Jack and Piggy
- how other characters respond to him

AO2

- the language used to describe Roger's appearance
- the language Roger uses and the language others use about him
- Roger depicted as sadistic and cruel
- the methods Golding uses to describe Roger's actions

Question 4

Write about the relationship between Jack and Ralph.

You should write about:

- what the relationship is like
- how they feel about each other
- the methods the writer uses to present this relationship.

(30 marks)

Indicative content

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

AO1

- what they say to each other
- their actions towards each other e.g. Ralph represents civilized human beings, as opposed to the savage instinct of Jack
- details of one key event between them e.g. their meeting at the beginning of the novel
- the changing nature of the relationship

AO2

- the language used by Golding to show how each boy feels about the other
- the way Golding presents the differences between the two boys
- the words spoken by each boy
- the structure of the novel to show the changing relationship

Question 5

How do you respond to Auntie Jean in the novel *Martyn Pig*?

Write about:

- what you think about Auntie Jean from what she says and does
- what other characters say about her
- the methods the writer uses to present Auntie Jean.

(30 marks)

Indicative content

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

AO1

- alcoholic like her brother William Pig but hides the fact
- how Martyn reacts to her
- what she says about Martyn and William
- her actions trying to gain custody of Martyn

AO2

- the story is narrated by Martyn so Auntie Jean has no voice – how this influences our response to her
- language used to describe Auntie Jean
- language used by Auntie Jean

Question 6

Do you think that *Martyn Pig* is an exciting novel?

Write about:

- what makes you think it is an exciting novel, or not
- the methods the writer uses to make you respond the way you do.

(30 marks)

Indicative content

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

AO1

- what Martyn says and does
- Martyn's relationships with Alex, Auntie Jean and his father
- Martyn's action of killing his father and not declaring it
- the mystery surrounding Alex
- reasons for it not being exciting

AO2

- dark comedy
- thriller elements in relation to the plot / the narrative structure
- language used by Martyn to narrate the events
- language to describe Alex and other characters

Question 7

Passage of the fog in 'A London Particular'

How does Hill use the fog in Chapter 2 'A London Particular' to create tension and to show what is to come in the rest of the novel?

Write about:

- what the fog is like
- how the writer uses the fog to create tension
- the ways this tension is developed in the rest of the novel.

(30 marks)

Indicative content

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

AO1

- the fog creating a gloomy atmosphere in London – suggests threatening events to come
- fog shrouds and veils people's sights much like the conversations Arthur has with other characters about Alice Drablow and Eel Marsh House – they withhold information
- the matters left unsaid by Bentley and the hints of something sinister at the house
- Arthur's lack of concern or interest in the case at this point, though the framing device from his narration gives us hints that Arthur's opinion has changed

AO2

- Hill's description of the fog to open the chapter '*filthy evil-smelling fog*' and the use of verbs such as '*choking*', '*hanging*', '*creeping*', '*deadened*' to create a threatening atmosphere
- description of other people in the street; perhaps comments on '*like ghost figures*' or '*red-eyed and demonic*'
- later strong imagery from the same chapter used to describe the scene in London : '*circle of the inferno*', '*boiling cauldron*', '*evil red smoke*' – key words linked to the anger associated with the woman in black
- Mr Bentley's pauses in the dialogue to suggest a sense of mystery, particularly in reference to children: '*Children.*' *Mr Bentley fell silent for a few moments*', '*he said carefully*'

Question 8

How does Hill present Samuel Daily in *The Woman in Black*?

Write about:

- what Samuel Daily says and does
- the methods the writer uses to present him.

(30 marks)

Indicative content

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

AO1

- confident, wealthy man who knows Crythin Gifford well
- what he says and does e.g. claims not to know Alice Drablow
- his friendship with Arthur Kipps e.g. giving him Spider
- his actions when he comes to find Arthur Kipps at Eel Marsh House

AO2

- the progression of Daily's friendship with Kipps
- language used to describe Daily e.g. 'shuddered at... the openness of his gaze and his direct manner.'
- choice to withhold information from Arthur Kipps creates suspense and suspicion centring around the character

Question 9

How does Simpson make mountain climbing sound exciting for the reader?

Write about:

- the different events that happen while Simpson is climbing
- the methods the writer uses to make mountain climbing sound exciting.

(30 marks)

Indicative content

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

AO1

- how they work as a team when climbing, and the camaraderie between the men
- focus on some of the exciting stories that Joe or Simon mention from past climbs
- detailed description of the process of mountain climbing and how this gains the understanding of the reader
- use of first person dual narrative to increase empathy in the reader

AO2

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

Question 10

How does Simpson show Simon's feelings after he has cut the rope in *Touching The Void*?

Write about:

- Simon's feelings after cutting the rope
- the methods the writer uses to show Simon's feelings.

(30 marks)

Indicative content

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

AO1

- the good relationship between the men prior to this
- the moment when Simon decides to cut the rope and his indecision
- the guilt Simon feels afterwards and the justification he gives himself
- the description of the mountains and technical climbing jargon to highlight the danger both men are in

AO2

- Simon's first person narration to show us his point of view
- use of short sentences, exclamations and questions to emphasis the emotion in Simon's decision
- use of emotive language and panic in his tone to show Simon's feelings of guilt and concern for Joe after the accident, including references to what other people will think of his decision
- vivid description of the mountains and their power to show Simon's dread and fear, both for his own future and for the death of Joe

Question 11

How does Thomas present Polly Garter in *Under Milk Wood*?

Write about:

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

(30 marks)

Indicative content

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

AO1

- Polly Garter as a contrast to the other women in the town
- Polly is always singing, acts as a commentary on the rest of the play, as well as her own life
- Polly's life is scandalous but she is accepted, and even loved, by many e.g. Captain Cat
- Polly Garter – associated with babies, singing, scrubbing

AO2

- use of her songs about Willy Weazel to show her heartache
- appreciation of humour of Mrs Pugh and Mrs Organ Morgan talking about "Saint Polly" being "martyred again last night"
- her chorus "I'll never have such loving again" and writer's purpose in presenting Polly as a single mother
- the writer uses a metaphor of "naughty mothering arms" and "body like a wardrobe" when Captain Cat describes Polly

Question 12

How does Thomas show the dreams of **two** characters in the play?

Write about:

- the characters and their dreams
- the methods the writer uses to show the dreams of the characters.

(30 marks)

Indicative content

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

AO1

- First Voice introduces the characters and their dreams
- Mrs Ogmores-Pritchard who bosses her two dead husbands
- Captain Cat, reliving his seafaring times
- Polly Garter, pining for her dead lover

AO2

- all seeing narrator invites the audience to listen to the dreams of the characters
- narrative structure – the dreams are the first we learn of the characters
- the language used to introduce the different characters and their dreams

If a candidate does not write on two characters and therefore does not complete the task they cannot achieve above Band 3 for bullet .1

Eg. They can get bullet 3.1 but not 4.1 or 5.1 etc.

Question 13

How is Salem affected by the witchcraft trials in *The Crucible*?

Write about:

- the ways in which life in Salem is affected by the witchcraft trials
- the methods the writer uses to present how Salem is affected by the witchcraft trials.

(30 marks)

Indicative content

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

AO1

- the effect of the trials – orphans, abandoned cattle and rotting crops as suggested by Hale - the effect on John and Elizabeth
- different motivations of the accusers and the accused – self interest, land, grudges, hysteria
- behaviour of range of people in Salem
- what characters say and do

AO2

- the writer starts the play by establishing that there are tensions in the community, that Reverend Parris, for example, is disliked
- Miller shows how people can get hysterical and situations get out of control
- time lapse between acts to show how the situation has got worse
- writer's purpose in showing how the witch hunt led to many executions

Question 14

Write about Abigail in the play *The Crucible*.

You should write about:

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

(30 marks)

Indicative content

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

AO1

- her manipulation and control of events and characters e.g. the crying out scene
- her lack of morals / values compared to the rest of the community e.g. affair and continual need to pursue John Proctor
- what she says and does e.g. lies, accusations, jealousy
- the background information we are told about her

AO2

- the dramatic qualities of Abigail's actions e.g. she drives the plot
- the language used to describe her and her actions
- the language used by Abigail e.g. terrorising the other girls
- how she grows in power over the course of the play

Question 15

How does Samuels present the character of Lil in *Kindertransport*?

Write about:

- what Lil does and what happens to her
- the methods the writer uses to present Lil.

(30 marks)

Indicative content

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

AO1

- details of what Lil does
- parenting Eva from childhood
- the positive – refusing to let her be evacuated, caring for her
- the negative – neglecting Eva's own culture and religion
- Lil's relationship with the adult Evelyn and with Faith.

AO2

- dramatic effect of Eva and Lil speaking different languages when they first meet to show separation between them
- dramatic effect of different classes of Eva and Lil to emphasise Eva's feeling of alienation
- details of Lil's language e.g. 'love', 'mam' to show Manchester roots and to emphasise how different she is from Eva's parents.

Question 16

How does Samuels present memories in the play *Kindertransport*?

Write about:

- the characters and their memories
- the methods the writer uses to present memories.

(30 marks)

Indicative content

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

AO1

- Eva wanting to erase memories of her childhood by changing her name e.g. leaving her parents, the Ratcatcher
- theme of distancing oneself from the past
- what Eva / Evelyn says and does
- different memories of Helga and Eva

AO2

- changes in time throughout the play to capture the memories of characters e.g. Eva / Evelyn growing up and changing
- progression of events
- language used by the characters

Question 17

How does Priestley present the Inspector in *An Inspector Calls*?

Write about:

- what the Inspector says and does
- the methods Priestley uses to present the Inspector.

(30 marks)

Indicative content

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

AO1

- Inspector's entrance
- his relationships with the other characters
- what he says and does
- how other characters respond to him

AO2

- props used by the Inspector
- language used by the Inspector and the Inspector as a mouth piece for Priestley
- description and stage directions
- the control of the Inspector on other characters' speech and actions

Question 18

Write about the differences between Arthur Birling and Eric Birling in the play *An Inspector Calls*.

You should write about:

- what Arthur and Eric Birling are like
- their different attitudes
- the methods Priestley uses to present Arthur and Eric Birling.

(30 marks)

Indicative content

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

AO1

- differences between children and parents
- behaviour of the two characters
- attitudes to Eva Smith and Inspector Goole
- speed with which they understand the enormity of the situation
- social responsibility and morals

AO2

- language used by the different generations
- the play form as a dramatic device to manipulate the characters and audience
- length of speeches given by the characters e.g. Birling taking centre stage in giving advice
- the younger character of Eric goes on a journey through the play and learns the key lessons but Birling does not

Question 19

How do you respond to the characters of Jan and Mark in *DNA*?

Write about:

- what Jan and Mark say and do
- the methods the writer uses to present Jan and Mark.

(30 marks)

Indicative content

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

AO1

- Jan and Mark as peripheral members of the gang responsible for the initial attack on Adam and the subsequent cover up
- Jan and Mark as characters whose conversations convey important information to the audience

AO2

- brief, incomplete nature of their exchanges adds tension as the audience wonders what they are talking about
- language used to describe attack on Adam as a joke such as 'we were in stitches' and 'you have to laugh' to show their reaction to the event (callousness? shock?)
- Jan and Mark as 'chorus' figures who comment on the action.

Question 20

“In *DNA* the female characters are presented as being much stronger than the male characters.”

Do you agree with this view of the characters in the play?

Write about:

- what the characters say and do
- the differences between the female and male characters
- the methods the writer uses to present the female and male characters.

(30 marks)

Indicative content

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

AO1

- male and female characters who can be seen as strong/weak with some evidence of what they do
- Cathy taking over as leader at the end
- Brian's weakness in coping with the situation and Phil's strength ('I'm in charge')
- Leah's inability to cope at the end
- some recognition that the writer intended roles to be fluid and that genders can be changed.

AO2

- language to show strength/weakness of the characters e.g. Phil's threats
- Leah's long speeches
- Brian's confused speech
- use of silence e.g. Phil at end.

1F Mark Scheme Template: Section B

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 6.1 Thoughtful consideration of ideas/themes 6.2 Details linked to interpretation 6.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers 6.4 Considered/qualified response to context(s) 6.5 Thoughtful selection and consideration of details to support response to context(s) <p style="text-align: center;">Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 5.1 Sustained understanding of ideas/themes/feelings/attitudes 5.2 Effective use of details to support interpretation 5.3 Explanation of effects of writer's uses of language and/or structure and/or form 5.4 Sustained response to context(s) 5.5 Selection of effective details to support response to context(s) <p style="text-align: center;">Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 4.1 Explained response to ideas/themes/feelings/attitudes 4.2 Details used to support a range of comments 4.3 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.4 Explained response to context(s) 4.5 Selection of a range of details to support response to context(s) <p style="text-align: center;">Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 3.1 Supported response to ideas/themes/feelings/attitudes 3.2 Comment(s) on detail(s) 3.3 Awareness of writer making choice(s) of language and/or structure and/or form 3.4 Supported response to context(s) 3.5 Details used to support response to context <p style="text-align: center;">Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2</p> <p>6-10 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 2.1 Some clear responses given 2.2 Range of details used 2.3 Simple identification of method(s) 2.4 Some clear response to context(s) 2.5 Range of details relating to context used <p style="text-align: center;">Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 1.1 Simple comment or response to text 1.2 Reference to some details 1.3 Reference to writer's methods 1.4 Reference to context(s) 1.5 Some details relating to context used <p style="text-align: center;">Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p style="text-align: center;">Nothing worthy of credit</p>

Question 21

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

Part (a) What do you learn about Curley's wife from the details in the passage?

and then Part (b)

How do other characters treat Curley's wife in the novel? What does this tell you about attitudes towards women in the society in which she lives?

In **part (b)** write about:

- what the other characters say and do to Curley's wife
- the methods Steinbeck uses to show attitudes towards women.

(30 marks)

Indicative content

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

AO1

- she likes to 'flirt' with the men and is confident and able to talk to them
- she is lonely
- she takes pride in her appearance
- how the men react to her

AO2

- description of her wearing 'red' connotes danger / tart
- the language used by her
- the language used by the men when talking about her – 'tart', 'jail-bait'
- the manipulation of the reader by Steinbeck – choice of words used by others about her e.g. Candy's attitude

AO4

- women's place in society – she is the only woman on the ranch, doesn't have work and is ignored by the men or seen as a 'trouble maker'

Question 22

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

Part (a) How does the writer use details in the passage to show what life was like for women at the time the novel was set?

and then Part (b)

How does Adichie present Mama's life in the novel as a whole?

In **part (b)** write about:

- what Mama's life is like
- the methods Adichie uses to show Mama's life.

(30 marks)

Indicative content

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

AO1

- women in the novel e.g. Mama, Kambili, Aunty Ifeoma
- details about women's life in this passage e.g. emphasis on importance of boys and them needing to know about their father and his homestead; men being able to take another wife, 'life begins when marriage ends'
- details about Mama's life e.g. her role in the home, her position within the marriage, events that happen to her – domestic violence

AO2

- use of first person narrator so reader shares a female opinion on life in Nigeria as well as a child's view on Mama's life
- the descriptive passages on the violence and often the 'un-said' between mother and daughter hint at fear and terror within the home
- language used by Mama shows – her love for her children, her duty as a wife and mother, her fear of Eugene

AO4

- men as an oppressive force for women especially the figure of Papa
- women's role in society and family life in Nigeria
- differences between Mama's life and Aunty Ifeoma's life

Question 23

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

Part (a) How does the writer show the terror experienced by the people of Bougainville in this passage?

and then Part (b)

How does the conflict in Bougainville affect Matilda and the people who live there?

In **part (b)** write about:

- what life on the island is like
- how the conflict affects Matilda and the people of Bougainville.

(30 marks)

Indicative content

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

AO1

- details in the passage that show an unpleasant experience for them causing terror
- what Matilda and the other characters say and do
- lack of men and boys in the village
- lack of facilities and equipment e.g. Mr Watts teaches Great Expectations as no other resources

AO2

- language to describe their emotions and feelings e.g. 'face pinched with panic'
- first person narrative – brings the reader closer to the experience
- the destruction of the copy of 'Great Expectations'
- descriptions of island life

AO4

- no men other than Mr Watts the only white man
- two cultures having to come together to survive – traditional and modern

Question 24

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

Part (a) How does Lee use details in this passage to show how the Ewells live?

and then Part (b)

How does Lee present the Ewells in other parts of the novel and what does this tell you about Maycomb?

In **part (b)** write about:

- the methods Lee uses to show what the Ewells are like in the rest of the novel
- what the Ewells show about Maycomb.

(30 marks)

Indicative content

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

AO1

- Mayella's geraniums suggesting that she aspires to a better life
- the Ewells are "white trash" but still considered superior to negroes
- range of comments about the different social groupings in Maycomb and how they regard each other
- explains why the Ewells live the way they do and why they are allowed to, for example, not go to school
- Mayella has a hard life and struggles to save up money for the children's ice creams

AO2

- simile 'like the playhouse of an insane child' suggests the chaotic environment
- the use of lists to create a detailed picture of the physical appearance of the house
- Scout tells us about the Ewells – biased viewpoint as they have no voice

AO4

- the fact that the Ewells live at the end of the lane to the negro settlement shows their position in society
- range of comments about the different social groupings in Maycomb and how they regard each other
- Burris's 'cooties' and dirtiness suggesting neglect, Bob being allowed to hunt out of season

Question 25

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

Part (a) How does the writer use details in this passage to show the differences between the Mardu people (traditional people of Australia) and the European settlers?

and then Part (b)

What do you learn about the Mardu's way of life presented in the novel as a whole?

In **part (b)** write about:

- how the Mardu people live
- the methods the writer uses to present the way of life of the Mardu people

(30 marks)

Indicative content

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

AO1

- nakedness of the Mardu and appreciation of this “normal, natural appearance” versus clothes of the European settlers
- covering of bodies in “*red ochre and animal fat*” – spiritual beliefs and to disguise body odour
- saw the clothes as funny
- lack of understanding of the Mardu people and their “natural existence” and the forcing of “white” values
- saw Aboriginal people as a danger to themselves

AO2

- language to show lack of understanding / shock at what they were seeing e.g. *staring, baffled*
- use of traditional language to tell the reader about their culture
- the fence as a symbol for the colonising of the Mardu people

AO4

- spiritual beliefs – e.g. covering of body in red ochre and animal fat protects them from illness and evil spirits
- Aboriginal culture versus new white settlers
- ceremonial occasions
- the Mardu's relationship with the land

