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# Specimen Assessment Materials

GCSE English literature 9715

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## English Literature

97151F

### Unit 1 Exploring modern texts

Date      Time

**For this paper you must have:**

- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

**Time allowed**

- 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 97151F.
- Answer **two** questions.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must have a copy of the AQA Prose Anthology *Sunlight on the Grass* and/or the text/s you have studied in the examination room. The texts must **not** be annotated and must **not** contain additional notes or materials.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

**Information**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 68.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose.
- Spelling, punctuation and grammar will be assessed in all questions. The marks available for spelling, punctuation and grammar (**SPaG**) are shown for each question.

**Advice**

- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded that there are 34 marks for each section.

Section A		Questions	Pages
<b>Modern prose or drama</b>			
AQA Anthology	<i>Sunlight on the Grass</i>	1-2	3-4
William Golding	<i>Lord of the Flies</i>	3-4	5
Kevin Brooks	<i>Martyn Pig</i>	5-6	6
Susan Hill	<i>The Woman in Black</i>	7-8	7
Joe Simpson	<i>Touching the Void</i>	9-10	8
Dylan Thomas	<i>Under Milk Wood</i>	11-12	9
Arthur Miller	<i>The Crucible</i>	13-14	10
Diane Samuels	<i>Kindertransport</i>	15-16	11
J.B. Priestley	<i>An Inspector Calls</i>	17-18	12
Dennis Kelly	<i>DNA</i>	19-20	13

## Section B

Exploring cultures		Questions	Pages
John Steinbeck	<i>Of Mice and Men</i>	21	14
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	15
Lloyd Jones	<i>Mister Pip</i>	23	16
Harper Lee	<i>To Kill a Mockingbird</i>	24	17
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	18

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### Section A: Modern prose or drama

Answer **one** question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

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#### Anthology: *Sunlight on the Grass*

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**EITHER**

**Question 1**

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

**Part (a)**

How does the writer present families in „Something Old, Something New“?

Write about:

- how the families behave
- how the writer presents the family by the ways she writes.

**and then Part (b)**

How does the writer present a family in **one** other story from *Sunlight on the Grass*?

Write about:

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

SPaG: (30 marks)  
(4 marks)

**Turn over for the next question**

**Turn Over**

OR

**Question 2**

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

**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.

**and then 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.

SPaG: (30 marks)  
(4 marks)

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**William Golding: *Lord of the Flies***

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**OR**

**Question 3**

**03** 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)

SPaG:

(4 marks)

**OR**

**Question 4**

**04** 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)

SPaG:

(4 marks)

**Turn over for the next question**

**Turn Over**

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**Kevin Brooks: *Martyn Pig***

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**OR**

**Question 5**

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

Write about:

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

SPaG:

(30 marks)  
(4 marks)

**OR**

**Question 6**

**06** 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 as you do.

SPaG:

(30 marks)  
(4 marks)



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**Susan Hill: *The Woman in Black***

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**OR**

**Question 7**

- 07** Read the passage below from *The Woman in Black* then answer the question that follows.

It was a Monday afternoon in November and already growing dark, not because of the lateness of the hour - it was barely three o'clock - but because of the fog, the thickest of London pea-soupers, which had hemmed us in on all sides since dawn - if, indeed, there had been a dawn, for the fog had scarcely allowed any daylight to penetrate the foul gloom of the atmosphere.

Fog was outdoors, hanging over the river, creeping in and out of alleyways and passages, swirling thickly between the bare trees of all the parks and gardens of the city, and indoors, too, seething through cracks and crannies like sour breath, gaining a sly entrance at every opening of a door. It was a yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded, smeared and stained. Groping their way blindly across roads, men and women took their lives in their hands, stumbling along the pavements, they clutched at railings and at one another, for guidance.

Sounds were deadened, shapes blurred. It was a fog that had come three days before, and did not seem inclined to go away and it had, I suppose, the quality of all such fogs - it was menacing and sinister, disguising the familiar world and confusing the people in it, as they were confused by having their eyes covered and being turned about, in a game of Blind Man's Buff.

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.

SPaG: (30 marks)  
(4 marks)

**OR**

**Question 8**

- 08** 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.

SPaG: (30 marks)  
(4 marks)

**Turn over**

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**Joe Simpson: *Touching the Void***

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**OR**

**Question 9**

**09** 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)  
SPaG: (4 marks)

**OR**

**Question 10**

**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)  
SPaG: (4 marks)

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**Dylan Thomas: *Under Milk Wood***

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**OR**

**Question 11**

**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.

SPaG: (30 marks)  
(4 marks)

**OR**

**Question 12**

**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.

SPaG: (30 marks)  
(4 marks)

**Turn over for the next question**

**Turn Over**

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**Arthur Miller: *The Crucible***

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**OR**

**Question 13**

**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.

SPaG: (30 marks)  
(4 marks)

**OR**

**Question 14**

**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.

SPaG: (30 marks)  
(4 marks)

OR

**Question 15**

**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.

SPaG: (30 marks)  
(4 marks)

OR

**Question 16**

**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.

SPaG: (30 marks)  
(4 marks)

**Turn over for the next question**

**Turn over**

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**J.B. Priestley: *An Inspector Calls***

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**OR**

**Question 17**

**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.

SPaG: (30 marks)  
(4 marks)

**OR**

**Question 18**

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

Write about:

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

SPaG: (30 marks)  
(4 marks)

OR

**Question 19**

**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.

SPaG: (30 marks)  
(4 marks)

OR

**Question 20**

**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.

SPaG: (30 marks)  
(4 marks)

**Turn over for Section B**

**Turn Over**

## Section B: Exploring cultures

Answer **one** question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

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### John Steinbeck: *Of Mice and Men*

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#### EITHER

#### Question 21

**21** Read the following passage and then answer **Part (a)** and **Part (b)**.

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. „I’m lookin’ for Curley,” she said. Her voice had a nasal, brittle quality.

George looked away from her and then back. „He was in here a minute ago, but he went.”

„Oh!” She put her hands behind her back and leaned against the door frame so that her body was thrown forward. „You’re the new fellas that just come, ain’t ya?”

„Yeah.”

Lennie’s eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. „Sometimes Curley’s in here”, she explained.

George said brusquely, „Well he ain’t now.”

„If he ain’t, I guess I better look some place else,” she said playfully.

Lennie watched her, fascinated. George said, „If I see him, I’ll pass the word you was looking for him.”

She smiled archly and twitched her body. „Nobody can’t blame a person for lookin’,” she said. There were footsteps behind her, going by. She turned her head.

„Hi, Slim,” she said.

#### Part (a)

How does Steinbeck present Curley’s wife in this passage? Refer closely to details from the passage in your answer.

#### and then Part (b)

What do you learn from details in the novel about attitudes towards women in the society in which Curley’s wife lives? How does the way she is treated by other characters show these attitudes?

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

- the attitudes to women in the novel
- what the other characters say and do to Curley’s wife.

SPaG: (30 marks)  
(4 marks)



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Chimamanda Ngozi Adichie: *Purple Hibiscus*

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OR

Question 22

22 Read the following passage and then answer **Part (a)** and **Part (b)**.

Mama clucked in sympathy. "People do not always talk with sense. But it is good that the children go, especially the boys. They need to know their father's homestead and the members of their father's *umunna*."

"I honestly do not know how Ifediora came from an *umunna* like that."

I watched their lips move as they spoke; Mama's bare lips were pale compared to Auntie Ifeoma's, covered in a shiny bronze lipstick.

"*Umunna* will always say hurtful things," Mama said. "Did our own *umunna* not tell Eugene to take another wife because a man of his stature cannot have just two children? If people like you had not been on my side then...."

"Stop it, stop being grateful. If Eugene had done that, he would have been the loser, not you."

"So you say. A woman with children and no husband, what is that?"

"Me."

Mama shook her head. "You have come again, Ifeoma. You know what I mean. How can a woman live like that?" Mama's eyes had grown round, taking up more space on her face.

"*Nwunye m*, sometimes life begins when marriage ends."

"You and your university talk. Is that what you tell your students?" Mama was smiling.

"Seriously, yes. But they marry earlier and earlier these days. What is the use of a degree, they ask me, when we cannot find a job after graduation?"

"At least somebody will take care of them when they marry."

"I don't know who will take care of whom. Six girls in my first-year seminar class are married, their husbands visit in Mercedes and Lexus cars every weekend, their husbands buy them stereos and textbooks and refrigerators, and when they graduate, the husbands own them and their degrees."

**Part (a)**

What do you learn in this passage about what life was like for women at the time the novel is set? Refer to details in your answer.

**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.

SPaG: (30 marks)  
(4 marks)

Turn Over

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**Lloyd Jones: *Mister Pip***

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**OR**

**Question 23**

**23** Read the following passage and then answer **Part (a)** and **Part (b)**.

The next morning we woke to the helicopters again. My mum was bent over me, her face pinched with panic. She was yelling at me to hurry. I could hear people shouting outside, and the beating of the blades. Dust and bits of leaves flew in the open window. My mum threw my clothes at me. Outside, people were running in all directions. I reached the edge of the bush with my mum pulling me deeper and deeper into the trees. We knew the helicopters had landed because the sound of their blades was even. Everywhere in the shadows I saw sweating faces. We tried to blend in with the stillness of the trees. Some stood. Others crouched; those mums with little ones crouched. They stuck their teats into the mouths of their babies to shut them up. No one spoke. We waited and waited. We sat still. Our faces dripped sweat. We waited until we heard the helicopters beat overhead into the distance. Even then we waited until Gilbert's father came back to give the all clear. Slowly we picked our way out of the jungle and walked back to our houses.

In the clearing the sun beat down on our dead animals. Chooks and roosters sprawled on their swollen sides. Their heads lay elsewhere in the dust, and it was hard to know which head went where. The same machete blows that took their heads cut down washing and garden stakes.

An old dog had its belly ripped open. We stared at that dog, and thought about a story Gilbert's father had brought from further up the coast where most of the fighting was going on. Now we knew what a human being split open would look like. There was no need to wonder anymore. To stare at that black dog was to see your sister or brother or mum and dad in that same state. You saw how disrespectful the sun could be, and how dumb the palms were to flutter back at the sea and up at the sky. The great shame of trees is that they have no conscience. They just go on staring.

**Part (a)**

In this passage, how does Jones show the terror experienced by the people of Bougainville? Refer closely to the passage in your answer.

**and then Part (b)**

How does the conflict in Bougainville affect the society the novel is set in? Refer to details from the novel in your answer.

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

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

(30 marks)  
SPaG: (4 marks)

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Harper Lee: *To Kill a Mockingbird*

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OR

Question 24

24 Read the following passage and then answer **Part (a)** and **Part (b)**.

Maycomb's Ewells lived behind the town garbage dump in what was once a Negro cabin. The cabin's plank walls were supplemented with sheets of corrugated iron, its roof shingled with tin cans hammered flat, so only its general shape suggested its original design: square, with four tiny rooms opening on to a shotgun hall, the cabin rested uneasily upon four irregular lumps of limestone. Its windows were merely open spaces in the walls, which in the summertime were covered with greasy strips of cheesecloth to keep out the varmints that feasted on Maycomb's refuse. The varmints had a lean time of it, for the Ewells gave the dump a thorough gleaning every day, and the fruits of their industry (those that were not eaten) made the plot of ground around the cabin look like the playhouse of an insane child: what passed for a fence was bits of tree-limbs, broomsticks and tool shafts, all tipped with rusty hammerheads, snaggle-toothed rake heads, shovels, axes and grubbing hoes, held on with pieces of barbed wire. Enclosed by this barricade was a dirty yard containing the remains of a Model-T Ford (on blocks), a discarded dentist's chair, an ancient ice-box, plus lesser items: old shoes, worn-out table radios, picture-frames, and fruit jars, under which scrawny orange chickens pecked hopefully. One corner of the yard, though, bewildered Maycomb. Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums, cared for as tenderly as if they belonged to Miss Maudie Atkinson, had Miss Maudie deigned to permit a geranium on her premises. People said they were Mayella Ewell's. Nobody was quite sure how many children were on the place. Some people said six, others said nine; there were always several dirty-faced ones at the windows when anyone passed by. Nobody had occasion to pass by except at Christmas, when the churches delivered baskets, and when the mayor of Maycomb asked us to please help the garbage collector by dumping our own trees and trash.

**Part (a)**

In this passage, what methods does Lee use to present the way the Ewell family lives? Refer closely to details in the passage in your answer.

**and then Part (b)**

What do you learn from what the Ewell family say and do about attitudes in the society in which the novel is set? Refer to details from the novel in your answer.

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

- what the Ewells show about Maycomb society
- the attitudes and behaviour of the Ewells

SPaG: (30 marks)  
(4 marks)

**Turn Over**

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**Doris Pilkington: *Rabbit-Proof Fence***

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**OR**

**Question 25**

**25** Read the following passage and then answer **Part (a)** and **Part (b)**.

They stood around in a circle, staring at the heap of clothing that the boss and the missus and others used to cover their bodies. The desert dwellers were baffled, they could not understand why anyone would be embarrassed or offended by their own nakedness: their normal, natural appearance. These people had roamed about in their own environment naked except for a pubic covering made from human hair. Their bodies were covered only with a salve, a mixture of red ochre and animal fat. This ointment is still believed to protect them from illness and evil spirits but its most common use is to disguise human body odour when hunting. Their bodies are also anointed during ceremonial occasions when their rituals are performed. After supper, the group inspected the clothing before trying on anything. There was a lot of jesting and clowning going on when they paraded around before the amused onlookers. Gales of laughter rang out as old man Jibaru, the smallest man in the group, put on what must have been the largest trousers in the whole collection. Where and how was he expected to “make kumbu” as the waist came up under his armpits! Each one had a set or two of clothes and nobody was interested whether they were stylish or fashionable so long as their bodies were covered. It didn’t matter to anyone if the clothes were ill-fitting and uncomfortable, the important thing was that they were pleasing the boss and the missus. Later that evening, someone suggested they might like to have a cool shower and change their clothes, but the group refused very strongly. They had just buried a family member and were still in mourning so they would wear the clothes over their ochrecovered bodies until the symbols painted on them disappeared. Bubinya, the elder of the station community, apologised for the lapse of discretion, and poured himself another mug of tea.

**Part (a)**

In this passage how does Pilkington show the differences between the Mardu people (traditional people of Australia) and the European settlers? Refer closely to details in the passage in your answer.

**and then Part (b)**

What do you learn about the Mardu’s way of life presented in the novel as a whole? Refer to details from the novel in your answer.

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

- how the Mardu people live
- details from the novel about the way the Mardu people live.

SPaG: (30 marks)  
(4 marks)

**END OF QUESTIONS**

Specimen

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**General Certificate of Secondary  
Education**

**English Literature 97151F**

**Unit 1 Exploring modern texts**

**F Tier**

**Specimen**

**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.

Specimen

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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.

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

	<b>Unit 1: Exploring modern texts 40%</b> <b>Section A: 20%</b> <b>Section B: 20%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	15% Section A: 10% Section B: 5%
AO3	This Unit does not test AO3
AO4	10% Section A: This section does not test AO4 Section B: 10%

## ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

Spelling, punctuation and grammar will be assessed in every question in both section A and section B. A maximum of 4 marks can be awarded for spelling, punctuation and grammar on each response. The performance descriptions are provided below.

Performance description	Marks Awarded
Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.	4
Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.	3
Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.	2
Candidates spell, punctuate and use the rules of grammar with some accuracy in the context of the demands of the question. Errors may occasionally obstruct meaning. Where required, specialist terms tend not to be used appropriately.	1

**The marks allocated for spelling, punctuation and grammar will achieve a total weighting of 5% of the total marks for the qualification**

### 1F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>6.1 Considered/qualified response to task</p> <p>6.2 Considered/qualified response to text</p> <p>6.3 Details linked to interpretation</p> <p>6.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/<i>audience</i></p> <p>6.5 Thoughtful consideration of ideas/<i>themes</i></p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>5.1 Sustained response to task</p> <p>5.2 Sustained response to text</p> <p>5.3 Effective use of details to support interpretation</p> <p>5.4 Explanation of effects of writer's uses of language and/or structure and/or form</p> <p>5.5 Understanding of themes/ideas/feelings/attitudes</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>4.1 Explained response to task</p> <p>4.2 Explained response to text</p> <p>4.3 Details used to support a range of comments</p> <p>4.4 Identification of effect(s) of writer's choices of language and/or form and/or structure</p> <p>4.5 Awareness of ideas/themes/feelings/attitudes</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>3.1 Supported response to task</p> <p>3.2 Supported response to text</p> <p>3.3 Comment(s) on detail(s)</p> <p>3.4 Awareness of writer making choice(s) of language and/or structure and/or form</p> <p>3.5 Generalisations about ideas/themes/feelings/attitudes</p>
<p>Mark Band 2</p> <p>6-10 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>2.1 Some clear response to task</p> <p>2.2 Some clear response to text</p> <p>2.3 Range of details used</p> <p>2.4 Simple identification of method(s)</p> <p>2.5 Some range of explicit meanings given</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>Candidates demonstrate:</b></p> <p>1.1 Simple response to task</p> <p>1.2 Simple response to text</p> <p>1.3 Reference to some details</p> <p>1.4 Reference to writer's methods</p> <p>1.5 Simple comment on meaning(s)</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

## Question 1

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

### Part (a)

How does the writer present families in „Something Old, Something New“?

Write about:

- how the families behave
- how the writer presents the family by the ways she writes.

### and then Part (b)

How does the writer present a family in **one** other story from *Sunlight on the Grass*?

Write about:

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

(30 marks)

### Indicative content

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

#### AO1

- Ideas about the girl's family and the difficulties the narrator faces from them in Sudan
- Details of the differences between the family of the narrator and that of the girl e.g. *“the things she never had: a desk of her own, a room of her own”*
- The effects of each family's background/culture on their attitudes e.g. *“on each of the outings they were accompanied by her brother, her sisters, her nephews....”*
- The attitudes of each family to the marriage e.g. *“it was easier for his parents to accept that he was in love with a Muslim girl than it was to accept that he was in love with Islam”*
- The difficulties encountered by all members of the split family in *Compass and Torch*
- The family relationship and how it is affected by their culture in *Anil* e.g. Anil's father carrying out actions to please the headman

#### AO2

- Details of the language used to describe the girl's family in Sudan and their reaction to the narrator e.g. when they sang a song for him about cricket at Lords.
- Use of dialogue
- Use of symbolism in *Compass and Torch* e.g. the compass, the torch and the horses
- How Anil's reactions to his mother are described

**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

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

### 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.

### and then 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 e.g. Kerry saying “*I don’t go much on her*” and Sandra saying “*She’s all right. What’s wrong with her?*”
- What Mrs Rutter says and does – her strange feelings towards Sandra and Kerry e.g. “*Mind your pretty skirt, pull it up a bit, there’s only me to see if you’re showing a bit of bum*”
- How she feels towards the man in the plane
- Anil - Anil and his fear e.g. “*The need to relieve himself battled with his fear of venturing out into the dark on his own*”
- *On Seeing the 100% Perfect Girl One Beautiful Morning* – the speaker and his attitude
- *My Polish Teacher’s Tie* – Carla e.g. “*Part-time catering staff, that’s me, £3.89 per hour.*”

##### AO2

- What the characters say / use of dialogue
- How Lively describes Mrs Rutter as a sweet, stereotypical old lady which is at odds with her feelings towards the man in the plane which seem quite sadistic and uncharitable
- 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 e.g. what it means metaphorically – that people can be dark and hold secrets
- *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

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 e.g. more sadistic than Jack by throwing rocks at the little un Henry although at this point in the novel he purposefully misses suggesting his intellect too
- Background information on Roger e.g. from British boy's school with Jack and part of the choir
- Roger's relationships with other characters e.g. Jack and Piggy – he kills Piggy with one boulder
- 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 e.g. "*Ralph was a shock of hair and Piggy a bag of fat*" – dehumanizing them
- The methods Golding uses to describe Roger's actions e.g. he is introduced in chapter 1 as a boy "*who kept to himself with an inner intensity of avoidance and secrecy*" implying he has something to hide

#### 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 or Ralph finding the conch – the symbol of democracy
- The changing nature of the relationship e.g. Ralph sensing Jack's need for power and assigning the choir to him

##### 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 e.g. Ralph is described as "*The boy with the fair hair*" foreshadowing the purity and good qualities within him as opposed to Jack whose description is "*he was tall, thin and bony; and his hair was red beneath the black cap. His face was crumpled, freckled and ugly without silliness*".
- The words spoken by each boy e.g. "*Seems to me we ought to have a chief to decide things*" shows that Ralph is rational and thoughtful
- The structure of the novel to show the changing relationship



### Question 5

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

Write about:

- what you think about Aunt Jean from what she says and does
- what other characters say about her
- the methods the writer uses to present Aunt 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 e.g. *"My Aunt Jean. Dad's older sister. A terrible woman. Think of the worst person you know, then double it and you'll be halfway to Aunt Jean."*
- What she says about Martyn and William e.g. Martyn tell us that she had *"driven Mum to the 'brink of despair'"*
- Her actions trying to gain custody of Martyn – Martyn tells us he doesn't know why because she never liked him

##### AO2

- The story is narrated by Martyn so Aunt Jean has no voice – how this influences our response to her e.g. *"It's not as bad as I thought it would be. Although that's not to say it's great or anything. There's plenty of Aunt's crap to deal with ..."*
- Language used to describe Aunt Jean
- Language used by Aunt Jean e.g. *"but Aunt Jean always called him by his full name, pronouncing it with a waver-wemphasis on the first syllable – Will-yam- that made him flinch whenever she said it."*

### 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 e.g. relationships with Alex and then later on Dean her boyfriend.
- Martyn's relationships with Alex, Auntie Jean and his father e.g. he doesn't get on with his father and ends up killing him
- Martyn's action of killing his father and not declaring it e.g. *"This is ridiculous, Martyn. All of it. It's ridiculous. You can't go like this. You've got to call the police. You can't just pretend that nothing's happened"*
- The mystery surrounding Alex
- Reasons for it not being exciting

##### AO2

- Dark comedy e.g. the scene with Auntie Jean and Martyn following Bill Pig's death
- Thriller elements in relation to the plot / the narrative structure especially with the letter at the end from Alex
- Language used by Martyn to narrate the events e.g. *"There are moments in your life when you have to do things you really don't want to do"*
- Language to describe Alex and other characters

### Question 7

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 e.g. *"You told me that night.....A child – a child in Crythin Gifford always died"*
- What he says and does e.g. claims not to know Alice Drablow e.g. *"....look at me hard and a little oddly, when the subject of Mrs Drablow had arisen"*
- His friendship with Arthur Kipps e.g. giving him Spider and
- His actions when he comes to find Arthur Kipps at Eel Marsh House

##### AO2

- The progression of Daily's friendship with Kipps e.g. *"The only regret I had leaving the place was a genuine sadness at parting company with Mr and Mrs Daily..."*
- 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 e.g. *"I waited until Simon had his camera ready....."*
- 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 e.g.
- Use of short sentences and questions to build excitement and tension for reader e.g. *"My only worry is this weather. I'm not sure what it means."*
- References to, and examples from, the vivid and strong imagery used to describe the mountains themselves and the process of climbing e.g. *"It feels menacingly remote and exhilarating at the same time; so much better than the Alps – no hordes of climbers, no helicopters, no rescue – just us and the mountains"*
- The use of first person dual narrators to show excitement from two different people to gain understanding from the reader e.g. *"immediately I became aware of the silence and the solitude of our position."*
- Use of technical climbing jargon to show the expertise of the men and how they trust and rely on each other during the climb e.g. *"The rocky gullies were loose and crumbling. As I emerged from behind a yellow outcrop, I was pleased to see Simon settled down on a col a couple of hundred feet away preparing a hot drink."*

## 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 e.g. *"Could I hold the rope with one hand below the knot and change the plate over?"*
- The guilt Simon feels afterwards and the justification he gives himself e.g. *"I argued that I was satisfied with myself..."*
- The description of the mountains and technical climbing jargon to highlight the danger both men are in e.g. *"I stared at the glacier in shocked silence. Although I had feared the worst I had never expected to find this. I had envisaged a small vertical wall, a rock buttress even, but not this towering ice cliff"*

#### AO2

- Simon's first person narration to show us his point of view
- Use of short sentences, exclamations and questions to emphasise the emotion in Simon's decision e.g. *"I should feel guilty. I don't. I did right. But, what of Joe.."*
- 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 e.g. *"Thinking blind in a dark, storm-swept cave" / "In contrast to the fury of the night before it was unnervingly quiet"*

### 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 Ogmore-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

E.g. 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 such as Abigail – she can get rid of Proctor's wife, land – Mr Putnam like Abigail has a hidden agenda – he wants to acquire land, grudges, hysteria
- Behaviour of a range of people in Salem that led to hysteria and a self-perpetuating cycle of distrust and innocent people being killed
- What characters say and do e.g. Hale's zest to prove his ability in detecting witchcraft leads Abigail to manipulate him

##### AO2

- The writer starts the play by establishing that there are tensions in the community, that Reverend Parris, for example, is disliked because of his greedy, domineering personality. He is more concerned about his reputation than the well-being of his sick daughter Betty.
- Miller shows how people can get hysterical and situations get out of control e.g. the town's folk who force Proctor to sign a confession for something he didn't do or be hanged – in effect Proctor has to give up his morals (not to lie as signing the confession would be lying) or face death
- 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 – *“Oh heavenly father, take away this shadow”*
- The background information we are told about her

##### AO2

- The dramatic qualities of Abigail's actions e.g. she drives the plot as it is her selfish needs that initiate the witch trials
- The language used to describe her and her actions e.g. *“Let YOU beware, Mr Danforth. Think you to be so mighty that the power of Hell may not turn YOUR wits?”*
- The language used by Abigail e.g. terrorising the other girls
- How she grows in power over the course of the play e.g. stage directions – *Suddenly, from an accusatory attitude, her face turns, looking into the air above – she was truly frightened.*

### 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 e.g. she cares for Eva when she first arrives in England but is later accused by Evelyn of taking “*too much*” of her.
- Parenting Eva from childhood
- The positive – refusing to let her be evacuated, caring for her
- The negative – neglecting Eva’s own culture and religion e.g. Evelyn says “*You made me betray her*”
- Lil’s relationship with the adult Evelyn and with Faith – she lied about Evelyn’s past to Faith

##### AO2

- Dramatic effect of Eva and Lil speaking different languages when they first meet to show separation between them e.g. “*My name is Mrs Miller. Lil Miller. (Eva) – Angenehm*”
- Dramatic effect of different classes of Eva and Lil to emphasise Eva’s feeling of alienation e.g. “*Don’t you like smoking*” and Eva says in German it is a dirty habit
- 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 *"She changed her birthday. When she was sixteen. She changed it to the day I first picked her up from the station."*
- Theme of distancing oneself from the past e.g. *"She made sure it went onto all the naturalisation papers" – referring to Eva changing her birthday*
- What Eva / Evelyn says and does e.g. *"Whatever it is you think you've discovered. you must forget it"*
- 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 e.g. Faith caressing and pushing Eva to remember events and Eva being more negative and shutting down.

### 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 – the opening scene where they immediately tell the audience someone is dead

##### AO2

- Brief, incomplete nature of their exchanges adds tension as the audience wonders what they are talking about “Dead?” “Yeah” “What, dead”
- 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 e.g. Danny asking what they are going to do and Leah reassuring. However she then asks Phil – so it will be candidates own interpretation about their actions and the role they play.
- Cathy taking over as leader at the end e.g. *"If you don't shut up you'll be dead"*
- Brian's weakness in coping with the situation *"I can't identify him, I can't go in there, don't make me....."* and Phil's strength (*"I'm in charge"*)
- Leah's inability to cope at the end e.g. *"No, Cathy, don't, stop, Cathy"*
- 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 suggest her lack of confidence / self esteem / nervousness
- Brian's confused speech
- Use of silence e.g. Phil at end.



### 1F Mark Scheme Template: Section B

Mark Band 6 26-30 marks	(A01, A02) (A01) (A01)  (A04) (A04)	<b>In response to the task, candidates demonstrate:</b> 6.1 Thoughtful/ considered response to ideas/themes 6.2 Details linked to interpretation 6.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers 6.4 Considered/qualified response to context(s) 6.5 Thoughtful selection and consideration of details to support response to context(s)
Mark Band 5  21-25 marks	(A01, A02) (A01) (A02) (A04) (A04)	<b>In response to the task, candidates demonstrate:</b> 5.1 Sustained response to ideas/themes/feelings/attitudes 5.2 Effective use of details to support interpretation 5.3 Explanation of effects of writer's uses of language and/or structure and/or form 5.4 Sustained response to context(s) 5.5 Selection of effective details to support response to context(s)
Mark Band 4  16-20 marks	(A01, A02) (A01) (A02)  (A04) (A04)	<b>In response to the task, candidates demonstrate:</b> 4.1 Explained response to ideas/themes/feelings/attitudes 4.2 Details used to support a range of comments 4.3 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.4 Explained response to context(s) 4.5 Selection of a range of details to support response to context(s)
Mark Band 3  11-15 marks	(A01, A02) (A01) (A02) (A04) (A04)	<b>In response to the task, candidates demonstrate:</b> 3.1 Supported response to ideas/themes/feelings/attitudes 3.2 Comment(s) on detail(s) 3.3 Awareness of writer making choice(s) of language and/or structure and/or form 3.4 Supported response to context(s) 3.5 Details used to support response to context
Mark Band 2  6-10 marks	(A01, A02) (A01) (A02) (A04) (A04)	<b>In response to the task, candidates demonstrate:</b> 2.1 Some clear responses given 2.2 Range of details used 2.3 Simple identification of method(s) 2.4 Some clear response to context(s) 2.5 Range of details relating to context used
Mark Band 1  1-5 marks	(A01, A02) (A01) (A02) (A04) (A04)	<b>In response to the task, candidates demonstrate:</b> 1.1 Simple comment or response to text 1.2 Reference to some details 1.3 Reference to writer's methods 1.4 Reference to context(s) 1.5 Some details relating to context used
0 marks		Nothing worthy of credit

## Question 21

### Part (a)

How does Steinbeck present Curley's wife in this passage? Refer closely to details from the passage in your answer.

### and then Part (b)

What do you learn from details in the novel about attitudes towards women in the society in which Curley's wife lives? How does the way she is treated by other characters show these attitudes?

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

- the attitudes to women in the novel
- what the other characters say and do to Curley's wife

**(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 wanders around the ranch looking for different people to speak to
- She takes pride in her appearance – red dress, shoes, hair curled
- How the men react to her – see her as „*jailbait*“ and a „*tart*“

#### AO2

- Description of her wearing „red“ connotes danger / tart
- The language used by her – she tells Crooks she could have him „*strung up*“
- 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 when explaining about her to George and Lennie – negative connotations

#### 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*“
- The nature of her dreams reflecting attitudes to women
- The way she presents herself to the men on the ranch shows her acceptance of the way women are expected to behave
- Curley's wife is isolated because of male attitudes

## Question 22

### Part (a)

What do you learn in this passage about what life was like for women at the time the novel is set? Refer to details in your answer.

### 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, Auntie 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 Auntie Ifeoma's life
- Women trapped in roles by social/cultural traditions

## Question 23

### Part (a)

In this passage, how does Jones show the terror experienced by the people of Bougainville? Refer closely to the passage in your answer.

### and then Part (b)

How does the conflict in Bougainville affect the society the novel is set in? Refer to details from the novel in your answer.

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 e.g. *'This is what happens, you wait and wait. Until you wish the redskins would just come so that the waiting can be over.'* (p82)
- Lack of men and boys in the village
- Lack of facilities and equipment e.g. Mr Watts teaches *Great Expectations* as no other resources and also they lose their homes – they are all burnt

#### 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 – eating only fruit and fish. No school other than what Mr Watts offers and that is reading from the one book he has

#### AO4

- No men other than Mr Watts the only white man – the rest are fighting and then his subsequent death to protect the village
- Two cultures having to come together to survive – traditional and modern
- Effects on society of lack of males
- Effects on society of lack of books and equipment – Mama being against *Great Expectations* – she feels the Bible is more important but also scared of what she doesn't know and her daughter being influenced by a Western book

## Question 24

### Part (a)

In this passage, what methods does Lee use to present the way the Ewell family lives? Refer closely to details in the passage in your answer.

### and then Part (b)

What do you learn from what the Ewell family say and do about attitudes in the society in which the novel is set? Refer to details from the novel in your answer.

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

- what the Ewells show about Maycomb society
- the attitudes and behaviour of the Ewells.

(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
- Ewell's attitude to the black community suggests racism and ignorance

## Question 25

### Part (a)

In this passage how does Pilkington show the differences between the Mardu people (traditional people of Australia) and the European settlers? Refer closely to details in the passage in your answer.

### and then Part (b)

What do you learn about the Mardu's way of life presented in the novel as a whole? Refer to details from the novel in your answer.

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

- how the Mardu people live
- details from the novel about the way the Mardu people live.

**(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 e.g. "*they tell us we gotta cover everything up, the wudgebulla (white men) don't like to see naked (naked) fullah (people)*"
- 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 e.g. one Aboriginal man tries to steal a cow from a white settler because he and his family in the desert are starving. The settler notices him and shoots him directly. "*Just a blackfella*"
- Ceremonial occasions
- The Mardu's relationship with the land



## English Literature

97151H

### Unit 1 Exploring modern texts

Date Time

**For this paper you must have:**

- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

**Time allowed**

- 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 97151H.
- Answer **two** questions.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must have a copy of the AQA Prose Anthology *Sunlight on the Grass* and/or the text/s you have studied in the examination room. The texts must **not** be annotated and must **not** contain additional notes or materials.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

**Information**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 68.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose.
- Spelling, punctuation and grammar will be assessed in all questions. The marks available for spelling, punctuation and grammar (**SPaG**) are shown for each question.

**Advice**

- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded that there are 34 marks for each section.

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Section A	Questions	Pages
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<b>Modern prose or drama</b>		
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Set Texts:		
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AQA Anthology	<i>Sunlight on the Grass</i>	1-2	3
William Golding	<i>Lord of the Flies</i>	3-4	4
Kevin Brooks	<i>Martyn Pig</i>	5-6	5
Susan Hill	<i>The Woman in Black</i>	7-8	5
Joe Simpson	<i>Touching the Void</i>	9-10	6
Dylan Thomas	<i>Under Milk Wood</i>	11-12	6
Arthur Miller	<i>The Crucible</i>	13-14	7
Diane Samuels	<i>Kindertransport</i>	15-16	7
J.B. Priestley	<i>An Inspector Calls</i>	17-18	8
Dennis Kelly	<i>DNA</i>	19-20	8

<b>Section B</b>		
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<b>Exploring cultures</b>		
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Exploring cultures		Questions	Pages
John Steinbeck	<i>Of Mice and Men</i>	21	9
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	10
Lloyd Jones	<i>Mister Pip</i>	23	11
Harper Lee	<i>To Kill a Mockingbird</i>	24	12
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	13



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### Section A: Modern prose or drama

Answer **one** question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

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#### AQA Anthology: *Sunlight on the Grass*

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**EITHER**

**Question 1**

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

**Part (a)**

How does Aboulela present families in „Something Old, Something New“?

**and then Part (b)**

Write about how the writer presents a family in **one** other story from *Sunlight on the Grass*.

SPaG: (30 marks)  
(4 marks)

**OR**

**Question 2**

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

**Part (a)**

How do you respond to the ending of „When the Wasps Drowned“ and how does Wigfall make you respond as you do by the ways she writes?

**and then Part (b)**

How do you respond to the ending of **one** other story from *Sunlight on the Grass* and how do the writer’s methods make you respond as you do?

SPaG: (30 marks)  
(4 marks)

**Turn Over**

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**William Golding : *Lord of the Flies***

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**OR**

**Question 3**

- 03** What do you think is the importance of Simon in *Lord of the Flies* and what methods does Golding use to present him?

(30 marks)

SPaG: (4 marks)

**OR**

**Question 4**

- 04** Read the passage below from *Lord of the Flies* then answer the question that follows.

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

„Hi!“ it said, „wait a minute!“

The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

„Wait a minute,“ the voice said, „I got caught up.“

The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

The voice spoke again.

„I can’t hardly move with all these creeper things.“

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He bent down, removed the thorns carefully, and turned round. He was shorter than the fair boy and very fat.

He came forward, searching out safe lodgements for his feet, and then looked up through thick spectacles.

„Where’s the man with the megaphone?“

The fair boy shook his head.

„This is an island. At least I think it’s an island. That’s a reef out in the sea. Perhaps there aren’t any grown-ups anywhere.“

How does Golding present his ideas in the opening of *Lord of the Flies*, and how are these ideas developed in the rest of the novel?

(30 marks)

SPaG: (4 marks)

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**Kevin Brooks : *Martyn Pig***

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**OR**

**Question 5**

**05** How does Brooks present ideas about right and wrong in *Martyn Pig*?

(30 marks)  
SPaG: (4 marks)

**OR**

**Question 6**

**06** How does Brooks present Martyn's visit to the beach and how is this visit important to the novel as a whole?

(30 marks)  
SPaG: (4 marks)

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**Susan Hill : *The Woman in Black***

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**OR**

**Question 7**

**07** How does Hill present Arthur and his reaction to his first visit to Eel Marsh House in Chapter 5, „Across the Causeway“?

(30 marks)  
SPaG: (4 marks)

**OR**

**Question 8**

**08** How does Hill leave the reader with a sense of horror at the end of the novel?

(30 marks)  
SPaG: (4 marks)

**Turn Over**

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**Joe Simpson : *Touching the Void***

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**OR**

**Question 9**

- 09** How do you respond to Simpson's ending to *Touching the Void*? What methods does Simpson use to make you respond as you do?

(30 marks)  
SPaG: (4 marks)

**OR**

**Question 10**

- 10** How does Simpson create tension and suspense when Simon cuts the rope in Chapter Six, „The Final Choice“?

(30 marks)  
SPaG: (4 marks)

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**Dylan Thomas : *Under Milk Wood***

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**OR**

**Question 11**

- 11** Rev. Eli Jenkins says, "Praise the Lord! We are a musical nation." How does Thomas use music, rhymes and singing in *Under Milk Wood*?

(30 marks)  
SPaG: (4 marks)

**OR**

**Question 12**

- 12** How does Thomas show different attitudes to women and girls in *Under Milk Wood*?
- (30 marks)  
SPaG: (4 marks)

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**Arthur Miller : *The Crucible***

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**OR**

**Question 13**

- 13** How does Miller show the changes in Hale during the course of *The Crucible*?  
(30 marks)  
SPaG: (4 marks)

**OR**

**Question 14**

- 14** How does Miller present ideas about freedom in *The Crucible*?  
(30 marks)  
SPaG: (4 marks)

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**Diane Samuels : *Kindertransport***

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**OR**

**Question 15**

- 15** How does the writer present and explore family relationships in *Kindertransport*?  
(30 marks)  
SPaG: (4 marks)

**OR**

**Question 16**

- 16** How does Samuels present **at least two** of the following characters in *Kindertransport* and what do you think is their importance to the play?

The Nazi Border Official - The English Organiser - The Postman - The Station Guard  
(30 marks)  
SPaG: (4 marks)

**Turn Over**

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**J.B. Priestley : *An Inspector Calls***

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**OR**

**Question 17**

- 17** Arthur Birling says, „If we were all responsible for everything that happened to everybody we’d had anything to do with, it would be very awkward, wouldn’t it?”

How does Priestley present ideas about responsibility in *An Inspector Calls*?

(30 marks)

SPaG: (4 marks)

**OR**

**Question 18**

- 18** How do you respond to Gerald in *An Inspector Calls*? How does Priestley make you respond as you do by the ways he writes?

(30 marks)

SPaG: (4 marks)

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**Dennis Kelly : *DNA***

---

**OR**

**Question 19**

- 19** “In many ways it is the absent Adam who is the central character in *DNA*.”

How far do you agree with this opinion about the play and how does Kelly make you respond as you do by the ways he writes?

(30 marks)

SPaG: (4 marks)

**OR**

**Question 20**

- 20** What do you think is the significance of the title of the play, *DNA*? How does Kelly present his ideas in the play through this choice of title?

(30 marks)

SPaG: (4 marks)

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## Section B: Exploring cultures

Answer **one** question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

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### John Steinbeck : *Of Mice and Men*

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#### EITHER

#### Question 21

- 21** Read the following passage and then answer **Part (a)** and **Part (b)**.

The bunk house was a long, rectangular building. Inside, the walls were whitewashed and the floor unpainted. In three walls there were small, square windows, and in the fourth, a solid door with a wooden latch. Against the walls were eight bunks, five of them made up with blankets and the other three showing their burlap ticking. Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk. And these shelves were loaded with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe. And there were medicines on the shelves, and little vials, combs; and from nails on the box sides, a few neckties. Near one wall there was a black cast-iron stove, its stove-pipe going straight up through the ceiling. In the middle of the room stood a big square table littered with playing cards, and around it were grouped boxes for the players to sit on. At about ten o'clock in the morning the sun threw a bright dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars. The wooden latch raised. The door opened and a tall, stoop-shouldered old man came in. He was dressed in blue jeans and he carried a big push-broom in his left hand. Behind him came George, and behind George, Lennie. „The boss was expectin' you last night," the old man said. „He was sore as hell when you wasn't here to go out this morning." He pointed with his right arm, and out of the sleeve came a round stick-like wrist, but no hand. „You can have them two beds there," he said, indicating two bunks near the stove. George stepped over and threw his blankets down on the burlap sack of straw that was a mattress. He looked into the box shelf and then picked a small yellow can from it. „Say. What the hell's this?" „I don't know," said the old man. „Says "positively kills lice, roaches, and other scourges". What the hell kind of bed you giving us, anyways. We don't want no pants rabbits."

#### Part (a)

In this passage how does Steinbeck present the bunkhouse and its inhabitants? Refer closely to the passage in your answer.

#### and then Part (b)

From details in the rest of the novel what do you learn about the lives of ranch workers at that time, and how does Steinbeck show their lives?

SPaG: (30 marks)  
(4 marks)  
**Turn Over**

OR

Question 22

22 Read the following passage and then answer **Part (a)** and **Part (b)**.

Mama clucked in sympathy. "People do not always talk with sense. But it is good that the children go, especially the boys. They need to know their father's homestead and the members of their father's *umunna*."

"I honestly do not know how Ifediora came from an *umunna* like that."

I watched their lips move as they spoke; Mama's bare lips were pale compared to Auntie Ifeoma's, covered in a shiny bronze lipstick.

"*Umunna* will always say hurtful things," Mama said. "Did our own *umunna* not tell Eugene to take another wife because a man of his stature cannot have just two children? If people like you had not been on my side then...."

"Stop it, stop being grateful. If Eugene had done that, he would have been the loser, not you."

"So you say. A woman with children and no husband, what is that?"

"Me."

Mama shook her head. "You have come again, Ifeoma. You know what I mean. How can a woman live like that?" Mama's eyes had grown round, taking up more space on her face.

"*Nwunye m*, sometimes life begins when marriage ends."

"You and your university talk. Is this what you tell your students?" Mama was smiling.

"Seriously, yes. But they marry earlier and earlier these days. What is the use of a degree, they ask me, when we cannot find a job after graduation?"

"At least somebody will take care of them when they marry."

"I don't know who will take care of whom. Six girls in my first-year seminar class are married, their husbands visit in Mercedes and Lexus cars every weekend, their husbands buy them stereos and textbooks and refrigerators, and when they graduate, the husbands own them and their degrees."

**Part (a)**

Use your knowledge of what life was like for women at the time and place the novel is set to write about this passage. Refer to details from the passage in your answer.

**and then Part (b)**

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

SPaG: (30 marks)  
(4 marks)



OR

**Question 23**

**23** Read the following passage and then answer **Part (a)** and **Part (b)**.

When our ancestors saw the first white they thought they were looking at ghosts or maybe some people who had just fallen into bad luck. Dogs sat on their tails and opened their jaws to await the spectacle. The dogs thought they were in for a treat. Maybe these white people could jump backwards or somersault over trees. Maybe they had some spare food. Dogs always hope for that.

The first white my grandfather saw was a shipwrecked yachtsman who asked him for a compass. My grandfather didn't know what a compass was, so he knew he didn't have one. I picture him clasping his hands at his back and smiling. He wouldn't want to appear dumb. The white man asked for a map. My grandfather didn't know what he was asking for, and so pointed down at the man's cut feet. My grandfather wondered how the sharks had missed that bait. The white man asked where he had washed up. At last my grandfather could help. He said it was an island. The white man asked if the island had a name. My grandfather replied with the word that means „island“. When the man asked directions to the nearest shop my grandfather burst out laughing. He pointed up at a coconut tree and back over the white's shoulder whence he had come, meaning the bloody great ocean stocked with fish. I have always liked that story. Other than Pop Eye or Mr Watts, and some Australian mine workers, I'd seen few other living whites. The ones I had seen were on an old film. At school we were shown the visit by the duke of something or other many years before in nineteen-hundred-and something.

The camera kept staring at the duke and saying nothing. We watched the duke eat. The duke and the other whites wore moustaches and white trousers. They even wore buttoned-up jackets. They weren't any good at sitting on the ground either. They kept rolling over onto their elbows. We all laughed—us kids—at the whites trying to sit on the ground as they would in a chair. They were handed pig trotters in banana leaves. One man in a helmet could be seen asking for something. We didn't know what until he was brought a piece of white cloth which he used to wipe his mouth. We roared our heads off laughing.

**Part (a)**

From this passage what do you learn about the way the people of Bougainville react to white people? Refer to details from the passage in your answer.

**and then Part (b)**

How does the writer show the changes in Matilda's thoughts about white people in the novel as a whole?

SPaG: (30 marks)  
(4 marks)

**Turn Over**

OR

**Question 24**

**24** Read the following passage and then answer **Part (a)** and **Part (b)**.

„I simply want to tell you that there are some men in this world who were born to do our unpleasant jobs for us. Your father’s one of them.”

„Oh,” said Jem. „Well.”

„Don’t you oh well me, sir,” Miss Maudie replied, recognizing Jem’s fatalistic noises, „you are not old enough to appreciate what I said.”

Jem was staring at his half-eaten cake. „It’s like bein’ a caterpillar in a cocoon, that’s what it is,” he said. „Like somethin’ asleep wrapped up in a warm place. I always thought Maycomb folks were the best folks in the world, least that’s what they seemed like.”

„We’re the safest folks in the world,” said Miss Maudie. „We’re so rarely called on to be Christians, but when we are, we’ve got men like Atticus to go for us.”

Jem grinned ruefully. „Wish the rest of the county thought that.”

„You’d be surprised how many of us do.”

„Who?” Jem’s voice rose. „Who in this town did one thing to help Tom Robinson, just who?”

„His coloured friends for one thing, and people like us. People like Judge Taylor. People like Mr Heck Tate. Stop eating and start thinking, Jem. Did it ever strike you that Judge Taylor naming Atticus to defend that boy was no accident? That Judge Taylor might have had his reasons for naming him?”

This was a thought. Court-appointed defences were usually given to Maxwell Green, Maycomb’s latest addition to the bar, who needed the experience. Maxwell Green should have had Tom Robinson’s case.

„You think about that,” Miss Maudie was saying. „It was no accident. I was sittin’ there on the porch last night, waiting. I waited and waited to see you all come down the sidewalk, and as I waited I thought, Atticus Finch won’t win, he can’t win, but he’s the only man in these parts who can keep a jury out so long in a case like that. And I thought to myself, well, we’re making a step - it’s just a baby-step, but it’s a step.”

„It’s all right to talk like that - can’t any Christian judges an’ lawyers make up for heathen juries,” Jem muttered. „Soon’s I get grown—”

„That’s something you’ll have to take up with your father,” Miss Maudie said.

**Part (a)**

In this passage, what methods does Lee use to present Miss Maudie’s view of Maycomb? Refer closely to the passage in your answer.

**and then Part (b)**

Using details from the rest of the novel what do you learn about what life was like in a small town such as Maycomb in 1930s southern America?

SPaG: (30 marks)  
(4 marks)

**OR**

**Question 25**

**25** Read the passage and then answer **Part (a)** and **Part (b)**.

When the sons and daughters of the landed gentry and businessmen and professionals such as doctors, lawyers and politicians, were sent away to boarding schools to be educated they were likely to be given pleasant rooms that would be theirs for the duration of their schooling.

Instead of a residential school, the Aboriginal children were placed in an overcrowded dormitory. The inmates, not students, slept on cyclone beds with government-issue blankets. There were no sheets or pillow slips except on special occasions when there was an inspection by prominent officials. Then they were removed as soon as the visitors left the settlement and stored away until the next visit. On the windows there were no colourful curtains, just wire screens and iron bars. It looked more like a concentration camp than a residential school for Aboriginal children.

Back at the dormitory the girls were trying to snuggle down in their cold, uninviting beds. Molly, Daisy and Gracie began to talk normally amongst themselves, not whispering but speaking in their own relaxed manner.

"You girls can't talk blackfulla language here, you know," came the warning from the other side of the dorm. "You gotta forget it and talk English all the time."

The girls were dumbfounded, they couldn't say anything but stare at the speaker.

"That's true," said Martha in support. "I had to do the same. They tell everybody that when they come here and go to school for the first time."

Molly couldn't believe what they had just heard. "We can't talk our old wangka," she whispered. "That's awful."

"We all know it's awful," Martha told them. "But we got over that," she added calmly.

Molly lay staring at the ceiling, pondering their fate and the kind of lifestyle they could expect at this strange place and she didn't like it one bit. After a while she and the rest of the girls dozed off to sleep.

Some time later they were awakened abruptly by a loud voice telling them that the bell had gone.

"Come on, get up, tea time everybody," the voice told them.

Throughout the dormitory, sleeping forms began to rise from their narrow beds. Once again Martha took charge and led the four newcomers to the dining hall for a meal of watery stew, almost the repeat of what they had for dinner, except they also had bread and treacle. When no one was looking, Molly put all the unwanted crusts in her calico bag, and nudged her young sisters sitting either side of her to do the same.

**Part (a)**

Referring to details in this passage, what do you learn about attitudes to children of mixed marriages at the time and place the novel is set?

**and then Part (b)**

How does Pilkington present some of the difficulties faced by Molly, Daisy and Gracie on their journey from Moore River Native Settlement to Jigalong?

SPaG: (30 marks)  
(4 marks)

**END OF QUESTIONS**

Specimen

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**General Certificate of Secondary  
Education**

**English Literature 97151H**

**Unit 1 Exploring modern texts**

**H Tier**

**Specimen**

**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.

Specimen

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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.

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

	<b>Unit 1:</b> <b>Exploring modern texts 40%</b> <b>Section A: 20%</b> <b>Section B: 20%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	15% Section A: 10% Section B: 5%
AO3	This Unit does not test AO3
AO4	10% Section A: This section does not test AO4 Section B: 10%



## ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

Spelling, punctuation and grammar will be assessed in every question in both section A and section B. A maximum of 4 marks can be awarded for spelling, punctuation and grammar on each response. The performance descriptions are provided below.

Performance description	Marks Awarded
Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.	4
Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.	3
Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.	2
Candidates spell, punctuate and use the rules of grammar with some accuracy in the context of the demands of the question. Errors may occasionally obstruct meaning. Where required, specialist terms tend not to be used appropriately.	1

**The marks allocated for spelling, punctuation and grammar will achieve a total weighting of 5% of the total marks for the qualification**

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

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

## Question 1

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

### Part (a)

How does Aboulela present families in „Something Old, Something New“?

### and then Part (b)

Write about how the writer presents a family 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

- Ideas about the girl's brother – especially at the beginning, when he „looked irritated“, his attitudes to money, when he and the girl „laugh at him in Arabic“ and leave him excluded, the change in the brother towards the end – maybe somewhat grudging
- The girl's family's traditions – the fact that the couple „were never alone“, the dowry; the persisting separation of the men and women, „the women going indoors, the men to the tent“
- The man's family – worried about the fact he dropped out of medical school, fearing he would „get sucked up into unemployment, drugs, depression“; did not want to talk about his change of religion;
- The difficulties encountered by all members of the split family in *Compass and Torch*: Jim tries to involve himself, speaking „kindly“ to the boy; mother's bitterness towards the boy's father; the father's awkwardness
- The family relationship and how it is affected by their culture in *Anil* – a violent man but a „mouse“ when confronted by the headman; Anil is seen to „gape“ at a star but his parents „would not stop for a second“ to do so

##### AO2

- Use of flashbacks which establish details of the man's family and their attitudes – we don't meet his parents so Aboulela is able to relate to the reader their reaction to his conversion to Islam
- Use of the word „foreigner“ as the man describes himself and how this reflects his feelings – certainly at the start
- The description of Khartoum at the start – „bareness“, „austere“, „blaze of hot air“ – oppressive / not welcoming
- The description of the girl's life with her family – e.g. use of listing / repetition to emphasise the things she had never had
- *Compass and Torch* – symbolism of „Jim's big outstretched hand“, the force of the word „wrenching“, simple sentences to describe the father's attitude to his son
- *Anil* – the symbol of the star to represent the different attitudes to the future between Anil and his parents; use of contrast and the effect of the simple sentence. Structural point also in the fact that Appa – although forced to do so – sends Anil away for a better future at the end

## Question 2

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

### Part (a)

How do you respond to the ending of „When the Wasps Drowned“ and how does Wigfall make you respond as you do by the ways she writes?

### and then Part (b)

How do you respond to the ending of **one** other story from *Sunlight on the Grass* and how do the writer's methods make you respond as you do?

**(30 marks)**

### Indicative content

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

#### AO1

- Sense of oppressive/enclosed atmosphere perhaps leads to the withholding of information at the end
- Lack of resolution, perhaps, at the end? Any appropriate response to this
- The closeness of the children suggests they may 'close rank' against adults
- The sinister nature of the ending / response to the behaviour of the children
- The sad inevitability of the ending of *Compass and Torch*
- Comment on Kerry's final remark, 'It makes you want to throw up.....Someone like that' in *The Darkness Out There*

#### AO2

- How Wigfall offers the reader clues rather than certainties – thus the uncertain ending
- How Wigfall creates the oppressive / enclosed atmosphere – images connected with the heat
- How the narrator is presented as defensive – thus perhaps the ending is not a surprise
- The significance of the reference to the horses in *Compass and Torch*
- The use of a single simple sentence at the end of *Anil*

### Question 3

What do you think is the importance of Simon in *Lord of the Flies* and what methods does Golding use to present him?

(30 marks)

#### Indicative content

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

#### AO1

- Simon's attitude to / actions surrounding the beast and what it shows about him – Simon makes the radical suggestion that the beast exists in the boys themselves – an idea too difficult for the others to grasp so they laugh at him
- What Simon represents in the novel – a spiritual / mystical presence – he imagines the „Lord of the Flies“ speaking to him, telling him he is a „silly little boy“
- Simon's death – he is killed before he can deliver his message – the spiritual nature of his departure
- Sometimes contradictory presentation : helpful; has a presence; community-spirited; Ralph admits „he's funny“
- Insightful: thinks there is an injured human on the island and he is very nearly right and he understands the boys' situation on the island better than any of the others. vulnerable: probably has epilepsy; courageous – goes into the forest alone at night

#### AO2

- Symbolism of Simon as a Christ-like figure – Simon's encounter with the „Lord of the Flies“ has biblical overtones, paralleling the story of Christ being tempted ; also he has much in common with the stories of saints who saw strange visions – contrast with the way he is inarticulate in his effort to express mankind's essential illness
- Language used to describe Simon – not presented as strong – „one of the boys flopped on his face in the sand.....heaved the fallen boy“, „we could talk over his head“ , ‘*Simon had to do a double shuffle to catch up*’
- In „Beast from Air“ – Golding uses a description of the boys' thoughts and actions instead of speech to reveal their feelings – thus we get an insight into Simon because he says less than the other boys – Golding also, whilst writing in the third person, writes from Simon's viewpoint
- Language used to describe Simon's body being carried away by the sea; contrast with the brutality of his killing.

#### Question 4

How does Golding present his ideas in the opening of *Lord of the Flies*, and how are these ideas 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

- What the island is like – ‘*jungle*’, ‘*creepers*’ ‘*broken trunks*’ ‘*undergrowth*’ - and reference to the ‘*Home Counties*’ as a contrast of environment
- Golding introduces Ralph as ‘*the boy with fair hair*’ and Piggy as ‘*shorter than the fair boy and very fat*’ but does not name them. Gives hints of future relationship which is close
- Idea of leaving civilisation behind, ‘*taken off his school sweater*’ – later in the novel the boys become savages with few vestiges of civilisation – other than Ralph and Piggy who ironically open the novel
- The significance of the announcement that „there aren’t any grown-ups anywhere” – Golding thus uses children in the rest of the novel to convey his message about „the darkness of man’s heart” – the various ways in which this happens
- ‘*searching out safe lodgements for his feet*’ – a hint of Piggy’s cautious character in the rest of the novel – use of the conch / always offering wise words

##### AO2

- Significance of the ‘*witch-like cry*’ which is then ‘*echoed*’ – sense of foreboding / foreshadowing of the evil acts which are to come – e.g. descent into savagery, killing of the sow
- Language used to describe Piggy’s first appearance and how these details become more significant, e.g. ‘*fat*’, ‘*spectacles*’ – Piggy is teased for his size and his spectacles are used to light a fire – irony of Piggy having poor eyesight and yet he ‘sees’ more than others in different ways – also Piggy’s „I can’t hardly move” suggests he is less educated
- Presentation of Ralph as ‘*the boy with fair hair*’ Golding refers to other boys’ hair later – Jack’s hair is ‘*red*’ and Simon’s is ‘*black and coarse*’ – possible significance of these references
- Description of the setting – the metaphor of ‘*the bath of heat*’, the reference to the ‘*scar*’ – at the start the island seems to be working against them – reference to the ‘*thorns*’ and ‘*twigs*’ scratching the boys – yet later they almost destroy the island
- Comparison of the beginning and the end of the novel – return of civilisation in the form of the naval officer

### Question 5

How does Brooks present ideas about right and wrong in *Martyn Pig*?

(30 marks)

#### Indicative content

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

#### AO1

- Description and evaluation of the events in the novel which may be classified as „right“ or „wrong“, such as:
- Billy's treatment of Martyn;
- Alex's criminal activities;
- the accidental killing of Billy;
- Martyn and Alex's behaviour afterwards; the actions of Dean;
- Alex's betrayal;
- Martyn getting away with the killing

#### AO2

- The use of a first-person narrator, which causes the reader to adopt Martyn's views of what is right or wrong
- Language used to create sympathy for Martyn, such as in the descriptions of his house or of Billy
- Contrasting presentations of Martyn as villain and victim

### Question 6

How does Brooks present Martyn's visit to the beach and how is this visit important to the novel as a whole?

(30 marks)

#### Indicative content

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

##### AO1

- Ideas about loneliness, guilt, insignificance, confusion
- Ideas about life and death
- Moment of clarity/epiphany for Martyn in the context of his life
- Any valid way in which the scene links to the rest of the novel

##### AO2

- Use of „stream of consciousness“ technique
- Use of first person narrative
- Positioning of extract in the pattern of the novel
- Contrast in style with the rest of the novel
- Any valid comments about language / sentence structures
- Methods by which the desolation is created



### Question 7

How does Hill present Arthur and his reaction to his first visit to Eel Marsh House in Chapter 5, „Across the Causeway“?

(30 marks)

#### Indicative content

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

##### AO1

- Arthur's more practical response to the house compared to the townspeople
- The sense of mystery created about the house by other characters and Arthur's complete contrast in reactions to them
- Arthur's reaction to the appearance of the woman in black and his attempt to rationalise it

##### AO2

- The opening of the novel and the use of past tense here preparing us for a change in Arthur's attitude may affect how we read him in this chapter; *'I did not believe in ghosts'* suggesting he does now
- Hill's eerie description of the house in Chapter 5 when Arthur first sees it
- The detail in the sometimes unpleasant imagery of the marshes and birds around the house in the first description: *'silent', 'emptiness'* and the imagery used to describe the house: *'gaunt, empty' 'like some lighthouse'*; Arthur feels *'loneliness'* and *'quite alone'* despite his rational approach
- Arthur's description of the house as *'rare and beautiful', 'handsome'* and his romantic imaginings of Stella and her living there
- The use of first person narrator retelling the story highlights the change in Arthur's character from this time

## Question 8

How does Hill leave the reader with a sense of horror at the end 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 conversation between Arthur and Samuel Daily
- Clear insight into both Arthur's guilt and horror at what he must tell us
- What happens to Stella and their son Joseph (we already know he is married to Esme, not Stella)
- The last two paragraphs of the story finalising the horror of the story to Arthur and the reader

#### AO2

- The manner of the dialogue and the pauses in the conversation between Arthur and Daily highlight the sense of fear both feel; *'burst out at last'*, *'looked at me sharply'*, *'said quickly'*
- Hill's use of first person to emphasise strong emotions and create sympathy for Arthur
- The detailed and violent imagery to highlight the drama of the accident with Stella and Joseph *'lay crumpled on the grass below it, dead'*
- The use of short sentences at the end of the novel to give a sense of finality and horror: *'Enough'*

### Question 9

How do you respond to Simpson's ending to *Touching the Void*? What methods does Simpson use to make you respond as you do?

(30 marks)

#### Indicative content

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

##### AO1

- The moment of relief when Joe reaches camp and safety, and the reactions of Simon and Richard
- The pain and suffering that Joe is clearly in despite reaching camp
- The dangerous journey to the hospital and the wait for medical treatment
- Joe's panic about the operation at the last minute and ending on a tone of uncertainty
- Students will probably decide whether it is a „happy“ or „satisfying“ ending – or some type of appropriate response

##### AO2

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

### Question 10

How does Simpson create tension and suspense when Simon cuts the rope in Chapter Six „The Final Choice“?

(30 marks)

#### Indicative content

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

##### AO1

- Detail of the events leading up to and immediately after the cutting of the rope
- Joe's understanding and waiting for the moment, knowing Simon will have no choice
- The way Simon tries to convince himself he has done the right thing
- How Simon worries about what other people will think about his decision to cut the rope

##### AO2

- Simpson's use of varied sentence structure, particularly questions, exclamations and short sentences as Simon comes to his decision
- The detailed description of Simon's physical actions at the moment of cutting and directly afterwards, to focus on the danger of situation
- Joe's swearing and use of short sentences whilst waiting for Simon to cut the rope, building reader empathy with his plight
- First person dual narrative to give clear insight into both men's emotions, particularly how Simon feels at this tense moment

### Question 11

Rev. Eli Jenkins says, "Praise the Lord! We are a musical nation." How does Thomas use music, rhymes and singing in *Under Milk Wood*?

(30 marks)

#### Indicative content

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

##### AO1

- Ways in which music/singing are important in the play, e.g. Organ Morgan's playing of Bach, Polly Garter's singing, choir of children's voices heard when MaryAnn the Sailors says Llaenggub is the „Chosen Land“
- Traditional and childhood rhymes forming part of the background to village life
- Details such as Organ Morgan dreaming of „perturbation and music in Coronation Street“, Eli Jenkins dreaming of eisteddfodau and reciting a poem as his „morning service“
- Organ Morgan's musical obsession

##### AO2

- Use of songs to show sexual and romantic relationships
- Significance of music within the form of a radio play
- How songs reveal something about the singer

## Question 12

How does Thomas show different attitudes to women and girls in *Under Milk Wood*?

(30 marks)

### Indicative content

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

#### AO1

- Positive and negative attitudes reflect all the different types which might live in such a village
- Attitudes to women as judgemental attitudes and gossiping
- The men's attitudes to their womenfolk, such as Mr Pugh and the *Lives of the Great Poisoners*
- Attitudes shown through married couples

#### AO2

- Use of „dear“ by Mr Pugh to disguise his true feelings/intentions which are shown in his asides
- Sharing of men's thoughts with the listener
- Use of humour to present attitudes to women
- Use of caricature

### Question 13

How does Miller show the changes in Hale 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

- Hale's motives for supporting the witch hunt then trying to make amends at the end of the play
- Hale's questioning and caution about the poppet and the needle in Act Two – beginning to show his doubt
- Tension in Act Three when Hale denounces the court
- Attempt to save Proctor at the end of the play linked with the idea of him changing his mind

#### AO2

- Hale's use of Biblical language
- Stage directions to introduce Hale
- Dramatic effect of Hale's denunciation of the court – how Miller achieves this and creates tension

## Question 14

How does Miller present ideas about freedom in *The Crucible*?

(30 marks)

### Indicative content

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

#### AO1

- Ideas about the rule of the church / inhabitants of Salem judging each other
- Miller's presentation of repression and moral panic
- Proctor's conversation with Giles and Putnam in Act One *'is it the Devil's fault that a man cannot say you good morning without you clap him for defamation?'* – linking this to ideas about freedom in the rest of the play
- Miller's purposes in the play in relation to freedom
- *'How may I live without my name?'* may be seen as a plea for individual freedom of conscience

#### AO2

- Language used in Giles' comments about his wife reading strange books
- Methods used by Miller to show the power of the church
- Methods used by Miller to create tension in Proctor's agreement to condemn himself
- Stage directions to describe the community and its rules



### Question 15

How does the writer present and explore family relationships in *Kindertransport*?

(30 marks)

#### Indicative content

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

#### AO1

Details of family relationships in the play

- Eva/Helga
- Evelyn/Faith
- Eva/Lil

#### AO2

- How these relationships are shown e.g. links made by Evelyn between her mother and the Ratcatcher at the end of the play
- The use of possessions such as the items Eva brings from Germany
- The toys
- The crockery to show connections between generations
- And/or the desire to break these links.

### Question 16

How does Samuels present **at least two** of the following characters in *Kindertransport* and what is their importance to the play?

The Nazi Border Official - The English Organiser - The Postman - The Station Guard

(30 marks)

#### Indicative content

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

##### AO1

- What these characters do and say
- How they affect Eva/ Evelyn
- Ideas about oppression, fear, control etc. which are conveyed through these characters

##### AO2

- The ways the writer conveys ideas about these characters e.g. having them all played by the same actor links them, having them played by the same actor as the Ratcatcher makes them symbolic as well as realistic
- Their language
- The fact that they are the only male characters in the play.

### Question 17

Arthur Birling says, „If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?"

How does Priestley present ideas about responsibility 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

- May refer to Birling's quote and thus his attitude to responsibility – and other characters' attitudes to responsibility and how they are different
- The Inspector's attitude to responsibility – „each of you helped to kill her" – and his final speech to a wider audience – „millions and millions of Eva Smiths..."
- Socialist views about responsibility – collective responsibility – everyone in society linked
- Ideas about the play as a warning about how we should be responsible for our actions

##### AO2

- The words „responsible" and „responsibility" are used by most characters in the play – comment on some examples
- „fire and blood and anguish" – significance of the choice of these words
- The use of stage directions to reveal the characters' reactions to what the Inspector has to say about how they treated Eva Smith
- How Priestley creates a sense of self-satisfied smugness about the Birling family, where and how they live – thus little sense of their need to move outside the family and think of others [except Sheila / Eric]

### Question 18

How do you respond to Gerald in *An Inspector Calls*? How does Priestley 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

- Aristocrat – ideas about class system – essentially engaged to someone „beneath“ him
- Not as willing as Sheila to admit his guilt – at first pretends he never knew Daisy Renton – link with Mr Birling?
- Seems to have some genuine feelings for Daisy Renton
- In Act 3, Gerald tries to come up with as much evidence as possible to prove the Inspector is a fake – wants to protect himself rather than change himself
- Which generation does he „fit“ most readily with?

##### AO2

- Regular references to Gerald's „disappearance“ the previous summer makes the audience wonder about him
- References to any stage directions which reveal Gerald's attitudes / feelings
- How Priestley creates a sense of self-satisfaction in Gerald when he thinks „Everything's all right now“
- Presentation as an „easy, well-bred young man-about town“

### Question 19

“In many ways it is the absent Adam who is the central character in *DNA*.”

How far do you agree with this opinion about the play and how does Kelly make you respond as you do by the ways he writes?

(30 marks)

#### Indicative content

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

##### AO1

- What Adam says and does in the play
- The effect of events concerning Adam on other characters
- Important ideas about bullies and victims which are raised through the character of Adam.

##### AO2

- Dramatic effectiveness of events concerning Adam e.g. what others think has happened to him at the start of the play,
- His sudden reappearance,
- What happens to him subsequently
- Effect on audience of Adam's physical appearance, behaviour and language when he reappears
- Ways in which effects of events concerning Adam on other characters are shown through e.g. their language, their silences.

## Question 20

What do you think is the significance of the title of the play, *DNA*? How does Kelly present his ideas through this choice of title?

(30 marks)

### Indicative content

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

#### AO1

- Ideas in the play relevant to DNA – details of the literal use of DNA to frame the suspect for Adam's 'murder'
- DNA as symbolic of cyclical nature of human behaviour patterns and the way in which human behaviour has hardly evolved.

#### AO2

- How the writer shows important ideas in the play – communication (or lack of communication) between the characters shown by structure of play as often a series of near monologues with little response from others
- Violent language to show atavistic tendencies
- Scientific language to show importance of scientific methods in enabling gang to frame postman.

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

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>Candidates demonstrate:</b></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>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>Candidates demonstrate:</b></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>A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>Candidates demonstrate:</b></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>A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>Candidates demonstrate:</b></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>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>Candidates demonstrate:</b></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>(A01, A02) (A01) (A02)</p> <p>(A04) (A04)</p>	<p><b>Candidates demonstrate:</b></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>

## Question 21

### Part (a)

In this passage how does Steinbeck present the bunkhouse and its inhabitants?  
Refer closely to the passage in your answer.

### and then Part (b)

From details in the rest of the novel what do you learn about the lives of ranch workers at that time, and how does Steinbeck show their lives?

(30 marks)

#### Indicative content

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

##### AO1

- Sparse nature of bunkhouse / only had necessities /sense of impermanence
- Activities of the inhabitants – Western magazines / playing cards
- Details about Candy, George and Lennie
- Loneliness, isolation and transient nature of their lives

##### AO2

- How the impersonal, harsh – almost formal – nature of the bunkhouse is created, e.g. „rectangular“, „square“, „straight up“, „boxes“
- Significance of the word „littered“ in contrast with the ordered nature of the rest of the bunkhouse
- The „sameness“ of each bunk and each man’s possessions
- Lives of ranch workers presented through different characters
- The structure of the novel reflecting the ranch workers’ lives

##### AO4

- Backdrop of the Great Depression and the American Dream – fear of being „canned“ and being kept going by an unattainable dream
- Some ranch workers subject to prejudice and discrimination
- Isolation/solitude of migrant workers caused by economic hardship
- Poor education illustrated by reading of magazines



## Question 22

### Part (a)

Use your knowledge of what life was like for women at the time and place the novel is set to write about this passage. Refer to details from the passage in your answer.

### and then Part (b)

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

(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, Auntie Ifeoma
- details about women's lives 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 Auntie Ifeoma's life
- Difference in men and women's experience

### Question 23

#### Part (a)

From this passage what do you learn about the way the people of Bougainville react to white people? Refer to details from the passage in your answer.

#### and then Part (b)

How does the writer show the changes in Matilda's thoughts about white people in the novel as a whole?

(30 marks)

#### Indicative content

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

##### AO1

- Details relating to unfamiliarity of white people here and in the novel as a whole
- Knowledge based on old film – lack of contemporary experience
- Details about how Matilda's understanding is changed in the novel as a whole by Mr Watts e.g. changes in her behaviour towards him

##### AO2

- Use of humour to highlight lack of familiar ground e.g. white man looking for shop, grandfather pointed out ocean full of fish
- Lack of communication; white as the „colour of important things“
- Contrast between ways Matilda and her mother behave towards Mr Watts as Matilda gets to know him better

##### AO4

- Role of white people as employers („company men“) who leave at the first signs of war
- Mr Watts as atypical
- White people misunderstood because of differences in cultural background
- Societal differences evident in attitudes

## Question 24

### Part (a)

In this passage, what methods does Lee use to present Miss Maudie's view of Maycomb? Refer closely to the passage in your answer.

### and then Part (b)

Using details from the rest of the novel what do you learn about what life was like in a small town such as Maycomb in 1930s southern America?

(30 marks)

#### Indicative content

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

##### AO1

- Comments about injustice and prejudice in the passage and in the novel as a whole
- Different characters' attitudes and behaviour in the novel, from Atticus to Bob Ewell
- Miss Maudie sees events as a „baby step“ for Maycomb
- Miss Maudie's attitudes to others and what they do

##### AO2

- Use of dialogue in the passage
- The image of the „baby step“
- Reference to Maycomb people as „the safest folks in the world“ – implications
- Reference to „people like us“
- Use of Scout as narrator, thus her perspective – we learn about Maycomb

##### AO4

- The range of social gradations – the „caste system“
- Racial segregation
- Aunt Alexandra's ideas about social class
- Class reflected through social institutions, e.g. First Purchase Church, the tea circle
- Attitudes to race suggested by the trial of Tom Robinson, attitudes of white people to Dolphus Raymond

## Question 25

### Part (a)

Referring to details in this passage, what do you learn about attitudes to children of mixed marriages at the time and place the novel is set?

### and then Part (b)

How does Pilkington present some of the difficulties faced by Molly, Daisy and Gracie on their journey from Moore River Native Settlement to Jigalong?

(30 marks)

#### Indicative content

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

##### AO1

- Conditions at Moore River Native Settlement such as dormitories, beds, food
- Constant threat of capture by the authorities and return to Moore River Settlement
- Cold, hunger, fear experienced

##### AO2

- Use of contrast between Moore River Native Settlement and the schools of the sons and daughters of the landed gentry
- Use of emotive language, e.g. „inmates“, „concentration camp“
- Reference to „the voice“ - impersonal
- Difficulties of the journey presented through the use of detail, e.g. how the girls' fear is presented
- Reader made aware of authorities in pursuit of use of phone calls, newspaper articles, police reports

##### AO4

- Attitudes towards and the treatment of children of mixed marriages
- The purpose of Moore River Native Settlement
- Reference to language as a defining feature of the girls' culture
- Discrimination

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General Certificate of Secondary Education  
Foundation Tier  
Specimen

## English Literature

97152F

### Unit 2 Poetry across time

Date      Time

**For this paper you must have:**

- An AQA 16-page answer book
- an unannotated copy of the Anthology *Moon on the Tides* which you have been studying.

**Time allowed**

1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 97152F.
- Answer **two** questions
- Answer **one** question from **Section A** and **one** question from **Section B**.
- For Section A you must have a copy of the AQA Poetry Anthology *Moon on the Tides* in the examination room. The text must **not** be annotated and must **not** contain additional notes or materials
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

**Information**

- The marks for questions are shown in brackets
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate

**Advice**

- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
- You are reminded there are 36 marks for Section A and 18 marks for Section B.

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Section A	Questions	Pages
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AQA Poetry anthology		
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AQA Anthology	<i>Moon on the Tides- Character and voice</i>	1-2	3
AQA Anthology	<i>Moon on the Tides- Place</i>	3-4	4
AQA Anthology	<i>Moon on the Tides- Conflict</i>	5-6	5
AQA Anthology	<i>Moon on the Tides- Relationships</i>	7-8	6

Section B	Questions	Pages
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Unseen poetry	9	4
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## Section A: Anthology – *Moon on the Tides*

Answer **one** question from this section

You are advised to spend about 45 minutes on this section.

---

### Character and voice

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**EITHER**

#### Question 1

- 01** Compare how poets present an unusual character in 'The Clown Punk' (page 4) and **one** other poem from *Character and voice*.

Remember to compare:

- what the characters are like
- how the poets present the characters by the ways they write about them.

(36 marks)

**OR**

#### Question 2

- 02** Poets sometimes use a speaker to narrate a poem. Compare how poets present the speaker in 'My Last Duchess' (page 15) and the speaker in **one** other poem from *Character and voice*.

Remember to compare:

- what the speakers are like
- how the poets present the speakers by the ways they write.

(36 marks)

**Turn over for the next question**

**Turn Over**

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## Place

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### EITHER

#### Question 3

- 03** Compare how the poets present memories of a place in 'Cold Knap Lake' (page 24) and **one** other poem from *Place*.

Remember to compare:

- the memories of the places in the poems
- how the poets present the memories by the ways they write about them.

(36 marks)

### OR

#### Question 4

- 04** Compare how poets write about weather in 'Wind' (page 33) and **one** other poem from *Place*.

Remember to compare:

- what weather is like in the poems
- how the poets present the weather by the ways they write about it.

(36 marks)



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## Conflict

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### EITHER

#### Question 5

- 05** Compare how ideas about fighting for a country are shown in 'Flag' (page 34) and **one** other poem from *Conflict*.

Remember to compare:

- the ideas about fighting for a country
- how the poets show these ideas by the ways they write.

(36 marks)

### OR

#### Question 6

- 06** Compare how poets show the effects that conflict has on people's lives in 'At the Border, 1979' (page 39) and **one** other poem from *Conflict*.

Remember to compare:

- how the conflicts affect people's lives
- how the poets show the effects of the conflict on people's lives by the ways they write.

(36 marks)

**Turn over for the next question**

**Turn Over**

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## Relationships

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### EITHER

#### Question 7

- 07** Compare how the poets present romantic love in 'Sonnet 43' (page 58) and **one** other poem from *Relationships*.

Remember to compare:

- romantic love in the poems
- how the poets present love by the ways they write.

(36 marks)

### OR

#### Question 8

- 08** Compare how family relationships are presented in 'Nettles' (page 63) and **one** other poem from *Relationships*.

Remember to compare:

- what the family relationships are like
- how the poets present the relationships by the ways they write.

(36 marks)

---

## Section B: Unseen poetry

Answer **both** parts of the question in this section

You are advised to spend about 30 minutes on this section

---

### Question 9

**09** Read the poem below and answer **Part (a)** and **Part (b)**

#### Words

I'm seven, and I'm dead bright,  
But words give me a fright.  
Words are bullies.  
Sneaky things. They gabble and lie.  
Sometimes trying to understand  
Them makes me cry. Words hurt.  
Words are all over the place.  
They get shoved in my face.  
I don't know why but  
Words make me cry.

I wish words were things  
You could hug,  
Or that they smelt nice.  
I wish they came in bottles  
Like fizzy drinks, or melted  
Like ice-cream. But they don't.  
Words are mean. They bully me.  
Lock me away  
From what I want to say.

I can't even ask for help,  
And I'm only seven  
(And a bit).  
Words spread nasty gossip.  
They must. Otherwise why  
Would people think I'm thick?

Words.  
They make me sick  
Inside.

*Brian Patten*

#### Part (a)

How do you think the child in the poem feels about trying to understand and use words?

#### and then Part (b)

How does the poet use language and other techniques to show these feelings?

(18 marks)

**END OF QUESTIONS**

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Specimen

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Question 09 Source: Brian Patten, *Words from Storm Damage*, Harper Collins (1988)

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**General Certificate of Secondary  
Education**

**English Literature 97152F**

**Unit 2 Poetry across time**

**F Tier**

**Specimen**

**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.

Specimen

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://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 question. 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.

## RUBRIC INFRINGEMENTS

In Section A, a few students may only write about one poem. In this case, award marks for AO1 and AO2 as normal, but deduct the requisite number of marks according to bullets missed on AO3 e.g. Candidate scores in Band 4 on AO1 and AO2. Having achieved 4.1, 4.2, 4.3 and 4.4, the mark should be 22. However, candidate has missed 2 AO3 bullets from each of Bands 1, 2 and 3, therefore 6 marks must be deducted, leaving a final mark of 16.

In Section A, students may write about the named poem but compare it with a poem from a different cluster. Mark as normal – no penalty.

If a candidate fails to write about the named poem, mark the response as normal but write “Minor Rubric” on the front of the script and refer it to a senior examiner.

## 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

•

	<b>Unit 2: Poetry Across Time 35%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	10% Section A: 5% Section B: 5%
AO3	10% Section A: 10% Section B: 0%
AO4	This unit does not test AO4



## Unit 2F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>31-36 marks</p>	<p>(A01) (A01) (A02)</p> <p>(A02) (A03) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>6.1 considered/qualified response to text</p> <p>6.2 details linked to interpretation</p> <p>6.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers</p> <p>6.4 thoughtful consideration of ideas/themes</p> <p>6.5 developed comparison in terms of ideas/themes and/or technique</p> <p>6.6 thoughtful selection and consideration of material for comparison</p>
<p>Mark Band 5</p> <p>25-30 marks</p>	<p>(A01) (A01) (A02)</p> <p>(A02) (A03) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>5.1 sustained response to elements of text</p> <p>5.2 effective use of details to support interpretation</p> <p>5.3 explanation of effect(s) of writers' uses of language and/or structure and/or form and effects on readers</p> <p>5.4 understanding of ideas/themes /feelings/attitudes</p> <p>5.5 sustained focus on similarities/differences in terms of ideas/themes and/or technique</p> <p>5.6 selection of material for a range of comparisons</p>
<p>Mark Band 4</p> <p>19-24 marks</p>	<p>(A01) (A01) (A02)</p> <p>(A02) (A03) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>4.1 explained response to element(s) of text</p> <p>4.2 details used to support a range of comments</p> <p>4.3 identification of effect(s) of writers' choices of language and/or structure and/or form intended/achieved</p> <p>4.4 awareness of ideas/themes/feelings/attitudes</p> <p>4.5 structured comments on similarities/differences in terms of ideas/themes and/or technique</p> <p>4.6 selection of material to support structured comparative comment</p>
<p>Mark Band 3</p> <p>13-18 marks</p>	<p>(A01) (A01) (A02)</p> <p>(A02) (A03) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>3.1 supported response to text</p> <p>3.2 comment(s) on details</p> <p>3.3 awareness of writer making choice(s) of language and/or structure and/or form</p> <p>3.4 generalisation(s) about ideas/themes/feelings/attitudes</p> <p>3.5 some comments comparing ideas/themes and/or technique</p> <p>3.6 selection of some details for comparison</p>
<p>Mark Band 2</p> <p>7-12 marks</p>	<p>(A01) (A01) (A02)</p> <p>(A02) (A03) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>2.1 some clear responses</p> <p>2.2 range of details used</p> <p>2.3 simple identification of method(s)</p> <p>2.4 some range of explicit meanings given</p> <p>2.5 simple linkage in terms of idea(s)/theme(s) and/or technique</p> <p>2.6 selection of material for comparison</p>
<p>Mark Band 1</p> <p>1-6 marks</p>	<p>(A01) (A01) (A02)</p> <p>(A02) (A03) (A03)</p>	<p><b>Candidates demonstrate:</b></p> <p>1.1 simple response(s)</p> <p>1.2 familiarity with text/reference to some details</p> <p>1.3 reference to writers' method(s)</p> <p>1.4 simple comment on meaning(s)</p> <p>1.5 linkage, perhaps implicit, re idea or theme or method</p> <p>1.6 selection of appropriate poem to compare</p>
0 marks		Nothing worthy of credit

## Character and voice

### Question 1

Compare how poets present an unusual character in „The Clown Punk“ (page 4) and **one** other poem from *Character and voice*.

Remember to compare:

- what the characters are like
- how the poets present the characters by the ways they write about them.

**(36 marks)**

#### Indicative content

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

##### AO1

- Unpleasant appearance of clown punk “sad tattoos”; disabilities of „hunchback in the park” and deaf man; ugliness of „Medusa”;
- Sense of being intimidated/frightened by clown punk “wince and scream”, and „Medusa” “Be terrified”; anger and revenge from „Horse Whisperer” “a foul hex”; threat and danger from „The River God” “I can drown the fools”
- Some pleas for sympathy “Wasn’t I beautiful?”; “Still I miss them”; “I beg of you”

##### AO2

- Negative lexis – deflated, shrunken „Clown Punk”; “smelly and old” „River God”; “foul-mouthed, foul-tongued, yellow fanged” „Medusa”
- Use of simile “like a basket of washing”; “like helpless children” „Horse Whisperer”; “straight as a young elm” „Hunchback” and metaphor: “bullet tears in my eyes”; “tigers jump out of their eyes” „Hunchback in the park”
- Use of form and structure e.g. sonnet in „Clown Punk”; regular rhyme and rhythm in „Portrait” and „Give”; free verse in „River God”, „Medusa” & „Horse Whisperer”

##### AO3

**Some features of the poem chosen compared to:**

- Scorned characters - hunchback in „Hunchback in the Park”, homeless character in „Give”;
- Excluded characters – „Horse Whisperer”, „Hunchback in the Park”, homeless character
- Negative frightening features of „Medusa” and „River God”
- Rhythm and structure in „Hunchback in the Park” and „Give”
- Use of simile and metaphor in „Medusa” and „Hunchback in the Park”

## Question 2

Poets sometimes use a speaker to narrate a poem. Compare how poets present the speaker in „My Last Duchess“ (page 15) and the speaker in one other poem from *Character and voice*.

Remember to compare:

- what the speakers are like
- how the poets present the speakers by the ways they write.

(36 marks)

### Indicative content

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

#### AO1

- Feelings of speaker – arrogant, possessive, paranoid, jealous; suspicion and jealousy in „Medusa“; anger, sadness, desire for revenge in „Horse Whisperer“; arrogance and possessiveness in „River God“
- Attitudes to victims: Duke’s expectation of obedience; inflicting pain/death on others
- Attitudes to self: plaintive endings in „Horse Whisperer“ and „Medusa“; Duke’s self-obsession similar to „The River God“:
- Dialect speakers in „Checking Out Me History“ and „Singh Song!“ – more comic and multi-cultural elements.

#### AO2

- Use of monologue in all above poems
- Effect of particularly sinister words – “if they durst”; “I gave commands/Then all smiles stopped together”; “they take a long time drowning”; „River God” “love gone bad” „Medusa”; “scorned as demon and witch” „Horse Whisperer”.
- Use of iambic pentameter In „Duchess”; free verse in „Horse Whisperer”, „Medusa” & „River God”; repetition in „Checking Out Me History”;
- Symbolism of penultimate line of „Duchess” and „River God”.

#### AO3

**Some features of the poem chosen compared to:**

- Sinister, arrogant speakers in „River God” and „Medusa”
- Idea of revenge in „Horse Whisperer”
- Dialect speakers in „Singh Song!” and „Checking Out Me History”
- Contrast with experience of female speakers in „Les Grands Seigneurs” and „Ruined Maid”

## **Place**

### **Question 3**

Compare how the poets present memories of a place in „Cold Knap Lake“ (page 24) and **one** other poem from *Place*.

Remember to compare:

- the memories of the places in the poems
- how the poets present the memories by the ways they write about them.

**(36 marks)**

#### **Indicative content**

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

##### **AO1**

- Memories of traumatic childhood events re drowning; memories of dead brother in „Blackbird of Glanmore“; memories of mother’s illness/death in „Price We Pay for the Sun“; memories of potential danger in „Crossing the Loch“, memories of the threat in nature in „Neighbours“
- Positive aspects to memories – mother’s heroism “my mother gave a stranger’s child her breath”; beauty in nature in „Wild Swans” “the trees are in their autumn beauty” and „Below the Green Corrie” “marvellous prowlers”;
- Sense of mystery in depiction of lake “”shadowy”; “mysterious, beautiful” „Wild Swans at Coole”; “The loch’s phosphorescence”;
- Deeper meanings: reflections on the nature of memory; reflections on beauty vs danger in „Nature”; reflections on death and the brevity of life.

##### **AO2**

- Use of metaphor “dressed in water”s long green silk; salty hurricanes” „Price”; simile “like sleeping volcanoes” „Price”; “like bandits” „Green Corrie”.
- Use of alliteration “drawn by the dread”; hunched hills” „Crossing the Loch” & sibilance “surface something else”; “still sky” „Wild Swans at Coole”
- Free verse form with some iambic pentameter/final rhyming couplet; regular rhyme scheme in „Wild Swans at Coole”; regular structure in „Neighbour” & „Blackbird of Glanmore”; free verse forms in „Below the Green Corrie”, „Crossing the Loch”
- Symbolism of birds in „Blackbird of Glanmore” & „Wild Swans at Coole”

##### **AO3**

**Some features of the poem chosen compared to:**

- Links with the swans in „Wild Swans at Coole”
- Memories of potential danger in „Crossing the Loch”
- Links with the threat in nature in „Below the Green Corrie” and „Prelude”
- Memories of the Chernobyl disaster in „Neighbours”
- Links with death of a child in „Blackbird of Glanmore”

#### Question 4

Compare how poets write about weather in „Wind“ (page 33) and one other poem from *Place*.

Remember to compare:

- what weather is like in the poems
- how the poets present the weather by the ways they write about it.

(36 marks)

#### Indicative content

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

##### AO1

- Admiration for the strength of the wind “dented the balls of my eyes”; admiration for nature in „Storm in the Black Forest” “pure white liquid fire”; admiration for the hypnotic strength of wind in „Spellbound”
- Negative aspects of weather: fear of the force of the wind “we grip our hearts”; acid rain in „Hard Water”; destructive power of the sun in „Price We Pay for the Sun”; wind bringing toxic air from Chernobyl in „Neighbours”
- Effects of the wind on other elements of nature/wildlife “flung a magpie away”; “giant trees are bending” „Spellbound”; “a lamb sips caesium on a Welsh hill” „Neighbours”
- Weather/nature all powerful/impossible to escape: “feel the roots of the house move”; “supposed to!” „Storm”; “I cannot go” „Spellbound”; “now we are all neighbourly” „Neighbours”.

##### AO2

- Regular stanza structure of „Wind” and „Neighbours”; Regular rhyme and rhythm in „Spellbound”; free verse form in „Price We Pay for the Sun”, „Storm” and „Hard Water”
- Lexical fields of power and force/auditory vocabulary “crashing, booming, drummed, strained”; visual aspects of lightning “pours out, tumbling, wriggling”; “tyrant spell” „Spellbound”
- Use of metaphor “stampeding the fields” “skyline a grimace”; “heavens cackle” „Storm”; and simile “rang like some fine green goblet”; “like sleeping volcanoes” „Price”; use of repetition in „Spellbound”;
- First person narration in all except „Storm in the Black Forest”.

##### AO3

**Some features of the poem chosen compared to:**

- Power of nature/weather in „Storm in the Black Forest”, „Spellbound”
- Description of wind and rhyme & rhythm in „Spellbound”
- Ideas of entrapment in „Spellbound”, „Neighbours”
- Negative aspects/damage in „Price We Pay for the Sun”, „Neighbours”

## **Conflict**

### **Question 5**

Compare how ideas about fighting for a country are shown in „Flag“ (Page 34) and **one** other poem from *Conflict*.

Remember to compare:

- the ideas about fighting for a country
- how the poets show these ideas by the ways they write.

**(36 marks)**

#### **Indicative content**

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

##### **AO1**

- Ideas of patriotism and duty stimulated by flag; patriotic fervour in „Charge of the Light Brigade“; questioning of patriotism as a motivator in „Bayonet Charge“; criticism of hyperbolic patriotism in „next to of course god america, I“
- Reductive view of flag – “just a piece of cloth” contrasted with its effects; multiple deaths caused by unquestioning patriotism in „Charge of the Light Brigade“; significance of fighting for one’s country dropped in final stanza of „Bayonet Charge“
- Linguistic aspects- unpicking of concept of flag, naming of “terrorist”/synonyms etc. in „The Right Word“; jingoistic terminology „next to of course god america, I“;
- Ideas of dying too young/wasteful loss of life while fighting for one’s country in „Mametz Wood“, „Charge of the Light Brigade“, „Falling Leaves“, „Futility“.

##### **AO2**

- Regular 3-line stanza structure in „Flag“ & „Mametz Wood“; regular rhyme and rhythm in „Charge of the Light Brigade“; free verse structure in „Bayonet Charge“, „Falling Leaves“, use of rhyme in „next to of course god america, I“ and „Futility“.
- Use of rhetorical questions in „Flag“, next to, „Bayonet Charge“, „Futility“, „Charge of the Light Brigade“
- Effect of particular words: “guts, coward”; “wasted, relic, absent”; „Mametz Wood“;
- “fatuous” „futility”; “gallant, beauty” „Falling Leaves”; “patriotic tear” „Bayonet Charge”

##### **AO3**

**Some features of the poem chosen compared to:**

- Patriotic fervour in „Charge of the Light Brigade”
- Criticism of jingoistic language in „next to of course god america I”
- Reality of fighting for one’s country in „Bayonet Charge”, „Mametz Wood” and „Falling Leaves”
- Use of repetition in „Bayonet Charge”, „Charge of the Light Brigade”, „Right Word”

## Question 6

Compare how poets show the effects that conflict has on people's lives in „At the Border, 1979“ (page 39) and **one** other poem from *Conflict*.

Remember to compare:

- how the conflicts affect people's lives
- how the poets show the effects of the conflict on people's lives by the ways they write.

**(36 marks)**

### Indicative content

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

#### AO1

- Ideas of control and restriction of movement in „At the Border“ and „Belfast Confetti“
- Innocence of children in „At the Border“, „Yellow Palm“, „The Right Word“
- Negative effects on families – destabilisation, eviction; loss of family members in conflict in „Poppies“, multiple deaths in conflict in „Mametz Wood“, „Charge of the Light Brigade“;
- mental damage from conflict in „Come On, Come Back“, „the Right Word“, „Belfast Confetti“ (fear and confusion);

#### AO2

- First person narration also in „The Right Word“, „Poppies“, „Belfast Confetti“
- Factual tone – detached, impersonal as in „Come On, Come Back“
- Free verse structure as in „The Right Word“, „Poppies“, „Belfast Confetti“, regular structure in „Mametz Wood“, regular rhyme and rhythm in „Charge of the Light Brigade“ and „Yellow Palm“
- Use of metaphor “inhale home, chain of mountains”; “fusillade of question marks” „Belfast Confetti“, “jaws of Death” „Charge“, “blown and broken bird’s egg of a skull” „Mametz Wood“

#### AO3

**Some features of the poem chosen compared to:**

- Effects on the innocent in „The Yellow Palm“, „The Right Word“, „Out of the Blue“
- Personal loss and grief in „Poppies“ and „Futility“
- Confusion and fear in „The Right Word“ and „Belfast Confetti“
- Multiple deaths in war in „Mametz Wood“, „Charge of the Light Brigade“ and „Falling Leaves“

## ***Relationships***

### **Question 7**

Compare how the poets present romantic love in „Sonnet 43“ (page 58) and **one** other poem from *Relationships*.

Remember to compare:

- romantic love in the poems
- how the poets present love by the ways they write.

**(36 marks)**

#### **Indicative content**

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

##### **AO1**

- Depth and breadth of love/passion; love and passion in Hour; desire for love in „Ghazal“; pure love in „Sonnet 116“.
- Woman's view of love contrasted with man's view in „Sonnet 116“ and „In Paris With You“ (assuming personas are same as writers)
- Influence of religious belief on feelings of love; religious references in „To His Coy Mistress“ and „Ghazal“
- Exaggerated, almost unattainable ideals of love and fidelity as in „Sonnet 116“; more practical views of love in „Ghazal“, „In Paris With You“

##### **AO2**

- Effect of particular words: religious references „Saints, Ideal Grace“; „conversion of the Jews“; contrast „iron fist in the velvet glove“ „Ghazal“; metaphor: „the Midas light turning your limbs to gold“ „Hour“;
- Contrast with sexual references: „all points south“ „In Paris With You“; „tear our pleasures“; „come and I'll come too“ „Ghazal“.
- Use of sonnet form as „Sonnet 116“ and „Hour“; rhyming couplets in „To His Coy Mistress“, couplet stanzas in „Ghazal“
- Effect of questions, hyphens and ellipsis interrupting iambic pentameter; use of repetition in „Ghazal“; use of hyperbole in „Hour“ (for thousands of seconds); use of humour in „In Paris With You“ „sod off to sodding Notre Dame“.

##### **AO3**

**Some features of the poem chosen compared to:**

- Sense of promise love brings in Ghazal; Overcoming obstacles to love in Hour
- Sexual, passionate love in „To His Coy Mistress“, „In Paris With You“, Hour
- Impact of time on love and sense of impatience in „To His Coy Mistress“, Hour
- Pure idealistic love in Sonnet 116; realistic love in Ghazal, „In Paris With You“



## Question 8

Compare how family relationships are presented in „Nettles“ (page 63) and one other poem from *Relationships*.

Remember to compare:

- what the family relationships are like
- how the poets present the relationships by the ways they write.

**(36 marks)**

### Indicative content

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

#### AO1

- Father's love and need to protect son; son's feelings of affection for Father in „Harmonium“; strong feelings of love for mother in „Praise Song for my Mother“;
- Father's feelings of hate and desire for revenge; pain and suffering of child in „Nettles“; anger and desire for revenge in „Sister Maude“;
- son's regret for lack of communication with father in „Harmonium“, guilt and regret about distance in relationship with brother in „Brothers“
- Recognition that pain and suffering are part of life; recognition of mortality in „Harmonium“; recognition of debt to mother in „Praise Song for my Mother“

#### AO2

- Effect of particular words: military lexis in „Nettles“ – “spears, regiment, parade, recruits”; natural imagery in „Praise Song for my Mother” “water, sunrise moon's eye”; “starved of breath” in „Harmonium”; “saddled” in „Brothers”
- Single stanza with iambic pentameter; significance of missing final line in „Brothers”; regular rhyme and rhythm in „Sister Maude”; free verse form in „Harmonium” and „Praise Song for my Mother”
- First person narration and point of view in all poems.
- Use of metaphor: “windmilled home” „Brothers”; “gilded finches had streamed out” „Harmonium”; simile: “as cold as stone” „Sister Maude”;

#### AO3

**Some features of the poem chosen compared to:**

- Love and protection for a child in „Born Yesterday”
- Child/parent relationships in „Praise Song for my Mother” and „Harmonium”
- Sibling relationships in „Brothers” and „Sister Maude”
- Effect of final lines in „Brothers”, „Harmonium”, „Praise Song for my Mother”

### Unit 2F Mark Template Section B:

Mark Band 6  16-18 marks	(A01, A02) (A01) (A03)	<b>In response to the task, candidates demonstrate:</b> 6.1 considered/qualified response to ideas/themes 6.2 details linked to interpretation 6.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers
Mark Band 5  13-15 marks	(A01, A02) (A01) (A03)	<b>In response to the task, candidates demonstrate:</b> 5.1 sustained response to ideas/themes /feelings/attitudes 5.2 effective use of details to support interpretation 5.3 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on readers
Mark Band 4  10-12 marks	(A01, A02) (A01) (A03)	<b>In response to the task, candidates demonstrate:</b> 4.1 explained response to ideas/themes/feelings/attitudes 4.1 details used to support a range of comments 4.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved
Mark Band 3  7-9 marks	(A01, A02) (A01) (A03)	<b>In response to the task, candidates demonstrate:</b> 3.1 supported response 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
Mark Band 2  4-6 marks	(A01, A02) (A01) (A03)	<b>In response to the task, candidates demonstrate:</b> 2.1 some clear responses/and/or explicit meanings 2.2 range of details used 2.3 simple identification of method(s)
Mark Band 1  1-3 marks	(A01, A02) (A01) (A03)	<b>In response to the task, candidates demonstrate:</b> 1.1 simple response(s) and/or comment(s) 1.2 familiarity with text/reference to some details 1.3 reference to writer's method(s)
0 marks		Nothing worthy of credit

**Words**

I'm seven, and I'm dead bright,  
But words give me a fright.  
Words are bullies.  
Sneaky things. They gabble and lie.  
Sometimes trying to understand  
Them makes me cry. Words hurt.  
Words are all over the place.  
They get shoved in my face.  
I don't know why but  
Words make me cry.

I wish words were things  
You could hug,  
Or that they smelt nice.  
I wish they came in bottles  
Like fizzy drinks, or melted  
Like ice-cream. But they don't.  
Words are mean. They bully me.  
Lock me away  
From what I want to say.

I can't even ask for help,  
And I'm only seven  
(And a bit).  
Words spread nasty gossip.  
They must. Otherwise why  
Would people think I'm thick?

Words.  
They make me sick  
Inside.

*Brian Patten*

**Part (a)**

How do you think the child in the poem feels about trying to understand and use words?

**and then Part (b)**

How does the poet use language and other techniques to show these feelings?

*(18 marks)*

### Indicative content

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

#### AO1

- feelings of bewilderment/confusion/lack of comprehension
- feelings of words as enemies
- inability to escape
- contrast with pleasant things in child's experience

#### AO2

- use of personification
- irregular rhythm and rhyme scheme
- use of enjambment in final stanza
- contrasting positive and negative language
- language to emphasise young age

## English Literature

97152H

### Unit 2 Poetry across time

Date Time

**For this paper you must have:**

- An AQA 16-page answer book
- an unannotated copy of the Anthology *Moon on the Tides* which you have been studying.

**Time allowed**

1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 9715H.
- Answer **two** questions
- Answer **one** question from **Section A** and **one** question from **Section B**.
- For Section A you must have a copy of the AQA Poetry Anthology *Moon on the Tides* in the examination room. The text must **not** be annotated and must **not** contain additional notes or materials
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

**Information**

- The marks for questions are shown in brackets
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate

**Advice**

- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
- You are reminded there are 36 marks for Section A and 18 marks for Section B.

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Section A		Questions	Pages
<b>AQA Poetry anthology</b>			
AQA Anthology	<i>Moon on the Tides- Character and voice</i>	1-2	3
AQA Anthology	<i>Moon on the Tides- Place</i>	3-4	3
AQA Anthology	<i>Moon on the Tides- Conflict</i>	5-6	4
AQA Anthology	<i>Moon on the Tides- Relationships</i>	7-8	4

Section B		Questions	Pages
Unseen poetry		9	4

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**Section A: Anthology – *Moon on the Tides***

Answer **one** question from this section

You are advised to spend about 50 minutes on this section.

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***Character and voice***

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**EITHER**

**Question 1**

- 01** Compare the ways poets present ideas about identity in 'The Clown Punk' and **one** other poem from *Character and voice*. (36 marks)

**OR**

**Question 2**

- 02** Compare the ways poets present isolated characters in 'The Hunchback in the Park' and **one** other poem from *Character and voice*. (36 marks)

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***Place***

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**OR**

**Question 3**

- 03** Compare the ways poets show people's relationship with nature in 'Below the Green Corrie' and **one** other poem from *Place*. (36 marks)

**OR**

**Question 4**

- 04** Compare how poets use language to present ideas in 'Storm in the Black Forest' and **one** other poem from *Place*. (36 marks)

**Turn Over**

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***Conflict***

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**OR**

**Question 5**

- 05** Compare how poets use language to present strong feelings in 'Poppies' and **one** other poem from *Conflict*.  
(36 marks)

**OR**

**Question 6**

- 06** Compare how poets show attitudes to war in 'Futility' and **one** other poem from *Conflict*.  
(36 marks)

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***Relationships***

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**OR**

**Question 7**

- 07** Compare the ways poets use structure to develop ideas about a relationship in 'Sonnet 43' and **one** other poem from *Relationships*.  
(36 marks)

**OR**

**Question 8**

- 08** Compare the ways poets present a speaker's attitudes towards another person in 'Harmonium' and **one** other poem from *Relationships*.  
(36 marks)



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## Section B: Unseen poetry

You are advised to spend about 30 minutes on this section

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### Question 9

- 09 Read the poem below and then answer the question that follows

#### Background Material

My writing desk. Two photos, mam and dad.  
A birthday, him. Their ruby wedding, her.  
Neither one a couple and both bad.  
I make out what's behind them from the blur.

Dad's in our favourite pub, now gone for good.  
My father and his background are both gone,  
but hers has my Welsh cottage and a wood  
that still shows those same greens eight summers on,  
though only the greenness of it's stayed the same.

Though one of them's in colour and one's not,  
the two are joined, apart from their shared frame,  
by what, for photographers, would mar each shot:

in his, if you look close, the gleam, the light,  
me in his blind right eye, but minute size –

in hers, as though just cast from where I write,  
a shadow holding something to its eyes.

*Tony Harrison*

How does the speaker feel about his parents, and how does the poet present these feelings to the reader?

(18 marks)

**END OF QUESTIONS**

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Specimen

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Question 09 Source: Tony Harrison, *Background Material*

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**General Certificate of Secondary  
Education**

**English Literature 97152H**

**Unit 2 Poetry across time**

**H Tier**

**Specimen**

**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 their 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.

Specimen

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

	<b>Unit 2: Poetry Across Time 35%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	10% Section A: 5% Section B: 5%
AO3	10% Section A: 10% Section B: This section does not test AO3
AO4	This unit does not test AO4

## Unit 2H Mark Scheme Template: Section A

Mark Band 6 31-36 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<b>In response to the task, students demonstrate:</b> 6.1 insightful exploratory response to text 6.2 close analysis of detail to support interpretation 6.3 evaluation of writers' uses of language and/or structure and/or form and effects on readers 6.4 convincing/imaginative interpretation of ideas/themes 6.5 evaluative comparison of ideas and/or meanings and/or techniques 6.6 evaluative selection of a range of telling details into comparison
Mark Band 5 25-30 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<b>In response to the task, students demonstrate:</b> 5.1 exploratory response to text 5.2 analytical use of detail to support interpretation 5.3 analysis of writers' uses of language and/or structure and/or form and effects on readers 5.4 exploration of ideas/themes 5.5 analytical comparison of ideas and/or meanings and/or techniques 5.6 selection of a range of telling details as the basis for comparison (
Mark Band 4 19-24 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<b>In response to the task, students demonstrate:</b> 4.1 considered/qualified response to text 4.2 details linked to interpretation 4.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers 4.4 thoughtful consideration of ideas/themes 4.5 developed comparison of ideas and/or meanings and/or techniques 4.6 thoughtful selection and consideration of material for comparison
Mark Band 3 13-18 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<b>In response to the task, students demonstrate:</b> 3.1 sustained response to elements of text 3.2 effective use of details to support interpretation 3.3 explanation of effect(s) of writers' uses of language and/or structure and/or form and effects on readers 3.4 understanding of ideas/themes/feelings/attitudes 3.5 sustained focus on similarities/differences in ideas and/or meanings and/or techniques 3.6 selection of material for a range of comparison
Mark Band 2 7-12 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<b>In response to the task, students demonstrate:</b> 2.1 explained response to element(s) of text 2.2 details used to support a range of comments 2.3 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved 2.4 awareness of ideas/themes/feelings/attitudes 2.5 structured comments on similarities/differences in ideas and/or meanings and/or techniques 2.6 selection of material to support structured comparative comment
Mark Band 1 1-6 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<b>In response to the task, students demonstrate:</b> 1.1 supported response to text 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 generalisation(s) about ideas/themes/feelings/attitudes 1.5 some comments comparing ideas and/or meanings and/or techniques 1.6 selection of some details for comparison
0 marks		Nothing worthy of credit

## Character and voice

### Question 1

Compare the ways poets present ideas about identity in 'The Clown Punk' and **one** other poem from *Character and voice*.

(36 marks)

#### Indicative Content

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

##### AO1

- **Attitudes towards** the 'clown punk'; towards the historical characters in 'Checkin Out Me History'; effect of marriage on identity in 'Les Grands Seigneurs'
- **The clown punk's attitudes / behaviour towards others**; Singh's attitudes to others in Singh Song; the duke's attitude to the Duchess in 'My Last Duchess'; the River God's attitude to women in 'The River God'
- **Significance of words** 'clown' and 'punk'; 'carving out' in 'Checkin Out Me History'; 'nothing sharper' in 'Casehistory: Alison'; 'who'd stoop' in 'My Last Duchess'
- **Ideas about** how and why people present themselves to the world in particular ways, e.g. the reasons for the tattoos in 'The Clown Punk'; Medusa's appearance in 'Medusa'; the beggar's behaviour in 'Give'; the face in 'Ozymandias'

##### AO2

- **The use of description**, e.g. the clown punk's tattoos and face; the smile of the Duchess in 'My Last Duchess'; the hair of Medusa in 'Medusa'
- **The use of imagery**, e.g. the basket of washing in 'The Clown Punk'; the bullet tears in 'Medusa'; the peacocks and cockatoos in 'Les Grands Seigneurs'
- **The use of rhyme, rhythm and structure**, e.g. the use of the sonnet form in 'The Clown Punk'; in 'Ozymandias'; the contrast with the use of rhythm and rhyme in 'Checkin Out Me History'
- **Effects of particular word choices**, e.g. 'shonky side of town' in 'The Clown Punk'; 'a yellow sunrise' in 'Checkin Out Me History'; 'glistening veins' in 'Horse Whisperer'

##### AO3

**Some features of the poem chosen dealt with and compared to The Clown Punk, such as:**

- **External manifestations of identity** in 'Ozymandias' or 'My Last Duchess'
- **Attitudes towards self** in 'Medusa' or 'Singh Song'
- **Attitudes of others** in 'The Ruined Maid' or 'The Horse Whisperer'
- **Sense of identity** in 'Casehistory – Alison' or 'Checking' Out Me History'



## Question 2

Compare the ways poets present isolated characters in 'The Hunchback in the Park' and **one** other poem from *Character and voice*.

(36 marks)

### Indicative Content

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

#### AO1

- **Feelings of separation and isolation**, e.g. the hunchback's separation; isolation of the father in 'Portrait of a Deaf Man'; separation from younger self in 'Casehistory: Alison'; attitudes of humans to river in 'The River God'
- **Ideas about dreams and alternate realities** in 'The Hunchback in the Park'; about disconnection in 'The Horse Whisperer'; about imagination in 'Brendon Gallacher'; about change in 'Ozymandias'
- **Negative and positive ideas** in 'The Hunchback in the Park'; in 'The Horse Whisperer'; in 'Les Grands Seigneurs'; in 'The River God'
- **Ideas about freedom and constraint** in 'The Hunchback in the Park'; in 'Checkin Out Me History'; in 'Les Grands Seigneurs'; about constraint in 'Casehistory: Alison'

#### AO2

- **How the character's isolation is presented** to the reader, e.g. effects of 'a solitary mister' in 'The Hunchback in the Park'; 'still I miss them' in 'Horse Whisperer'; the 'death' of 'Brendon Gallacher'
- **Perspective of the speaker** in the poem, e.g. the attitude to the boys in 'The Hunchback in the Park'; attitude to the father in 'Portrait of a Deaf Man'; effects of first person in 'My Last Duchess'
- **The use of imagery**, e.g. 'like the park birds' in 'The Hunchback in the Park'; bullet imagery in 'Casehistory: Alison'; religious imagery in 'Give'
- **The use of structure and form to present feelings and attitudes**, e.g. effects of the structure of the narrative in 'The Hunchback in the Park'; alternate voices in 'The Ruined Maid'; last lines of verses in 'Brendon Gallacher'

#### AO3

Some features of the poem chosen dealt with and compared to *The Hunchback in the Park*, such as:

- **Feelings of solitude and separation** in 'The River God'
- **The effects of loneliness** in 'Medusa'
- **The power of dreams and imagination** in 'Singh Song' or 'Les Grands Seigneurs'
- **Prejudice and judgement** in 'Give' or 'The Clown Punk'

## **Place**

### **Question 3**

Compare the ways poets show people's relationship with nature in 'Below the Green Corrie' and **one** other poem from *Place*.

**(36 marks)**

#### **Indicative Content**

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

##### **AO1**

- **Negative and positive influences of nature** in 'Below the Green Corrie' and 'The Prelude'; negative influence in 'Price We Pay for the Sun' and 'Neighbours'
- **Fear of nature** in 'Below the Green Corrie' and 'The Prelude'; in 'The Moment' and 'Spellbound'
- **The power of nature** in 'Below the Green Corrie'; in 'The Prelude'; in 'The Moment'; in 'Wind'
- **What people learn and / or gain from the relationship with nature**, e.g. enrichment in 'Below the Green Corrie'; understanding of self in 'The Wild Swans at Coole'; of identity in 'Hard Water'; wonder in 'Crossing the Loch'

##### **AO2**

- **The use of imagery** e.g. bandit imagery in 'Below the Green Corrie'; the goblet in 'Wind'; the 'shawl of breeze' in 'Crossing the Loch'
- **The use of personification**, e.g. of the mountains in 'Below the Green Corrie', and in 'The Prelude'; of the trees in 'The Moment'
- **The use and effects of particular word choices**, e.g. 'enriched' in 'Below the Green Corrie'; 'clouds beyond clouds' in 'Spellbound'; 'mysterious, beautiful' in 'The Wild Swans at Coole'
- **The contrast between the speaker and the mountains** in 'Below the Green Corrie'; between the future and the past in 'A Vision'; between the attitudes of humans and nature in 'The Moment'

##### **AO3**

**Some features of the poem chosen dealt with and compared to 'Below the Green Corrie', such as:**

- **The power of nature** in 'Spellbound' or 'The Moment'
- **The relationship between humans and the natural world** in 'The Moment'
- **The positive influences of nature** in 'The Blackbird of Glanmore'
- **The danger of nature** in 'Storm in the Black Forest' or 'Wind'

#### Question 4

Compare how poets use language to present ideas in 'Storm in the Black Forest' and **one** other poem from *Place*.

(36 marks)

#### Indicative Content

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

##### AO1

- **Ideas about the threat and danger of nature** in 'Storm in the Black Forest'; in 'The Prelude' and 'Below the Green Corrie'; in 'Neighbours' and 'Wind'
- **The power of nature** in 'Storm in the Black Forest'; in 'Wind'; in 'Spellbound'; in 'Price We Pay for the Sun'
- **Ideas about controlling and harnessing nature** in 'Storm in the Black Forest'; inability to harness in 'Wind', 'Neighbours' and 'The Moment'
- **Ideas about how people are less powerful / significant / important than nature** in 'Storm in the Black Forest'; in 'The Blackbird of Glanmore'; in 'The Moment'; in 'The Prelude'

##### AO2

- **The use of imagery**, e.g. the snake in 'Storm in the Black Forest'; the air like a wave in 'The Moment'; the sleeping volcanoes in 'Price We Pay for the Sun'
- **Use and effect of sound patterning**, e.g. the 'i' assonance in 'Storm in the Black Forest' and in 'The Prelude'; hard sounds in 'Hard Water'
- **The use of colour**, e.g. white and bronze in 'Storm in the Black Forest'; light in 'The Wild Swans at Coole'; light and dark in 'The Prelude'
- **The use of structure and form**, e.g. the effect of the single line in 'Storm in the Black Forest'; the last lines of each verse in 'Spellbound'; the rhyming couplet at the end of 'Cold Knap Lake'

##### AO3

Some features of the poem chosen dealt with and compared to 'Storm in the Black Forest', such as:

- **The use of imagery** in 'Wind' or 'Below the Green Corrie' or 'Wild Swans at Coole'
- **The use of language** in 'Crossing the Loch' or 'The Blackbird of Glanmore'
- **Sound patterning** in 'Wind' or 'Wild Swans at Coole'
- **Human arrogance** in 'The Moment' or 'The Prelude'

## **Conflict**

### **Question 5**

Compare how poets use language to present strong feelings in 'Poppies' and **one** other poem from *Conflict*.

**(36 marks)**

#### **Indicative Content**

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

##### **AO1**

- **Feelings of nurture and protection** in 'Poppies'; of identity with homeland in 'At the Border'; of admiration in 'The Charge of the Light Brigade'; against patriotism in 'next to of course god america I'
- **Feelings of fear, loss and bereavement** in 'Poppies'; in 'Futility'; in 'The Falling Leaves'; in 'Come On, Come Back'
- **Ideas about fragility and vulnerability**, e.g. in 'Poppies'; in 'The Right Word'; in 'Mametz Wood'; in 'Out of the Blue'

##### **AO2**

- **Use and effects of war / pain imagery**, e.g. 'spasms of paper red' in 'Poppies'; 'a fusillade of question marks' in 'Belfast Confetti'; 'smacking the belly out of the air' in 'Bayonet Charge'
- **Use and effects of textile imagery** in 'Poppies'; natural imagery in 'The Falling Leaves'; body imagery in 'Mametz Wood'
- **Juxtaposition of contrasting images**, e.g. petals/blockade in 'Poppies'; punctuation and warfare in 'Belfast Confetti'
- **Creation of tone through tense, enjambment and language**, e.g. in the second stanza in 'Poppies'; in first stanza of 'Hawk Roosting'; in last stanza of 'Come On, Come Back'

##### **AO3**

**Some features of the poem chosen dealt with and compared to 'Poppies', such as:**

- **Maternal points of view** in 'The Right Word'
- **Ideas about waste** of nurtured life in 'Futility'
- **Use of imagery** in 'Flag' or 'The Charge of the Light Brigade'
- **Ideas about fragility** in 'The Falling Leaves'

## Question 6

Compare how poets show attitudes to war in 'Futility' and **one** other poem from *Conflict*.

(36 marks)

### Indicative Content

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

#### AO1

- **Ideas about the waste of life** in 'Futility'; in 'The Falling Leaves'; in 'The Charge of the Light Brigade'; in 'The Yellow Palm'
- **Ideas about the life-giving power of the sun** in 'Futility'; about the power of the flag in 'Flag'; about the power of words in 'The Right Word'; about the power of nature in 'Hawk Roosting'
- **Attitudes towards the futility of growth and life** in the face of humanity's powers of destruction in 'Futility'; towards patriotism in 'next to of course god America I' and 'Bayonet Charge'; to homeland in 'At the Border'
- **Feelings of grief and loss** in 'Futility' and in 'The Falling Leaves'; of terror in 'Out of the Blue' and 'Bayonet Charge'

#### AO2

- **Use of form and structure**, e.g. the effect of the exclamation in the last two lines in 'Futility'; the changes in terminology through 'The Right Word'; the repetitions in 'The Charge of the Light Brigade'
- **Use of questions in the second stanza** in 'Futility'; in 'The Right Word'; in 'Flag'
- **Imagery of growth and life** in 'Futility'; of nature in 'The Falling Leaves'; of punctuation in 'Belfast Confetti'
- **Subtle tone and sense of irony** in 'Futility'; in 'Come On, Come Back'

#### AO3

Some features of the poem chosen dealt with and compared to 'Futility', such as:

- **Ideas about patriotism** in 'next to of course god america I' or 'The Charge of the Light Brigade'
- **The experience of being a soldier** in 'Bayonet Charge'
- **Self-belief** in 'Hawk Roosting'
- **Imagery** in 'Poppies' or 'The Falling Leaves'

## Relationships

### Question 7

Compare the ways poets use structure to develop ideas about a relationship in 'Sonnet 43' and **one** other poem from *Relationships*.

(36 marks)

#### Indicative Content

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

##### AO1

- **Strong feelings of love and how to contain emotions** in words in 'Sonnet 43'; of how to react to another person in 'The Manhunt', and in 'Quickdraw'; of how to express love in 'Ghazal'
- **Ideas about the power of love** in 'Sonnet 43', and in 'Ghazal', and 'Hour', and 'Sonnet 116'
- **Ideas about the transcendency of love** in 'Sonnet 43'; lack of transcendency in 'Sonnet 116'; about the process of change in 'In Paris With You'

##### AO2

- **Use of the sonnet form, rhythm and metre** in 'Sonnet 43'; in 'Hour'; in 'Sonnet 116'
- **Use and effects of rhyme and half-rhyme** in 'Sonnet 43'; in 'Born Yesterday'; in 'Harmonium'
- **Use and effects of punctuation** in 'Sonnet 43'; in 'Quickdraw'; effect of lack of punctuation in 'Praise Song for My Mother'
- **Use and effects of religious imagery** in 'Sonnet 43'; military imagery in 'Nettles'; natural imagery in the fourth stanza of 'The Farmer's Bride'

##### AO3

Some features of the poem chosen dealt with and compared to 'Sonnet 43', such as:

- **Use of form** in 'Hour' or 'Quickdraw' or 'Sonnet 116'
- **Ideas about a relationship** in 'The Manhunt' or 'In Paris With You'
- **Contrast in attitudes towards the afterlife** in 'To His Coy Mistress'
- **The negative effects of romantic love** in 'Quickdraw'

## Question 8

Compare the ways poets present a speaker's attitudes towards another person in 'Harmonium' and **one** other poem from *Relationships*.

(36 marks)

### Indicative Content

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

#### AO1

- **Attitudes of the son towards his father** in 'Harmonium'; of the farmer to his bride in 'The Farmer's Bride'; of the speaker to her sister in 'Sister Maude'; of daughter to mother in 'Praise Song for My Mother'
- **Attitudes of the father towards himself and his son** in 'Harmonium'; of the speaker towards himself and his mistress in 'To His Coy Mistress'; of the speaker to present and past lover in 'In Paris With You'
- **Ideas about life and getting old** in 'Harmonium'; about time in 'Hour' and in 'To His Coy Mistress'; about family in 'Brothers'
- **Feelings of regret** in 'Harmonium'; of anxiety in 'Nettles'; of enmity in 'Sister Maude'; of longing in 'The Farmer's Bride'

#### AO2

- **Use and effects of extended metaphor and personification** in 'Harmonium'; of Western imagery in 'Quickdraw'; of military metaphors in 'Nettles'
- **Use and effects of first person** in 'Harmonium'; in 'Quickdraw'; in 'My Last Duchess'
- **Use and effects of cliché and colloquialism** in 'Harmonium'; in 'The Farmer's Bride'; of Caribbean English in 'Checkin out me history'
- **Use and effects of rhyme and half-rhyme** in 'Harmonium'; in 'Born Yesterday'; in 'Sonnet 43'

#### AO3

Some features of the poem chosen dealt with and compared to 'Harmonium', such as:

- **Feelings towards a parent** in 'Praise Song for My Mother'
- **Use of extended metaphor** to present attitudes towards another person in 'The Manhunt'
- **Feelings of distance** in 'Brothers' or 'The Manhunt'
- **Feelings towards a child** in 'Nettles'

### Unit 2H Mark Scheme Template: Section B:

Mark Band 6  16-18 marks	(A01, A02) (A01) (A02)	<b>In response to the task, students demonstrate:</b> 6.1 insightful exploratory response to ideas/themes 6.2 close analysis of detail to support interpretation 6.3 evaluation of writer's uses of language and/or structure and/or form and effects on readers
Mark Band 5  13-15 marks	(A01, A02) (A01) (A02)	<b>In response to the task, students demonstrate:</b> 5.1 exploratory response to ideas/themes 5.2 analytical use of detail 5.3 analysis of writer's uses of language and/or structure and/or form and effects on readers
Mark Band 4  10-12 marks	(A01, A02) (A01) (A02)	<b>In response to the task, students demonstrate:</b> 4.1 considered/qualified response to ideas/themes 4.2 details linked to interpretation 4.3 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on readers
Mark Band 3  7-9 marks	(A01, A02)) (A01) (A02)	<b>In response to the task, students demonstrate:</b> 3.1 sustained response to ideas/themes/feelings/attitudes 3.2 effective use of details to support interpretation 3.3 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on readers
Mark Band 2  4-6 marks	(A01, A02) (A01) (A02)	<b>In response to the task, students demonstrate:</b> 2.1 explained response to element(s) of 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 structure and/or form intended/achieved
Mark Band 1  1-3 marks	(A01, A02)) (A01) (A02)	<b>In response to the task, students demonstrate:</b> 1.1 supported response to ideas/themes/feelings/attitudes 1.2 comment(s) on details 1.3 awareness of writer making choice(s) of language and/or structure and/or form
0 marks		Nothing worthy of credit



### Question 9

Read the poem below and then answer the question that follows

#### Background Material

My writing desk. Two photos, mam and dad.  
A birthday, him. Their ruby wedding, her.  
Neither one a couple and both bad.  
I make out what's behind them from the blur.

Dad's in our favourite pub, now gone for good.  
My father and his background are both gone,  
but hers has my Welsh cottage and a wood  
that still shows those same greens eight summers on,  
though only the greenness of it's stayed the same.

Though one of them's in colour and one's not,  
the two are joined, apart from their shared frame,  
by what, for photographers, would mar each shot:

in his, if you look close, the gleam, the light,  
*me* in his blind right eye, but minute size –

in hers, as though just cast from where I write,  
a shadow holding something to its eyes.

*Tony Harrison*

How does the speaker feel about his parents, and how does the poet present these feelings to the reader?

**(18 marks)**

## Indicative Content

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

### AO1

- What the speaker's feelings are towards his father and his mother
- Ideas about the passing of time and how things change, possibly linked to an exploration of his grief and coming to terms with the death of his parents
- The ambiguity of the last line: how the metaphorical interpretation could suggest an emotional reaction to the loss of his parents
- Ideas about the speaker's place in both his parents' lives

### AO2

- The use of the photographs as a metaphor to explore his feelings about his parents and his relationship with them
- How the poet uses the differences between each photograph to explore the differences between his parents
- The use of blunt phrases / short sentences and what this might indicate about the speaker's feelings and / or his relationship with his parents
- The use of imagery of light / sight to explore ideas: blur / shows / gleam / light / blind / shadow / eyes



General Certificate of Secondary Education  
Foundation Tier  
Specimen

## English Literature

97154F

### Unit 4 Approaching Shakespeare and the English Literary Heritage

Date Time

For this paper you must have:

- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

#### Time allowed

1 hour 30 minutes

#### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 97154F.
- Answer **two** questions.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must have a copy of the texts you have studied in the examination room. The texts must **not** be annotated and must **not** contain additional notes or materials.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

#### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

#### Advice

- You are advised to spend about 50 minutes on Section A and about 40 minutes on Section B.
- You are reminded that there are 30 marks for Section A and 24 marks for Section B.

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Section A	Questions	Pages
<b>Shakespeare</b>		
<i>Macbeth</i>	1-2	3-4
<i>Much Ado about Nothing</i>	3-4	5-6
<i>Romeo and Juliet</i>	5-6	7-8
<i>Twelfth Night</i>	7-8	9-10
<i>Julius Caesar</i>	9-10	11-12

Section B		Questions	Pages
Prose from the English Literary Heritage			
Jane Austen	<i>Pride and Prejudice</i>	11-12	13
Emily Brontë	<i>Wuthering Heights</i>	13-14	14
Charles Dickens	<i>Great Expectations</i>	15-16	15
Thomas Hardy	<i>The Withered Arm and other Wessex Tales</i>	17-18	16
George Orwell	<i>Animal Farm</i>	19-20	17

---

## Section A: Shakespeare

Answer **one** question from this section on the text you have studied

You are advised to spend about 50 minutes on this section.

---

### *Macbeth*

---

Either

#### Question 1

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

##### **Part (a)**

How does Shakespeare tell you about the thoughts and feelings of Macbeth and Banquo in the following extract from Act 1 Scene 3?

Write about:

- what Macbeth and Banquo's thoughts and feelings are at this early point in the play
- how Shakespeare shows these thoughts and feelings by the ways he writes.

**MACBETH** [*Aside*] Glamis, and Thane of Cawdor:  
The greatest is behind. – Thanks for your pains. –  
[*To Banquo*] Do you not hope your children shall be kings,  
When those that gave the Thane of Cawdor to me  
Promised no less to them?  
**BANQUO** That trusted home,  
Might yet enkindle you unto the crown,  
Besides the Thane of Cawdor. But 'tis strange,  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths;  
Win us with honest trifles, to betray's  
In deepest consequence. –  
Cousins, a word, I pray you.

##### **and then Part (b)**

How does Shakespeare present either Macbeth's or Banquo's thoughts and feelings in a later part of the play?

(30 marks)

OR

**Question 2**

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

**Part (a)**

How does Shakespeare make the Captain's speech from Act 1 Scene 2 dramatic and interesting?

Write about:

- the dramatic and interesting ideas in this speech
- how Shakespeare makes the speech dramatic and interesting by the ways he writes.

**CAPTAIN** Doubtful it stood,  
As two spent swimmers that do cling together  
And choke their art. The merciless Macdonald –  
Worthy to be a rebel, for to that  
The multiplying villainies of nature  
Do swarm upon him – from the Western Isles  
Of kerns and galloglasses is supplied,  
And Fortune on his damnèd quarrel smiling,  
Showed like a rebel's whore. But all's too weak,  
For brave Macbeth – well he deserves that name –  
Disdaining Fortune, with his brandished steel,  
Which smoked with bloody execution,  
Like Valour's minion carved out his passage  
Till he faced the slave,  
Which ne'er shook hands, nor bade farewell to him,  
Till he unseamed him from the nave to th'chaps  
And fixed his head upon our battlements.

**and then Part (b)**

Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes it dramatic and interesting.

(30 marks)

---

*Much Ado about Nothing*

---

OR

**Question 3**

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

**Part (a)**

How does Shakespeare show Beatrice's feelings about Benedick in the following extract from Act 1 Scene 1?

You should write about:

- what Beatrice's feelings about Benedick are in this extract
- how Shakespeare presents her feelings by the way he writes.

**LEONATO** You must not, sir, mistake my niece: there is a kind of merry war betwixt Signor Benedick and her: they never meet but there's a skirmish of wit between them.

**BEATRICE** Alas, he gets nothing by that. In our last conflict, four of his five wits went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse, for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

**MESSENGER** Is't possible?

**BEATRICE** Very easily possible: he wears his faith but as the fashion of his hat, it ever changes with the next block.

**MESSENGER** I see, lady, the gentleman is not in your books.

**BEATRICE** No, and he were, I would burn my study. But I pray you, who is his companion? Is there no young squarer now, that will make a voyage with him to the devil?

**MESSENGER** He is most in the company of the right noble Claudio.

**BEATRICE** O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio, if he hath caught the Benedick. It will cost him a thousand pound ere a be cured.

**and then Part (b)**

How does Shakespeare show Beatrice's feelings about Benedick in another part of the play?

(30 marks)

OR

Question 4

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

**Part (a)**

How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

Write about:

- what the characters say to each other
- how Shakespeare makes what they say funny.

Enter LEONATO and DOGBERRY the Constable and VERGES the Headborough

**LEONATO** What would you with me, honest neighbour?

**DOGBERRY** Marry, sir, I would have some confidence with you, that decerns you nearly.

**LEONATO** Brief I pray you, for you see it is a busy time with me.

**DOGBERRY** Marry this it is, sir.

**VERGES** Yes in truth it is, sir.

**LEONATO** What is it, my good friends?

**DOGBERRY** Goodman Verges, sir, speaks a little off the matter, an old man, sir, and his wits are not so blunt, as God help I would desire they were, but in faith honest, as the skin between his brows.

**VERGES** Yes I thank God, I am honest as any man living, that is an old man, and no honester than I.

**DOGBERRY** Comparisons are odorous, palabras, neighbour Verges.

**LEONATO** Neighbours, you are tedious.

**DOGBERRY** It pleases your worship to say so, but we are the poor duke's officers, but truly for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

**LEONATO** All thy tediousness on me, ah?

**DOGBERRY** Yea, and 'twere a thousand pound more than 'tis, for I hear as good exclamation on your worship as of any man in the city, and though I be but a poor man, I am glad to hear it.

**VERGES** And so am I.

**and then Part (b)**

How does Shakespeare make another part of the play funny?

(30 marks)



---

*Romeo and Juliet*

---

OR

**Question 5**

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

**Part (a)**

How does Shakespeare present Juliet's feelings about Romeo in the following extract from Act 3 Scene 2?

Write about:

- what Juliet's feelings about Romeo are in this extract
- how Shakespeare presents Juliet's feelings by the ways he writes.

**NURSE** Tybalt is gone and Romeo banished,  
Romeo that killed him, he is banished.  
**JULIET** O God, did Romeo's hand shed Tybalt's blood?  
**NURSE** It did, it did, alas the day, it did!  
**JULIET** O serpent heart, hid with a flow'ring face!  
Did ever dragon keep so fair a cave?  
Beautiful tyrant, fiend angelical!  
Dove-feathered raven, wolvis-ravens lamb!  
Despised substance of divinest show!  
Just opposite to what thou justly seem'st,  
A damned saint, an honourable villain!  
O nature, what hadst thou to do in hell  
When thou didst bower the spirit of a fiend  
In mortal paradise of such sweet flesh?  
Was ever book containing such vile matter  
So fairly bound? O that deceit should dwell  
In such a gorgeous palace!

**and then Part (b)**

How does Shakespeare present Juliet's feelings about Romeo in another part of the play?

(30 marks)

OR

**Question 6**

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

**Part (a)**

Write about the conflict between Friar Lawrence and Romeo in the following extract from Act 3 Scene 3.

You should write about:

- the different attitudes of Friar Lawrence and Romeo in this extract
- how Shakespeare shows their attitudes by the ways he writes.

**FRIAR LAWRENCE** Here from Verona art thou banishèd.

Be patient, for the world is broad and wide.

**ROMEO** There is no world without Verona walls,  
But purgatory, torture, hell itself:

Hence 'banishèd' is banished from the world,

And world's exile is death; then 'banishèd'

Is death mistermèd. Calling death 'banishèd',

Thou cut'st my head off with a golden axe,

And smilest upon the stroke that murders me.

**FRIAR LAWRENCE** O deadly sin! O rude unthankfulness!

Thy fault our law calls death, but the kind Prince,

Taking thy part, hath rushed aside the law,

And turned that black word 'death' to 'banishment'.

This is dear mercy, and thou seest it not.

**ROMEO** 'Tis torture, and not mercy. Heaven is here

Where Juliet lives, and every cat and dog

And little mouse, every unworthy thing,

Live here in heaven, and may look on her,

But Romeo may not.

**and then Part (b)**

How does Shakespeare present Friar Lawrence in a different part of the play?

(30 marks)

---

*Twelfth Night*

---

OR

**Question 7**

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

**Part (a)**

How does Shakespeare show Olivia's feelings about Viola/ Cesario in the following extract from Act 3 Scene 1?

Write about:

- what Olivia's feelings about Viola/ Cesario are in this extract
- how Shakespeare shows her feelings by the ways he writes.

**OLIVIA** I would you were as I would have you be.  
**VIOLA** Would it be better, madam, than I am?  
I wish it might, for now I am your fool.  
**OLIVIA** [*Aside*] O what a deal of scorn looks beautiful  
In the contempt and anger of his lip!  
A murd'rous guilt shows not itself more soon,  
Than love that would seem hid. Love's night is noon.  
Cesario, by the roses of the spring,  
By maidhood, honour, truth, and everything,  
I love thee so that, maugre all thy pride,  
Nor wit nor reason can my passion hide.  
Do not extort thy reasons from this clause,  
For that I woo, thou therefore hast no cause;  
But rather reason thus with reason fetter:  
Love sought is good, but giv'n unsought is better.  
**VIOLA** By innocence I swear, and by my youth,  
I have one heart, one bosom, and one truth,  
And that no woman has; nor never none  
Shall mistress be of it, save I alone.  
And so, adieu, good madam; never more  
Will I my master's tears to you deplore.  
**OLIVIA** Yet come again: for thou perhaps mayst move  
That heart which now abhors to like his love.

*Exeunt*

**and then Part (b)**

How does Shakespeare show Olivia's feelings for Viola/ Cesario in another part of the play?

(30 marks)

OR

Question 8

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

**Part (a)**

How does Shakespeare present the character of Malvolio in the following extract from Act 1 Scene 5?

Write about:

- what Malvolio says and does in this extract
- how Shakespeare presents his Malvolio by the ways he writes.

*Enter MALVOLIO*

**MALVOLIO** Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial.

**OLIVIA** Tell him he shall not speak with me.

**MALVOLIO** H'as been told so; and he says he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

**OLIVIA** What kind o'man is he?

**MALVOLIO** Why, of mankind.

**OLIVIA** What manner of man?

**MALVOLIO** Of very ill manner: he'll speak with you, will you or no.

**OLIVIA** Of what personage and years is he?

**MALVOLIO** Not yet old enough for a man, nor young enough for a boy: as a squash is before 'tis a peascod, or a codling when 'tis almost an apple. 'Tis with him in standing water, between boy and man. He is very well-favoured and he speaks very shrewishly. One would think his mother's milk were scarce out of him.

**OLIVIA** Let him approach. Call in my gentlewoman.

**MALVOLIO** Gentlewoman, my lady calls.

*Exit*

**and then Part (b)**

How does Shakespeare present a different side to Malvolio in another part of the play?

(30 marks)

OR

**Question 9**

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

**Part (a)**

How does Shakespeare present Caesar's thoughts and feelings in the following extract from Act 3 Scene 1?

Write about:

- what Caesar says and does in the extract
- how Shakespeare shows Caesar's thoughts and feelings by the ways he writes.

**METELLUS** Most high, most mighty, and most puissant Caesar,  
Metellus Cimber throws before thy seat  
An humble heart.

**CAESAR** I must prevent thee, Cimber.  
These couchings and these lowly courtesies  
Might fire the blood of ordinary men  
And turn preordinance and first decree  
Into the law of children. Be not fond  
To think that Caesar bears such rebel blood  
That will be thawed from the true quality  
With that which melteth fools – I mean sweet words,  
Low-crookèd curtsies, and base spaniel fawning.  
Thy brother by decree is banishèd:  
If thou dost bend, and pray, and fawn for him,  
I spurn thee like a cur out of my way.  
Know Caesar doth not wrong, nor without cause  
Will he be satisfied.

**and then Part (b)**

How does Shakespeare present Caesar in an earlier part of the play?

(30 marks)

OR

**Question 10**

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

**Part (a)**

How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

You should write about:

- what Brutus and Portia say to each other
- how Shakespeare shows their relationship by the ways he writes.

**BRUTUS** Why, so I do. Good Portia, go to bed.  
**PORTIA** Is Brutus sick? And is it physical  
To walk unbracèd and suck up the humours  
Of the dank morning? What, is Brutus sick?  
And will he steal out of his wholesome bed  
To dare the vile contagion of the night  
And tempt the rheumy and unpurgèd air  
To add unto his sickness? No, my Brutus,  
You have some sick offence within your mind,  
Which by the right and virtue of my place  
I ought to know of. And upon my knees  
I charm you, by my once commended beauty,  
By all your vows of love, and that great vow  
Which did incorporate and make us one,  
That you unfold to me, your self, your half,  
Why you are heavy and what men tonight  
Have had resort to you, for here have been  
Some six or seven who did hide their faces  
Even from darkness.  
**BRUTUS** Kneel not, gentle Portia.

**and then Part (b)**

How does Shakespeare present the relationship between Caesar and Calpurnia in the play?

(30 marks)

---

## Section B: Prose from the English Literary Heritage

Answer **one** question from this section on the text you have studied

You are advised to spend about 40 minutes on this section.

---

### Jane Austen: *Pride and Prejudice*

---

Either

#### Question 11

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

##### **Part (a)**

How do you respond to Darcy's behaviour towards Elizabeth Bennet in *Pride and Prejudice*?

Write about:

- what Darcy says and does, and how you respond to his behaviour
- how Austen presents Darcy by the ways she writes.

##### **and then Part (b)**

How do you think Darcy's behaviour is affected by the society he lives in?

(24 marks)

OR

#### Question 12

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

##### **Part (a)**

Write about **one** marriage in *Pride and Prejudice*, and whether you think it is successful or not.

You should write about:

- what happens in the marriage to make it successful, or not
- how Austen presents the marriage by the ways she writes.

##### **and then Part (b)**

How do you think the marriage you wrote about in Part (a) is affected by the society the novel is set in?

(24 marks)

---

Emily Brontë: *Wuthering Heights*

---

Or

**Question 13**

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

**Part (a)**

There are many events involving cruelty in *Wuthering Heights*. Write about **two** events in the novel which you think are cruel.

You should write about:

- why you think the events are cruel
- how Brontë makes them seem cruel by the ways she writes.

**and then Part (b)**

Do you think that the society shown in the novel is a cruel society, compared to the society you live in?

(24 marks)

OR

**Question 14**

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

**Part (a)**

How do you respond to Nellie Dean in *Wuthering Heights*?

Write about:

- what she says and does which make you like her, or not
- how Brontë shows Nellie Dean's behaviour by the ways she writes.

**and then Part (b)**

How do you think Nellie's behaviour is affected by her place within the society she lives in?

(24 marks)



---

Charles Dickens: *Great Expectations*

---

OR

**Question 15**

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

**Part (a)**

Do you sympathise with the character Miss Havisham in *Great Expectations*?

Write about:

- what has happened to Miss Havisham, and what she is like
- how Dickens presents Miss Havisham to make you sympathise with her, or not.

**and then Part (b)**

Do you think that Miss Havisham's suffering is caused in any way by the attitudes of the society she lives in?

(24 marks)

OR

**Question 16**

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

**Part (a)**

How does Pip respond differently to Joe Gargery at different times in the novel?

Write about:

- what Joe is like, and how Pip thinks about him
- how Dickens presents Pip's attitudes to him by the ways he writes.

**and then Part (b)**

How do you think Joe is affected by his place within society?

(24 marks)

---

Thomas Hardy: *The Withered Arm and Other Wessex tales*

---

OR

Question 17

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

**Part (a)**

How do you respond to the character of Phyllis Grove in *The Melancholy Hussar of the German Legion*?

Write about:

- what Phyllis says and does in the story
- how Hardy presents what she says and does.

**and then Part (b)**

How do you think the society in which she lives affects her behaviour?

(24 marks)

OR

Question 18

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

**Part (a)**

How does Hardy make the story Tony Kytes, the Arch-Deceiver amusing?

Write about:

- what the characters in the story do and say
- how Hardy makes what they do and say amusing.

**and then Part (b)**

What do you think is the importance of nineteenth century 'Wessex' as the setting for the story?

(24 marks)

---

**George Orwell: *Animal Farm***

---

**OR**

**Question 19**

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

**Part (a)**

How does Orwell show the importance of Boxer in the novel?

Write about:

- what Boxer says and does in the novel
- how Orwell presents what Boxer says and does.

**and then Part (b)**

How do you think Orwell uses Boxer to show you something about society?  
(24 marks)

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

**Part (a)**

How does Orwell present the human characters in the novel?

You should write about:

- what the human characters say and do in the novel
- how Orwell presents the human characters by the ways he writes.

**and then Part (b)**

How do you think Orwell uses the human characters to show you something about society?  
(24 marks)

**END OF QUESTIONS**





**General Certificate of Secondary  
Education**

**English Literature 97154F**

**Unit 4 Approaching Shakespeare and the**

**English Literary Heritage**

**F Tier**

**Specimen**

**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.

Specimen

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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

	<b>Unit 4: Approaching Shakespeare and The Literary Heritage 35%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	15% Section A: 10% Section B: 5%
AO3	This Unit does not test AO3
AO4	5% Section A: This section does not test AO4 Section B: 5%



# Unit 4F Mark Scheme Template: Section A

Mark Band 6  26-30 marks	(A01, A02)) (A01) (A01 (A02)  (A02)	<b>In response to the task, candidates demonstrate:</b>  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 Shakespeare's uses of language and/or structure and/or form and effects on the audience 6.5 thoughtful consideration of ideas/themes
Mark Band 5  21-25 marks	(A01, A02)) (A01) (A01 (A02)  (A02)	<b>In response to the task, candidates demonstrate:</b>  5.1 sustained response to elements of task 5.2 sustained response to elements of text 5.3 effective use of details to support interpretation 5.4 explanation of effect(s) of Shakespeare's uses of language and/or structure and/or form and effects on audience 5.5 understanding of ideas/themes/feelings/attitudes
Mark Band 4  16-20	(A01, A02)) (A01) (A01 (A02)  (A02)	<b>In response to the task, candidates demonstrate:</b>  4.1 explained response to element(s) of task 4.2 explained response to element(s) of text 4.3 details used to support a range of comments 4.4 identification of effect(s) of Shakespeare's choices of language and/or structure and/or form intended/achieved 4.5 awareness of ideas/themes/feelings/attitudes
Mark Band 3  11-15	(A01, A02)) (A01) (A01 (A02)  (A02)	<b>In response to the task, candidates demonstrate:</b>  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 generalisation(s) about ideas/themes/feelings/attitudes
Mark Band 2  6-10	(A01, A02)) (A01) (A01 (A02) (A02)	<b>In response to the task, candidates demonstrate:</b>  2.1 some clear responses to task 2.2 some clear response to text 2.3 range of details used 2.4 simple identification of method(s) 2.5 some range of explicit meanings given
Mark Band 1  1-5 marks	(A01, A02)) (A01) (A01 (A02) (A02)	<b>In response to the task, candidates demonstrate:</b>  1.1 simple responses to task 1.2 simple responses to text 1.3 familiarity with text/reference to some details 1.4 reference to Shakespeare's methods 1.5 simple comment on meanings
0 marks		Nothing worthy of credit

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

**Part (a)**

How does Shakespeare tell you about the thoughts and feelings of Macbeth and Banquo in the following extract from Act 1 Scene 3?

Write about:

- what Macbeth and Banquo's thoughts and feelings are at this early point in the play
- how Shakespeare shows these thoughts and feelings by the ways he writes.

**and then Part (b)**

How does Shakespeare present either Macbeth's or Banquo's thoughts and feelings in a later part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to the two characters and their discussion of the witches' predictions, e.g. that Macbeth's ambition is clear from 'the greatest is behind'
- Details and interpretation of the purpose of Macbeth's concern about Banquo's children, e.g. that they are testing Banquo; Banquo's warning about the witches, e.g. that he might sense Macbeth's ambition

**AO2**

- Comments on Shakespeare's language e.g. use of aside so that the audience can see Macbeth's intention about the throne and Banquo cannot
- Reference to ideas / themes e.g. their friendship, the witches' predictions, nature of kingship, nature of evil, and the ways these appear in the passage, e.g. Macbeth has already fallen for the witches' temptations

**Indicative content (b)**

**AO1**

- Response to characters/themes/plot, possibly linked to the first passage, e.g. Banquo's thoughts in act 2 scene 1, showing him to be aware of the effects of the witches' temptations, and his possible suspicion of Macbeth

**AO2**

- Details of Shakespeare's craft and purpose, including character development, with comments on Shakespeare's use of language and dramatic devices, e.g. the effect of Banquo's declaration after Duncan's murder, 'in the great land of God I stand.'

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare make the Captain's speech from Act 1 Scene 2 dramatic and interesting?

Write about:

- the dramatic and interesting ideas in this speech
- how Shakespeare makes the speech dramatic and interesting by the ways he writes.

**and then Part (b)**

Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes it dramatic and interesting.

(30 marks)

**Indicative content**

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

**AO1**

- Response to the Captain's speech and how it explains Macbeth's part in the war, e.g. Macbeth's determination to succeed and his ruthlessness in unseaming Macdonald
- Details and interpretation of Macbeth's success as a hero, and brutality of war, e.g. 'well he deserves that name' and 'smoked with bloody execution'

**AO2**

- Comments on Shakespeare's use of imagery, violence, personification, verbs, rhyme, e.g. 'two spent swimmers', fortune 'smiling', the idea of 'unseaming' shown by 'disdaining fortune'
- Reference to ideas / themes e.g. Macbeth's strength as a soldier; the glory of war, suggested by 'bravo, well he deserves that name'

**Indicative content (b)**

**AO1**

- Response to characters/themes/plot that are dramatic and interesting, possibly linked to the first passage, e.g. to the appearance of Banquo's ghost in act 3, or to the fight with Macduff in the last scene

**AO2**

- Details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to dramatic and/or interesting, or to the description of the 'twenty trenched gashes' in Banquo's forehead, or to the revelation about Macduff's birth

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare show Beatrice's feelings about Benedick in the following extract from Act 1 Scene 1?

Write about:

- what Beatrice's feelings about Benedick are in this extract
- how Shakespeare presents her feelings by the way he writes.

**and then Part (b)**

How does Shakespeare show Beatrice's feelings about Benedick in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Beatrice's mockery of Benedick, e.g. his changes of companion
- Explanation of Beatrice's mocking words reflecting her attitudes and her character, e.g. her own loyalty to Hero

**AO2**

- Comments on Shakespeare's use of word play, modes of address, prose rather than verse, imagery, e.g. the use of the comparison of hats to establish Benedick's frivolity
- Reference to Shakespeare's portrayal of male/ female relationships, bantering, disease imagery, e.g. madness following infection by 'the Benedict' and what it reveals about Beatrice

**Indicative content (b)**

**AO1**

- Response to attitudes to Benedick/ love in chosen part, e.g. her declaration in act 4 scene 1
- Details relevant to relationship and attitudes in chosen part, e.g. changed attitudes of both characters in act 4 scene 1, and how these are shown

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc. in chosen part, e.g. sudden change/difficulty caused by 'kill Claudio'
- Response to Beatrice's feelings in chosen part, e.g. to her confusion/pain caused by feelings about Hero and Benedick

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

Write about:

- what the characters say to each other
- how Shakespeare makes what they say funny

**and then Part (b)**

How does Shakespeare make another part of the play funny?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, e.g. Leonato's impatience, Dogberry and Verges' rambling and respectfulness
- Some details of attitudes of the three characters about other characters, e.g. Dogberry's patronising attitude to Verges, deference to Leonato

**AO2**

- Comments on Shakespeare's use of word play, malapropism, modes of address, stage action for comic purposes, e.g. Leonato's impatience
- Reference to Shakespeare's portrayal of comic confusion, misunderstanding, Leonato's lack of understanding

**Indicative content (b)**

**AO1**

- Response to aspects of comedy in chosen part, e.g. to attitudes to crime in act 3 scene 3
- Some details relevant to comedy between characters in chosen part, e.g. between Dogberry and the watchmen

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc. in chosen part, e.g. 'the most senseless and fit man for the constable'
- Reference to characters' attitudes in chosen part, e.g. attitude of Dogberry to apprehending suspects

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare present Juliet's feelings about Romeo in the following extract from Act 3 Scene 2?

Write about:

- what Juliet's feelings about Romeo are in this extract
- how Shakespeare presents Juliet's feelings by the ways he writes.

**and then Part (b)**

How does Shakespeare present Juliet's feelings about Romeo in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to Juliet's apparent hatred and attraction, and tension between the two, strength of feeling, e.g. via 'A damned saint, an honourable villain', 'despised substance of divinest show'
- Details and interpretation of Juliet's attitude to Romeo, e.g. being and seeming, as in 'o serpent head, hid with a flow'ring face'

**AO2**

- Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing, e.g. use of mythical creatures such as serpents and dragons, effects of multiple question marks and exclamation marks
- Reference to ideas / themes e.g. being and seeming, nature of love, e.g. Juliet's attraction to Romeo physically, 'O that deceit should dwell in such a gorgeous palace'

**Indicative content (b)**

**AO1**

- Response to Juliet's character, situation, mood, theme possibly linked with first passage, e.g. her desire not to let him leave her bedchamber despite the danger, her defiance of her parents' wishes for him

**AO2**

- Details of Shakespeare's craft and purpose, including Juliet's similar/different thoughts and feelings, with comments on Shakespeare's use of language and dramatic devices, e.g. to her use of 'galloping steeds' for night as she wishes it to arrive quickly

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

**Part (a)**

Write about the conflict between Friar Lawrence and Romeo in the following extract from Act 3 Scene 3.

You should write about:

- the different attitudes of Friar Lawrence and Romeo in this extract
- how Shakespeare shows their attitudes by the ways he writes.

**and then Part (b)**

How does Shakespeare present Friar Lawrence in a different part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to Friar Lawrence and Romeo's different attitudes, e.g. to Lawrence's patience, Romeo's impatience
- Details and interpretation of the conflict in their attitudes, e.g. to what 'banished' might mean, why it has been imposed, what the effects are

**AO2**

- Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing, e.g. on Romeo's use of 'purgatory', 'torture', 'hell', to 'banished' as 'a golden axe'
- Reference to ideas/themes e.g. banishment, mercy, e.g. to Romeo's view of banishment as dependent on Juliet, foreshadowing his eventual suicide

**Indicative content (b)****AO1**

- Response to Romeo and Friar Lawrence's relationship, situation, mood, theme possibly linked with first passage, or to Lawrence's character, e.g. as shown in his flight from the tomb in act 5

**AO2**

- Details of Shakespeare's craft and purpose, including Romeo and Friar Lawrence's attitudes, with comments on Shakespeare's use of language and dramatic devices, e.g. to Lawrence's language in condemning Romeo's immaturity in their first scene

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare show Olivia's feelings about Viola/ Cesario in the following extract from Act 3 Scene 1?

Write about:

- what Olivia's feelings about Viola/ Cesario are in this extract
- how Shakespeare shows her feelings by the ways he writes.

**and then Part (b)**

How does Shakespeare show Olivia's feelings for Viola/ Cesario in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Olivia's situation, and her feelings, e.g. love for Viola, disdain for Orsino
- Details of her attitudes, behaviour and state of mind, e.g. her attraction to somebody who appears to dislike her

**AO2**

- Comments on Shakespeare's use of romantic imagery, word play, modes of address, stage action for dramatic/comic purposes, e.g. to 'have's night is noon' or to Viola's wordplay in disguising her gender
- Reference to Shakespeare's portrayal of themes of romance and mistaken identity, e.g. to Olivia's views here about the nature of attraction

**Indicative content (b)**

**AO1**

- Comments on Olivia's feelings in chosen part, e.g. her initial physical attraction in act 1 scene 5
- Details relevant to attitudes/ feelings of Olivia in chosen part, e.g. her listing of Viola's features

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc. in chosen part, e.g. metaphor of love as a plague which can be caught
- Reference to Olivia's attitudes in chosen part, e.g. her surprise/acceptance of sudden feelings for Viola

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**



**Part (a)**

How does Shakespeare present the character of Malvolio in the following extract from Act 1 Scene 5?

Write about:

- what Malvolio says and does in this extract
- how Shakespeare presents his Malvolio by the ways he writes.

**and then Part (b)**

How does Shakespeare present a different side to Malvolio in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Malvolio's behaviour, and feelings, e.g. to his pomposity, his lack of understanding of the way people behave
- Details of his attitudes, behaviour and state of mind, e.g. his literal acceptance of appearances, his patronising attitude to Viola

**AO2**

- Comments on Shakespeare's use of word play, imagery and so on to convey character, e.g. Malvolio's use of repetition, his mirroring of Olivia's questions
- Reference to Shakespeare's portrayal of themes of self-importance and sexual ambiguity, e.g. to Malvolio's sense of self-importance here preparing the ground for his gulling about Olivia

**Indicative content (b)**

**AO1**

- Response to Malvolio in another part of the play, perhaps with reference to romantic delusion and /or despair, e.g. his words and actions towards Olivia in act 3 scene 4
- Details relevant to Malvolio in rest of play, e.g. his use of the yellow stockings, his contempt for Sir Toby, his presumption about Olivia

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part, e.g. his imagery of 'nightingales answer daws' his strutting in the stockings
- Reference to Malvolio's role in chosen part of play, e.g. as suitor and gull in this scene

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare present Caesar's thoughts and feelings in the following extract from Act 3 Scene 1?

Write about:

- what Caesar says and does in the extract
- how Shakespeare shows Caesar's thoughts and feelings by the ways he writes.

**and then Part (b)**

How does Shakespeare present Caesar in an earlier part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, thoughts and feelings of Caesar in this scene, e.g. his apparent fairness, his sense of his own self importance
- Details of his attitudes, behaviour and state of mind at this point, e.g. his ignorance of the conspirators and what is about to happen, his sense of his own fallibility and power, and his disdain for 'fawning'

**AO2**

- Comments on Shakespeare's use language, diction, imagery and so on to convey Caesar's character, e.g. Caesar's use of third person to describe himself
- Reference to Shakespeare's portrayal of themes of self-importance and arrogance as evidenced by Caesar's self-portrait here 'know Caesar doth not wrong'

**Indicative content (b)**

**AO1**

- Response to Caesar in an earlier part of the play, possibly linked to above passage, e.g. to Caesar's sense of self importance and insensibility to danger in act 1 scene 2
- Details relevant to Caesar earlier in play, e.g. his words to and about the soothsayer and his prophecy

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part, e.g. use of third person in 'Caesar is turn'd to hear'
- Reference to Caesar's role in chosen part of play, including similarities/ differences to above scene e.g. his patronising attitude to others, his sense of his own fallibility in both scenes

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

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

**Part (a)**

How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

Write about:

- what Brutus and Portia say to each other
- how Shakespeare shows their relationship by the ways he writes.

**and then Part (b)**

How does Shakespeare present the relationship between Caesar and Calpurnia in the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to thoughts and feelings of Brutus and Portia in this scene, e.g. Brutus' love for Portia, her knowledge of him and concern for him
- Details of their attitudes, feelings and behaviour towards each other, Portia's fears for Brutus via her knowledge of his behaviour and her observance of the conspirators

**AO2**

- Comments on Shakespeare's use of language, diction, modes of address etc. to convey the relationship, e.g. Portia's use of rhetorical questions, diction to describe her 'gentle, 'good'
- Details of Shakespeare's portrayal of themes of marital love, suspicion and antagonism, e.g. the demands that Portia makes of Brutus here

**Indicative content (b)**

**AO1**

- Response to thoughts and feelings of Caesar and Calpurnia in the play, perhaps, but not necessarily, comparing them to Brutus and Portia, e.g. the way both men ignore the advice of their wives
- Details relevant to Caesar and Calpurnia, e.g. of her warnings not to go to the senate

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, modes of address etc., e.g. the language Calpurnia uses about omens and prophecies
- Reference to their relationship in the play and themes of marital love, suspicion and antagonism, e.g. both women disturbed at night and fearful for their husbands' welfare

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students should offer a substantial treatment of both parts.**

### Unit 4F Mark Template: Section B

<p>Mark Band 6</p> <p>21-24 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>6.1 considered/qualified response to ideas/themes 6.2 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on reader 6.3 considered/qualified response to contexts 6.4 details linked to interpretation/response</p>
<p>Mark Band 5</p> <p>17-20 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>5.1 sustained response to ideas/themes/feelings/attitudes 5.2 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on reader 5.3 sustained response to contexts 5.4 effective use of details</p>
<p>Mark Band 4</p> <p>13-16 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>4.1 explained response to ideas/themes/feelings/attitudes 4.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved 4.3 explained response to contexts 4.4 details used to support a range of comments</p>
<p>Mark Band 3</p> <p>9-12 marks</p>	<p>A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>3.1 supported response to ideas/themes/feelings/attitudes 3.2 awareness of writer making choice(s) of language and/or structure and/or form 3.3 supported response to contexts 3.4 comment(s) on detail(s)</p>
<p>Mark Band 2</p> <p>5-8 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>2.1 some clear responses to ideas/themes/feelings/attitudes 2.2 simple identification of method(s) 2.3 some awareness of context 2.4 range of details used</p>
<p>Mark Band 1</p> <p>1-4 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>1.1 simple responses 1.2 reference to writers methods 1.3 simple comment on context 1.4 familiarity with text/reference to some details</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

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

**Part (a)**

How do you respond to Darcy's behaviour towards Elizabeth Bennet in *Pride and Prejudice*?

Write about:

- what Darcy says and does, and how you respond to his behaviour
- how Austen presents Darcy by the ways she writes.

**and then Part (b)**

How do you think Darcy's behaviour is affected by the society he lives in?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Darcy's behaviour towards Elizabeth at different points in the novel, e.g. his disdain of the Bennet girls at their first meeting, his eventual declaration of love
- Specific details of what Darcy says and does to Elizabeth, e.g. his view of her as having 'no charm', 'not beautiful enough to tempt him', and how this changes through an appreciation of her character, e.g. his admiration of her long walk

**AO2**

- Details and interpretation of Austen's purposes in presenting Darcy and his relationship with Elizabeth, e.g. demonstrating Darcy's change of view about the relationship between class and affection in opposing Lady Catherine's stance
- Details and interpretation of Austen's use of incidents and speech to convey Darcy's attitudes, e.g. what happens at the dances in the novel between the two, and how this charts the changes in his attitudes

**AO4**

- Ideas about attitudes to social class relevant to Darcy's behaviour, e.g. the reader's view of Darcy as a snob, is forced by his attitude to the sympathetic character, and how this change might mirror changes in society in the future
- Ideas about marriage relevant to Darcy's behaviour
- Ideas about gender roles relevant to Darcy's behaviour

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

**Part (a)**

Write about **one** marriage in *Pride and Prejudice*, and whether you think it is successful or not.

You should write about:

- what happens in the marriage to make it successful, or not
- how Austen presents the marriage by the ways she writes.

**and then Part (b)**

How do you think the marriage you wrote about in Part (a) is affected by the society the novel is set in?

(24 marks)

**Indicative content**

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

**AO1**

- Response to a marriage and its success or otherwise, e.g. Mr and Mrs Bennett, Lydia and Wickham, Elizabeth and Darcy
- Specific details of the relationship between the two people in the marriage chosen, e.g. the foundation of experience in Elizabeth and Darcy, or lack of it in Mr and Mrs Bennet; or the mistakes caused by surface attraction in Lydia and Wickham

**AO2**

- Details and interpretation of Austen's purpose in presentation of the marriage, e.g. to demonstrate social attitudes via Elizabeth and Darcy, or the folly of youth in Lydia and Wickham
- Details and interpretation of Austen's use of incidents and speech to present the characters and the marriage, e.g. the long rambling speech forms used for Mrs Bennet, contrasting with the cynicism, mockery and sophisticated syntax of Mr Bennet, to show the gulf between them

**AO4**

- Ideas about the society in the novel relevant to the marriage chosen; this might include reference to social class, gender roles, financial status, e.g. the attention to social status in the Darcy and Bennet families, and how this affects the relationship between Darcy and Elizabeth

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

#### **Part (a)**

There are many events involving cruelty in *Wuthering Heights*. Write about **two** events in the novel which you think are cruel.

You should write about:

- why you think the events are cruel
- how Bronte makes them seem cruel by the ways she writes.

#### **and then Part (b)**

Do you think that the society shown in the novel is a cruel society, compared to the society you live in?

(24 marks)

#### **Indicative content**

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

##### **AO1**

- Response to the events selected as cruel, e.g. to Heathcliff's treatment of Linton, Isabella, young Cathy and treatment of Heathcliff by others
- Specific details of the events selected relevant to cruelty, e.g. what happens in Lockwood's dream in chapter 3, gratuitous violence and mutilation; degradation of Heathcliff by Hindley when Cathy returns to Thrushcross Grange in chapter 7

##### **AO2**

- Details and interpretation of Bronte's purpose in showing cruelty in the events selected, e.g. Catherine's sadistic nature demonstrated by the whip she requests and her domination of Heathcliff; the line between pleasure and pain, including Heathcliff's treatment of Isabella
- Details and interpretation of Bronte's use of incidents and speech to convey cruelty, e.g. Hindley's references to Heathcliff as 'imp of Satan', 'dog', 'devil'; Isabella's wish to be 'killed by him'

##### **AO4**

- Ideas about the nature of cruelty in the society of the novel and our own, this might include reference to social class and status, gender roles, societal conventions and laws, e.g. cruelty and sadomasochism in the society of the novel and our own; attitudes to physical and mental cruelty between genders and marital partners

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

**Part (a)**

How do you respond to Nellie Dean in *Wuthering Heights*?

Write about:

- what she says and does which make you like her, or not
- how Bronte shows Nellie Dean's behaviour by the ways she writes.

**and then Part (b)**

How do you think Nellie's behaviour is affected by her place within the society she lives in?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Nellie's behaviour, e.g. to her treatment of Catherine, her attitude to Heathcliff at different points in the novel, Nellie as both outsider and insider in the novel, her identification with the Lintons
- Specific details of Nellie's behaviour relevant to like or dislike, e.g. 'is he a ghost or a vampire?' about Heathcliff, 'a regular gossip' about Nellie; her distrust of outsiders

**AO2**

- Details and interpretation of Bronte's purpose in presentation of Nellie, e.g. to see events through an unreliable narrator, and manipulate reader response
- Details and interpretation of Bronte's use of incidents and speech to present character relevant to liking, or not, e.g. how she presents events as narrator, and how we see her through other eyes

**AO4**

- Ideas about the society in the novel relevant to behaviour; this might include reference to gender roles, social class, her job, e.g. how she favours the 'civilised' context of Thrushcross Grange over the 'uncivilised' context of Wuthering Heights



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

**Part (a)**

Do you sympathise with the character Miss Havisham in *Great Expectations*?

Write about:

- what has happened to Miss Havisham, and what she is like
- how Dickens presents Miss Havisham to make you sympathise with her, or not.

**and then Part (b)**

Do you think that Miss Havisham's suffering is caused in any way by the attitudes of the society she lives in?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Miss Havisham's behaviour and appearance, e.g. to her moulding of Estella, torture of Pip as unsympathetic, to her decayed appearances as unsympathetic
- Specific details of Miss Havisham's behaviour and situation relevant to sympathy or lack of it, e.g. her words to Estella about cruelty and lack of love, her instruction to Pip to 'play', the stained and decayed features of her wedding dress

**AO2**

- Details and interpretation of Dickens' purpose in presentation of Miss Havisham, e.g. her role as a phantom sponsor for Pip, her correction with Magwitch via Compeyson, her role in Pip's development
- Details and interpretation of Dickens' use of description, incidents and speech to present character relevant to sympathy, or not, e.g. the descriptors of the fire and Miss Havisham's painful death to create sympathy

**AO4**

- Ideas about the society in the novel relevant to sympathy, this might include reference to marriage, gender roles, social status, e.g. the loss of a fiancé/husband leaves the bride without a role in society, so that she cannot function

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

**Part (a)**

How does Pip respond differently to Joe Gargery at different times in the novel?

Write about:

- what Joe is like, and how Pip thinks about him
- how Dickens presents Pip's attitudes to him by the ways he writes.

**and then Part (b)**

How do you think Joe is affected by his place within society?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Pip's attitudes to Joe, e.g. his fellowship with him against Mrs Joe, his embarrassment when Joe comes to London, his eventual admiration for his qualities
- Specific details of Joe's behaviour, and how Pip responds to it, e.g. Joe's kindness to the convict; Joe's attitude to Pip, 'ever the best of friends'; Joe's awkwardness with food and dress in London, his inability to speak to Miss Havisham

**AO2**

- Details and interpretation of Dickens' purpose in presentation of Joe, and Pip's attitudes to Joe, e.g. as a barometer of Pip's changing status and attitude; as a measure of honesty and loyalty in a dishonest world; as an example of a working man
- Details and interpretation of Dickens' use of description, incidents and speech to present Joe and Pip, e.g. Pip's words as narrator showing his attitude to Joe's presence and behaviour in London; Joe's simple language and catchphrases

**AO4**

- Ideas about life in the society the novel is set in, and how it has affected Joe, this might include references to country life and social class and status, e.g. Joe's inability to see beyond his context, demonstrated by his uneasiness in London, but also his simple strength of character and values, e.g. his attitude to the convict and the pie

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

**Part (a)**

How do you respond to the character of Phyllis Grove in *The Melancholy Hussar of the German Legion*?

Write about:

- what Phyllis says and does in the story
- how Hardy presents what she says and does.

**and then Part (b)**

How do you think the society in which she lives affects her behaviour?  
(24 marks)

**Indicative content**

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

**AO1**

- Response to character of Phyllis e.g. her engagement to Mr Gould and attraction to Matthäus and her attempt to escape the constraints on her life
- Details about Phyllis, her father, Gould, Matthäus and their relationships, e.g. Phyllis as a 'failed Cleopatra', a 'Desdemona'
- Response to characters' view of the story, e.g. to the words and behaviour of Tina towards Phyllis, his integrity, reluctance to use 'unscrupulous pressure'; the attitude and behaviour of Phyllis's father

**AO2**

- Response to Hardy's craft in characterisation, narrative and dialogue to portray attitudes and behaviour, e.g. sense of finality/loss created by short final sentence; use of narrator to frame the events of the story

**AO4**

- Response to the story in the context of C19 'Wessex', e.g. for years the community remembers and 'keeps alive' the parts of her story that are 'most favourable to her character'
- Response to ideas of female respectability because she initiates a relationship, male dominance, sense of honour etc.

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

**Part (a)**

How does Hardy make the story Tony Kytes, the Arch-Deceiver amusing?

Write about:

- what the characters in the story do and say
- how Hardy makes what they do and say amusing.

**and then Part (b)**

What do you think is the importance of nineteenth century 'Wessex' as the setting for the story?

(24 marks)

**Indicative content**

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

**AO1**

- Response to comedy of situation eg. Tony's vacillations, his uncertainty about which girl he wants to marry; their response to him
- Details about Tony, his father, the girls and their relationships, e.g. the contrast between Milly's determination to marry him and the other girls' attitudes
- Response to narrative voice and other characters, e.g. to Tony's 'I never knowed you was so pretty before'

**AO2**

- Response to Hardy's craft in characterisation, narrative tension, dialogue to portray attitudes and behaviour, e.g. the ways that the story is shaped and told as an anecdote; the sudden revelations about the girls Ursula and Hannah; the use of present tense
- Response to Hardy's skill in creating comic effects, e.g. from misunderstandings or coincidences, or the use of sound effects

**AO4**

- Response to the story in the context of nineteenth century rural 'Wessex'
- Response to ideas of male-female behaviour as shaped by the sexual morals of the society; parental influence is strong but a feeling of changing times

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

**Part (a)**

How does Orwell show the importance of Boxer in the novel?

Write about:

- what Boxer says and does in the novel
- how Orwell presents what Boxer says and does.

**and then Part (b)**

How do you think Orwell uses Boxer to show you something about society?  
(24 marks)

**Indicative content**

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

**AO1**

- Response to Boxer in the novel e.g. his work, his loyalty and determination, the events of the Battle of the cowshed
- Details of his work, his loyalty and his demise, e.g. 'I will work harder' as his answer to everything, his injury in the battle and his sorrow at the damage he has inflicted; the way he is treated by the pigs before his death
- Response to how other characters see him and his importance in the novel, e.g. to the way he is admired by the others, how he is exploited by the pigs, how he is an admirable but limited leader

**AO2**

- Response to Orwell's craft in characterisation, narrative and dialogue to portray attitudes and behaviour, e.g. the way he juxtaposes his speech and behaviour with that of the pigs, e.g. Squeaker, and the ways he shapes simple, strong speech for him
- Response to importance as Boxer as representative of a human type, e.g. as an honest, loyal worker short on brains

**AO4**

- Response to importance of Boxer/ Stakhanovite figure in post-Revolutionary Russia, e.g. as both admired by the state but also exploited
- Response to ideas about post-Revolutionary Russia as seen through Boxer, e.g. the way revolutionary principles are gradually subverted, though some still hold them and are exploited by leaders

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

**Part (a)**

How does Orwell present the human characters in the novel?

You should write about:

- what the human characters say and do in the novel
- how Orwell presents the human characters by the ways he writes.

**and then Part (b)**

How do you think Orwell uses the human characters to show you something about society?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Jones, Frederick and Pilkington throughout novel e.g. Jones' laziness and neglect which leads to revolution; the ways that Frederick and Pilkington manipulate Napoleon
- Details of narrative and character e.g. Jones' ejection from the farm and Napoleon's contact with Frederick and Pilkington, e.g. details of Jones drinking and his poor treatment of the animals; the final appearance of the pigs and the humans
- Response to how animals view humans throughout the novel, e.g. their fear of Jones; their fear of human contact after the revolution; the ways that the pigs start interaction with humans

**AO2**

- Response to Orwell's craft in characterisation, narrative, dialogue to portray attitudes and behaviour, e.g. the stereotyping of Jones; the words of Old Major about humans; the effects of the final revelation and how Orwell shapes it
- Response to humans as representatives of political figures, e.g. as capitalist countries and characters

**AO4**

- Response to ideas about society in post-Revolutionary Europe, this might include reference to social class, power, wealth, e.g. to the gradual changes and corruption in revolutionary societies and leaders



General Certificate of Secondary Education  
Higher Tier  
Specimen

## English Literature

97154H

### Unit 4 Approaching Shakespeare and the English Literary Heritage

Date Time

For this paper you must have:

- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

#### Time allowed

1 hour 30 minutes

#### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 97154H.
- Answer **two** questions.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must have a copy of the texts you have studied in the examination room. The texts must **not** be annotated and must **not** contain additional notes or materials.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

#### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

#### Advice

- You are advised to spend about 50 minutes on Section A and about 40 minutes on Section B.
- You are reminded that there are 30 marks for Section A and 24 marks for Section B.

Section A	Questions	Pages
<b>Shakespeare</b>		
<i>Macbeth</i>	1-2	3-4
<i>Much Ado about Nothing</i>	3-4	5-6
<i>Romeo and Juliet</i>	5-6	7-8
<i>Twelfth Night</i>	7-8	9-10
<i>Julius Caesar</i>	9-10	11-12

Section B		Questions	Pages
Prose from the English Literary Heritage			
Jane Austen	<i>Pride and Prejudice</i>	11-12	13
Emily Brontë	<i>Wuthering Heights</i>	13-14	13
Charles Dickens	<i>Great Expectations</i>	15-16	14
Thomas Hardy	<i>The Withered Arm and other Wessex Tales</i>	17-18	14
George Orwell	<i>Animal Farm</i>	19-20	15



---

## Section A: Shakespeare

Answer **one** question from this section on the text you have studied

You are advised to spend about 50 minutes on this section.

---

### *Macbeth*

---

Either

#### Question 1

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

##### **Part (a)**

How does the extract below from Act 1 Scene 3 present the thoughts and feelings of Macbeth this early point in the play?

**BANQUO** Cousins, a word, I pray you.

**MACBETH** [*Aside*] Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme. – I thank you, gentlemen. –  
This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am Thane of Cawdor.  
If good, why do I yield to that suggestion,  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs  
Against the use of nature? Present fears  
Are less than horrible imaginings.  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function  
Is smothered in surmise, and nothing is,  
But what is not.

**BANQUO** Look how our partner's rapt.

**MACBETH** If chance will have me king, why chance may crown me  
Without my stir.

**BANQUO** New honours come upon him  
Like our strange garments, cleave not to their mould,  
But with the aid of use.

**MACBETH** Come what come may,  
Time and the hour runs through the roughest day.

##### **and then Part (b)**

How does Shakespeare present Macbeth's thoughts and feelings in a different part of the play?

(30 marks)

OR

Question 2

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

**Part (a)**

How does Shakespeare make the extract below from Act 2 Scene 2 dramatic and interesting?

Enter LADY MACBETH  
**LADY MACBETH** That which hath made them drunk, hath made me bold;  
What hath quenched them, hath given me fire.  
*[An owl shrieks]*  
Hark, peace!  
It was the owl that shrieked, the fatal bellman  
Which gives the stern'st good-night. He is about it.  
The doors are open, and the surfeited grooms  
Do mock their charge with snores. I have drugged their possets,  
That death and nature do contend about them,  
Whether they live, or die.  
*Enter MACBETH [with two bloody daggers]*  
**MACBETH** Who's there? What ho?  
**LADY MACBETH** Alack, I am afraid they have awaked,  
And 'tis not done; th'attempt and not the deed  
Confounds us. Hark! I laid their daggers ready,  
He could not miss 'em. Had he not resembled  
My father as he slept, I had done't. My husband?  
**MACBETH** I have done the deed. Didst thou not hear a noise?  
**LADY MACBETH** I heard the owl scream and the crickets cry.  
Did not you speak?  
**MACBETH** When?  
**LADY MACBETH** Now.  
**MACBETH** As I descended?  
**LADY MACBETH** Ay.  
**MACBETH** Hark, who lies i'th'second chamber?  
**LADY MACBETH** Donalbain.  
**MACBETH** This is a sorry sight.  
**LADY MACBETH** A foolish thought, to say a sorry sight.

and then **Part (b)**

Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes you respond.

(30 marks)

---

*Much Ado about Nothing*

---

OR

**Question 3**

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

**Part (a)**

How does Shakespeare present Beatrice's feelings about Benedick in the following extract from Act 1 Scene 1?

**LEONATO** You must not, sir, mistake my niece: there is a kind of merry war betwixt Signor Benedick and her: they never meet but there's a skirmish of wit between them.

**BEATRICE** Alas, he gets nothing by that. In our last conflict, four of his five wits went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse, for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

**MESSENGER** Is't possible?

**BEATRICE** Very easily possible: he wears his faith but as the fashion of his hat, it ever changes with the next block.

**MESSENGER** I see, lady, the gentleman is not in your books.

**BEATRICE** No, and he were, I would burn my study. But I pray you, who is his companion? Is there no young squarer now, that will make a voyage with him to the devil?

**MESSENGER** He is most in the company of the right noble Claudio.

**BEATRICE** O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio, if he hath caught the Benedick. It will cost him a thousand pound ere he be cured.

**and then Part (b)**

How does Shakespeare show Beatrice's feelings about Benedick in another part of the play?

(30 marks)

OR

**Question 4**

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

**Part (a)**

How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

Enter LEONATO and DOGBERRY the Constable and VERGES the Headborough

**LEONATO** What would you with me, honest neighbour?

**DOGBERRY** Marry, sir, I would have some confidence with you, that decerns you nearly.

**LEONATO** Brief I pray you, for you see it is a busy time with me.

**DOGBERRY** Marry this it is, sir.

**VERGES** Yes in truth it is, sir.

**LEONATO** What is it, my good friends?

**DOGBERRY** Goodman Verges, sir, speaks a little off the matter, an old man, sir, and his wits are not so blunt, as God help I would desire they were, but in faith honest, as the skin between his brows.

**VERGES** Yes I thank God, I am honest as any man living, that is an old man, and no honestier than I.

**DOGBERRY** Comparisons are odorous, palabras, neighbour Verges.

**LEONATO** Neighbours, you are tedious.

**DOGBERRY** It pleases your worship to say so, but we are the poor duke's officers, but truly for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

**LEONATO** All thy tediousness on me, ah?

**DOGBERRY** Yea, and 'twere a thousand pound more than 'tis, for I hear as good exclamation on your worship as of any man in the city, and though I be but a poor man, I am glad to hear it.

**VERGES** And so am I.

**and then Part (b)**

How does Shakespeare make another part of the play funny?

(30 marks)

OR

**Question 5**

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

**Part (a)**

How does Shakespeare present Juliet's thoughts and feelings in the following extract from Act 2 Scene 5?

Enter JULIET

**JULIET** The clock struck nine when I did send the Nurse;  
In half an hour she promised to return.  
Perchance she cannot meet him: that's not so.  
O, she is lame! Love's heralds should be thoughts,  
Which ten times faster glides than the sun's beams,  
Driving back shadows over low'ring hills;  
Therefore do nimble-pinioned doves draw Love,  
And therefore hath the wind-swift Cupid wings.  
Now is the sun upon the highmost hill  
Of this day's journey, and from nine till twelve  
Is three long hours, yet she is not come.  
Had she affections and warm youthful blood,  
She would be as swift in motion as a ball;  
My words would bandy her to my sweet love,  
And his to me.  
But old folks, many feign as they were dead,  
Unwieldy, slow, heavy, and pale as lead.  
*Enter NURSE [with PETER].*  
O God, she comes! O honey Nurse, what news?  
Hast thou met with him? Send thy man away.

**and then Part (b)**

How does Shakespeare present Juliet's different feelings in another part of the play?

(30 marks)

OR

**Question 6**

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

**Part (a)**

Write about the ways Shakespeare presents love in the following extract from Act 2 Scene 3.

**FRIAR LAWRENCE** Holy Saint Francis, what a change is here!  
Is Rosaline, that thou didst love so dear,  
So soon forsaken? Young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria, what a deal of brine  
Hath washed thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste,  
To season love, that of it doth not taste!  
The sun not yet thy sighs from heaven clears,  
Thy old groans yet ringing in mine ancient ears;  
Lo here upon thy cheek the stain doth sit  
Of an old tear that is not washed off yet.  
If e'er thou wast thyself, and these woes thine,  
Thou and these woes were all for Rosaline.  
And art thou changed? Pronounce this sentence then:  
Women may fall, when there's no strength in men.  
**ROMEO** Thou chid'st me oft for loving Rosaline.  
**FRIAR LAWRENCE** For doting, not for loving, pupil mine.  
**ROMEO** And bad'st me bury love.  
**FRIAR LAWRENCE** Not in a grave,  
To lay one in, another out to have.

**and then Part (b)**

Write about the ways Shakespeare presents love in a different part of the play.

(30 marks)

---

*Twelfth Night*

---

OR

**Question 7**

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

**Part (a)**

How does Shakespeare present Olivia's feelings about Viola/Cesario in the following extract from Act 3 Scene 1?

**OLIVIA** I would you were as I would have you be.  
**VIOLA** Would it be better, madam, than I am?  
I wish it might, for now I am your fool.  
**OLIVIA** [*Aside*] O what a deal of scorn looks beautiful  
In the contempt and anger of his lip!  
A murd'rous guilt shows not itself more soon,  
Than love that would seem hid. Love's night is noon.  
Cesario, by the roses of the spring,  
By maidhood, honour, truth, and everything,  
I love thee so that, maugre all thy pride,  
Nor wit nor reason can my passion hide.  
Do not extort thy reasons from this clause,  
For that I woo, thou therefore hast no cause;  
But rather reason thus with reason fetter:  
Love sought is good, but giv'n unsought is better.  
**VIOLA** By innocence I swear, and by my youth,  
I have one heart, one bosom, and one truth,  
And that no woman has; nor never none  
Shall mistress be of it, save I alone.  
And so, adieu, good madam; never more  
Will I my master's tears to you deplore.  
**OLIVIA** Yet come again: for thou perhaps mayst move  
That heart which now abhors to like his love.

*Exeunt*

**and then Part (b)**

How does Shakespeare present Olivia's feelings for Viola/Cesario in another part of the play?

(30 marks)

OR

Question 8

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

**Part (a)**

How does Shakespeare present the character of Malvolio in the following extract from Act 1 Scene 5?

*Enter MALVOLIO*

**MALVOLIO** Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial.

**OLIVIA** Tell him he shall not speak with me.

**MALVOLIO** H'as been told so; and he says he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

**OLIVIA** What kind o'man is he?

**MALVOLIO** Why, of mankind.

**OLIVIA** What manner of man?

**MALVOLIO** Of very ill manner: he'll speak with you, will you or no.

**OLIVIA** Of what personage and years is he?

**MALVOLIO** Not yet old enough for a man, nor young enough for a boy: as a squash is before 'tis a peascod, or a codling when 'tis almost an apple. 'Tis with him in standing water, between boy and man. He is very well-favoured and he speaks very shrewishly. One would think his mother's milk were scarce out of him.

**OLIVIA** Let him approach. Call in my gentlewoman.

**MALVOLIO** Gentlewoman, my lady calls.

*Exit*

**and then Part (b)**

How does Shakespeare present Malvolio in another part of the play?

(30 marks)



OR

**Question 9**

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

**Part (a)**

How does Shakespeare present the character of Caesar in the following extract from Act 3 Scene 1?

**METELLUS** Most high, most mighty, and most puissant Caesar,  
Metellus Cimber throws before thy seat  
An humble heart.

**CAESAR** I must prevent thee, Cimber.  
These couchings and these lowly courtesies  
Might fire the blood of ordinary men  
And turn preordinance and first decree  
Into the law of children. Be not fond  
To think that Caesar bears such rebel blood  
That will be thawed from the true quality  
With that which melteth fools – I mean sweet words,  
Low-crookèd curtsies, and base spaniel fawning.  
Thy brother by decree is banishèd:  
If thou dost bend, and pray, and fawn for him,  
I spurn thee like a cur out of my way.  
Know Caesar doth not wrong, nor without cause  
Will he be satisfied.

**and then Part (b)**

How does Shakespeare present the character of Caesar elsewhere in the play?

(30 marks)

OR

**Question 10**

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

**Part (a)**

How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

**BRUTUS** Why, so I do. Good Portia, go to bed.  
**PORTIA** Is Brutus sick? And is it physical  
To walk unbracèd and suck up the humours  
Of the dank morning? What, is Brutus sick?  
And will he steal out of his wholesome bed  
To dare the vile contagion of the night  
And tempt the rheumy and unpurgèd air  
To add unto his sickness? No, my Brutus,  
You have some sick offence within your mind,  
Which by the right and virtue of my place  
I ought to know of. And upon my knees  
I charm you, by my once commended beauty,  
By all your vows of love, and that great vow  
Which did incorporate and make us one,  
That you unfold to me, your self, your half,  
Why you are heavy and what men tonight  
Have had resort to you, for here have been  
Some six or seven who did hide their faces  
Even from darkness.  
**BRUTUS** Kneel not, gentle Portia.

**and then Part (b)**

How does Shakespeare present the relationship between Caesar and Calpurnia in the play?

(30 marks)

---

## Section B: Prose from the English Literary Heritage

Answer **one** question from this section on the text you have studied

You are advised to spend about 40 minutes on this section.

---

### Jane Austen: *Pride and Prejudice*

---

**EITHER**

**Question 11**

- 11** How does Austen present Darcy's behaviour to Elizabeth Bennett, and how far do you sympathise with his behaviour? How far do you think his behaviour is the result of the society in which he lives?  
(24 marks)

**OR**

**Question 12**

- 12** How does Austen present marriage in *Pride and Prejudice*? How do you think attitudes to marriage in the novel are affected by the society in which it is set?  
(24 marks)

---

### Emily Brontë: *Wuthering Heights*

---

**OR**

**Question 13**

- 13** How does Brontë present cruelty in *Wuthering Heights*? Do you think that the society presented in the novel is a cruel society?  
(24 marks)

**OR**

**Question 14**

- 14** How do you respond to Nelly Dean in *Wuthering Heights*? How do you think her behaviour is affected by her social position?  
(24 marks)

---

**Charles Dickens: *Great Expectations***

---

**OR**

**Question 15**

- 15** How does Dickens present Miss Havisham to make you sympathise with her, or not? To what extent do you think the society in which she lives causes her suffering?

(24 marks)

**OR**

**Question 16**

- 16** How does Dickens present the relationship between Pip and Joe Gargery? How do you think Joe has been affected by his place within society?

(24 marks)

---

**Thomas Hardy: *The Withered Arm and Other Wessex tales***

---

**OR**

**Question 17**

- 17** How does Hardy present the character of Phyllis Grove in *The Melancholy Hussar of the German Legion*?

How do you think the society in which she lives affects her behaviour?

(24 marks)

**OR**

**Question 18**

- 18** How does Hardy make the story 'Tony Kytes, the Arch-Deceiver' amusing? What do you think is the effect of the story being set in nineteenth century 'Wessex'?

(24 marks)

---

**George Orwell: *Animal Farm***

---

**OR**

**Question 19**

- 19** How does Orwell show the importance of Boxer in the novel? How does Orwell use the character of Boxer to comment on society? (24 marks)

- 20** How does Orwell present the human characters in the novel? How does Orwell use the human characters to comment on society? (24 marks)

**END OF QUESTIONS**





**General Certificate of Secondary  
Education**

**English Literature 97154H**

**Unit 4 Approaching Shakespeare and the**

**English Literary Heritage**

**H Tier**

**Specimen**

**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.

Specimen

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

	<b>Unit 4: Approaching Shakespeare and The Literary Heritage 35%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	15% Section A: 10% Section B: 5%
AO3	This Unit does not test AO3
AO4	5% Section A: This section does not test AO4 Section B: 5%

### Unit 4H Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>6.1 insightful exploratory response to task</p> <p>6.2 insightful exploratory response to text</p> <p>6.3 close analysis of detail to support interpretation</p> <p>6.4 evaluation of Shakespeare's uses of language and/or structure and/or form and effects on audience</p> <p>6.5 convincing/imaginative interpretation of ideas/themes</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>5.1 exploratory response to task</p> <p>5.2 exploratory response to text</p> <p>5.3 analytical use of detail to support interpretation</p> <p>5.4 analysis of Shakespeare's uses of language and/or structure and/or form and effects on audience</p> <p>5.5 exploration of ideas/themes</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>4.1 considered/qualified response to task</p> <p>4.2 considered/qualified response to text</p> <p>4.3 details linked to interpretation</p> <p>4.4 appreciation/consideration of Shakespeare's uses of language and/or structure and/or form and effects on audience</p> <p>4.5 thoughtful consideration of ideas/themes</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>3.1 sustained response to elements of task</p> <p>3.2 sustained response to elements of text</p> <p>3.3 effective use of details to support interpretation</p> <p>3.4 explanation of effect(s) of Shakespeare's uses of language and/or structure and/or form and effects on audience</p> <p>3.5 understanding of ideas/themes/feelings/attitudes</p>
<p>Mark Band 2</p> <p>6-10</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>2.1 explained response to element(s) of task</p> <p>2.2 explained response to element(s) of text</p> <p>2.3 details used to support a range of comments</p> <p>2.4 identification of effect(s) of Shakespeare's choices of language and/or structure and/or form intended/achieved</p> <p>2.5 awareness of ideas/themes/feelings/attitudes</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>1.1 supported response to task</p> <p>1.2 supported response to text</p> <p>1.3 comment(s) on detail(s)</p> <p>1.4 awareness of writer making choice(s) of language and/or structure and/or form</p> <p>1.5 generalisation(s) about ideas/themes/feelings/attitudes</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

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

**Part (a)**

How does the extract below from Act 1 Scene 3 present the thoughts and feelings of Macbeth this early point in the play?

**and then Part (b)**

How does Shakespeare present Macbeth's thoughts and feelings in a different part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to the two characters and their discussion of the witches' predictions, e.g. that Macbeth's ambition is clear from 'the greatest is behind'
- Details and interpretation of the purpose of Macbeth's concern about Banquo's children, e.g. that they are testing Banquo; Banquo's warning about the witches, e.g. that he might sense Macbeth's ambition

**AO2**

- Comments on Shakespeare's language e.g. use of aside so that the audience can see Macbeth's intention about the throne and Banquo cannot
- Reference to ideas / themes e.g. their friendship, the witches' predictions, nature of kingship, nature of evil, and the ways these appear in the passage, e.g. Macbeth has already fallen for the witches' temptations

**Indicative content (b)**

**AO1**

- Response to characters/themes/plot, possibly linked to the first passage, e.g. Banquo's thoughts in act 2 scene 1, showing him to be aware of the effects of the witches' temptations, and his possible suspicion of Macbeth

**AO2**

- Details of Shakespeare's craft and purpose, including character development, with comments on Shakespeare's use of language and dramatic devices, e.g. the effect of Banquo's declaration after Duncan's murder, 'in the great land of God I stand.'

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

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

**Part (a)**

How does Shakespeare make the extract below from Act 2 Scene 2 dramatic and interesting?

**and then Part (b)**

Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes you respond.

(30 marks)

**Indicative content**

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

**AO1**

- Response to the tension and attitudes in Macbeth and Lady Macbeth's attitudes to Duncan's murder; Macbeth's fears and doubts, and his regret, 'this is a sorry sight'
- Details and interpretation of Macbeth's and Lady Macbeth's responses to the situation; of their words and attitudes, e.g. of Lady Macbeth's strength and callousness, 'what hath quenched them, hath given me fire'

**AO2**

- Comments on Shakespeare's use of imagery, violence, personification, verbs, lineation, e.g. of the owl as the 'fatal bellman'
- Comments on Shakespeare's use of imagery, e.g. the broken lines to indicate Macbeth's panic
- Reference to ideas/ themes e.g. the supernatural elements in passage and play; to family 'had he not resembled my father as he slept'

**Indicative content (b)**

**AO1**

- Response to characters/themes/plot that are dramatic and interesting, possibly linked to the first passage, e.g. to the appearance of Banquo's ghost in act 3, or to the fight with Macduff in the last scene

**AO2**

- Details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to dramatic and/or interesting, or to the description of the 'twenty trenched gashes' in Banquo's forehead, or to the revelation about Macduff's birth

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

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

**Part (a)**

How does Shakespeare present Beatrice's feelings about Benedick in the following extract from Act 1 Scene 1?

**and then Part (b)**

How does Shakespeare show Beatrice's feelings about Benedick in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Beatrice's mockery of Benedick, e.g. his changes of companion
- Explanation of Beatrice's mocking words reflecting her attitudes and her character, e.g. her own loyalty to Hero

**AO2**

- Comments on Shakespeare's use of word play, modes of address, prose rather than verse, imagery, e.g. the use of the comparison of hats to establish Benedick's frivolity
- Reference to Shakespeare's portrayal of male/ female relationships, bantering, disease imagery, e.g. madness following infection by 'the Benedict' and what it reveals about Beatrice

**Indicative content (b)**

**AO1**

- Response to attitudes to Benedick/ love in chosen part, e.g. her declaration in act 4 scene 1
- Details relevant to relationship and attitudes in chosen part, e.g. changed attitudes of both characters in act 4 scene 1, and how these are shown

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc in chosen part, e.g. sudden change/difficulty caused by 'kill Claudio'
- Response to Beatrice's feelings in chosen part, e.g. to her confusion/pain caused by feelings about Hero and Benedick

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

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

**Part (a)**

How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

**and then Part (b)**

How does Shakespeare make another part of the play funny?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, e.g. Leonato's impatience, Dogberry and Verges' rambling and respectfulness
- Some details of attitudes of the three characters about other characters, e.g. Dogberry's patronising attitude to Verges, deference to Leonato

**AO2**

- Comments on Shakespeare's use of word play, malapropism, modes of address, stage action for comic purposes, e.g. Leonato's impatience
- Reference to Shakespeare's portrayal of comic confusion, misunderstanding, Leonato's lack of understanding

**Indicative content (b)**

**AO1**

- Response to aspects of comedy in chosen part, e.g. to attitudes to crime in act 3 scene 3
- Some details relevant to comedy between characters in chosen part, e.g. between Dogberry and the watchmen

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc. in chosen part, e.g. 'the most senseless and fit man for the constable'
- Reference to characters' attitudes in chosen part, e.g. attitude of Dogberry to apprehending suspects

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

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

**Part (a)**

How does Shakespeare present Juliet's thoughts and feelings in the following extract from Act 2 Scene 5?

**and then Part (b)**

How does Shakespeare present Juliet's different feelings in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to Juliet's impatience, e.g. to the slow passage of time 'three long hours'; strength of feeling, thoughts about Nurse
- Response to Nurse, and the way it changes, as showing her impatience
- Details and interpretation of Juliet's attitude to e.g. of her fears about the meeting 'O she is lame!'; or of her own feelings 'warm youthful blood'

**AO2**

- Comments on Shakespeare's use of imagery, e.g. 'loves heralds should be thoughts'
- Comments on Shakespeare's language e.g. effects of sound, punctuation and sentencing
- Comments on Shakespeare's use of listing, e.g. 'dead', 'unwieldy', 'slow', 'heavy'
- Reference to ideas/ themes e.g. age and youth, passage of time and nature of love

**Indicative content (b)**

**AO1**

- Response to Juliet's character, situation, mood, theme possibly linked with first passage, e.g. her desire not to let him leave her bedchamber despite the danger, her defiance of her parents' wishes for him

**AO2**

- Details of Shakespeare's craft and purpose, including Juliet's similar/different thoughts and feelings, with comments on Shakespeare's use of language and dramatic devices, e.g. to her use of 'galloping steeds' for night as she wishes it to arrive quickly

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



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

**Part (a)**

Write about the ways Shakespeare presents love in the following extract from Act 2 Scene 3.

**and then Part (b)**

Write about the ways Shakespeare presents love in a different part of the play.

(30 marks)

**Indicative content**

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

**AO1**

- Response to young love as suggested by Friar Lawrence, e.g. as 'Not truly in their hearts, but in their eyes.'; response to transient love 'and art thou changed?'
- Romeo's different attitudes to love
- Details and interpretation of the views of love expressed, e.g. the truth or otherwise of Lawrence's view of 'young men's love' as transient, or weak

**AO2**

- Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing
- Comments on Shakespeare's use of exclamation, e.g. 'Jesu Maria'
- Use of verse, e.g. use of broken lines to show Lawrence's impatience
- Reference to ideas/ themes e.g. transience of love, difference between men and women's love

**Indicative content (b)**

**AO1**

- Response to love and attitudes to it, situation, mood, theme possibly linked with first passage; response to second meeting between Romeo and Juliet, e.g. their attraction, word play, reluctance to part
- Response to sacrifices for love, e.g. the deaths of both in act 5

**AO2**

- Details of Shakespeare's craft and purpose, attitudes to love, with comments on Shakespeare's use of language and dramatic devices, e.g. Juliet's impatience for Romeo shown through the 'galloping steeds' metaphor for night, or Shakespeare's use of structural devices to accentuate the tragedy of love in act 5

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

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

**Part (a)**

How does Shakespeare present Olivia's feelings about Viola/Cesario in the following extract from Act 3 Scene 1?

**and then Part (b)**

How does Shakespeare present Olivia's feelings for Viola/Cesario in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Olivia's situation, and her feelings, e.g. love for Viola, disdain for Orsino
- Details of her attitudes, behaviour and state of mind, e.g. her attraction to somebody who appears to dislike her

**AO2**

- Comments on Shakespeare's use of romantic imagery, word play, modes of address, stage action for dramatic/comic purposes, e.g. to 'have's night is noon' or to Viola's wordplay in disguising her gender
- Reference to Shakespeare's portrayal of themes of romance and mistaken identity, e.g. to Olivia's views here about the nature of attraction

**Indicative content (b)**

**AO1**

- Comments on Olivia's feelings in chosen part, e.g. her initial physical attraction in act 1 scene 5
- Details relevant to attitudes/ feelings of Olivia in chosen part, e.g. her listing of Viola's features

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc in chosen part, e.g. metaphor of love as a plague which can be caught
- Reference to Olivia's attitudes in chosen part, e.g. her surprise/acceptance of sudden feelings for Viola

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

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

**Part (a)**

How does Shakespeare present the character of Malvolio in the following extract from Act 1 Scene 5?

**and then Part (b)**

How does Shakespeare present Malvolio in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Malvolio's behaviour, and feelings, e.g. to his pomposity, his lack of understanding of the way people behave
- Details of his attitudes, behaviour and state of mind, e.g. his literal acceptance of appearances, his patronising attitude to Viola

**AO2**

- Comments on Shakespeare's use of word play, imagery and so on to convey character, e.g. Malvolio's use of repetition, his mirroring of Olivia's questions
- Reference to Shakespeare's portrayal of themes of self-importance and sexual ambiguity, e.g. to Malvolio's sense of self-importance here preparing the ground for his gulling about Olivia

**Indicative content (b)**

**AO1**

- Response to Malvolio in another part of the play, perhaps with reference to romantic delusion and /or despair, e.g. his words and actions towards Olivia in act 3 scene 4
- Details relevant to Malvolio in rest of play, e.g. his use of the yellow stockings, his contempt for Sir Toby, his presumption about Olivia

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part, e.g. his imagery of 'nightingales answer daws' his strutting in the stockings
- Reference to Malvolio's role in chosen part of play, e.g. as suitor and gull in this scene

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

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

**Part (a)**

How does Shakespeare present the character of Caesar in the following extract from Act 3 Scene 1?

**and then Part (b)**

How does Shakespeare present the character of Caesar elsewhere in the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, thoughts and feelings of Caesar in this scene, e.g. his apparent fairness, his sense of his own self importance
- Details of his attitudes, behaviour and state of mind at this point, e.g. his ignorance of the conspirators and what is about to happen, his sense of his own fallibility and power, and his disdain for 'fawning'

**AO2**

- Comments on Shakespeare's use language, diction, imagery and so on to convey Caesar's character, e.g. Caesar's use of third person to describe himself
- Reference to Shakespeare's portrayal of themes of self-importance and arrogance as evidenced by Caesar's self-portrait here 'know Caesar doth not wrong'

**Indicative content (b)**

**AO1**

- Response to Caesar in an earlier part of the play, possibly linked to above passage, e.g. to Caesar's sense of self importance and insensibility to danger in act 1 scene 2
- Details relevant to Caesar earlier in play, e.g. his words to and about the soothsayer and his prophecy

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part, e.g. use of third person in 'Caesar is turn'd to hear'
- Reference to Caesar's role in chosen part of play, including similarities/ differences to above scene e.g. his patronising attitude to others, his sense of his own fallibility in both scenes

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

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

**Part (a)**

How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

**and then Part (b)**

How does Shakespeare present the relationship between Caesar and Calpurnia in the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to thoughts and feelings of Brutus and Portia in this scene, e.g. Brutus' love for Portia, her knowledge of him and concern for him
- Details of their attitudes, feelings and behaviour towards each other, Portia's fears for Brutus via her knowledge of his behaviour and her observance of the conspirators

**AO2**

- Comments on Shakespeare's use of language, diction, modes of address etc. to convey the relationship, e.g. Portia's use of rhetorical questions, diction to describe her 'gentle, 'good'
- Details of Shakespeare's portrayal of themes of marital love, suspicion and antagonism, e.g. the demands that Portia makes of Brutus here

**Indicative content (b)**

**AO1**

- Response to thoughts and feelings of Caesar and Calpurnia in the play, perhaps, but not necessarily, comparing them to Brutus and Portia, e.g. the way both men ignore the advice of their wives
- Details relevant to Caesar and Calpurnia, e.g. of her warnings not to go to the senate

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, modes of address etc., e.g. the language Calpurnia uses about omens and prophecies
- Reference to their relationship in the play and themes of marital love, suspicion and antagonism, e.g. both women disturbed at night and fearful for their husbands' welfare

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

# Unit 4H Mark Template: Section B

Mark Band 6  21-24 marks	(A01, A02) (A02)  (A04) (A01)	<b>In response to the task, candidates demonstrate:</b>  6.1 insightful exploratory response to ideas/themes 6.2 evaluation of writer's uses of language and/or structure and/or form and effects on reader 6.3 insightful exploratory response to contexts 6.4 close analysis of detail
Mark Band 5  17-20 marks	(A01, A02) (A02)  (A04) (A01)	<b>In response to the task, candidates demonstrate:</b>  5.1 exploratory response to ideas/themes 5.2 analysis of writer's uses of language and/or structure and/or form and effects on reader 5.3 exploratory response to contexts 5.4 analytical use of detail
Mark Band 4  13-16 marks	(A01, A02) (A02)  (A04) (A01)	<b>In response to the task, candidates demonstrate:</b>  4.1 considered/qualified response to ideas/themes 4.2 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on reader 4.3 considered/qualified response to contexts 4.4 details linked to interpretation/response
Mark Band 3  9-12 marks	(A01, A02) (A02)  (A04) (A01)	<b>In response to the task, candidates demonstrate:</b>  3.1 sustained response to ideas/themes/feelings/attitudes 3.2 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on reader 3.3 sustained response to contexts 3.4 effective use of details
Mark Band 2  5-8 marks	(A01, A02) (A02)  (A04) (A01)	<b>In response to the task, candidates demonstrate:</b>  2.1 explained response to ideas/themes/feelings/attitudes 2.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved 2.3 explained response to contexts 2.4 details used to support a range of comments
Mark Band 1  1-4 marks	(A01, A02) (A02)  (A04) (A01)	<b>In response to the task, candidates demonstrate:</b>  1.1 supported response to ideas/themes/feelings/attitudes 1.2 awareness of writer making choice(s) of language and/or structure and/or form 1.3 supported response to contexts 1.4 comment(s) on detail(s)
0 marks		Nothing worthy of credit

- 11 How does Austen present Darcy's behaviour to Elizabeth Bennett, and how far do you sympathise with his behaviour? How far do you think his behaviour is the result of the society in which he lives? (24 marks)

**Indicative content**

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

**AO1**

- Response to Darcy's behaviour towards Elizabeth at different points in the novel, e.g. his disdain of the Bennet girls at their first meeting, his eventual declaration of love
- Specific details of what Darcy says and does to Elizabeth, e.g. his view of her as having 'no charm', 'not beautiful enough to tempt him', and how this changes through an appreciation of her character, e.g. his admiration of her long walk

**AO2**

- Details and interpretation of Austen's purposes in presenting Darcy and his relationship with Elizabeth, e.g. demonstrating Darcy's change of view about the relationship between class and affection in opposing Lady Catherine's stance
- Details and interpretation of Austen's use of incidents and speech to convey Darcy's attitudes, e.g. what happens at the dances in the novel between the two, and how this charts the changes in his attitudes

**AO4**

- Ideas about attitudes to social class relevant to Darcy's behaviour, e.g. the reader's view of Darcy as a snob, is forced by his attitude to the sympathetic character, and how this change might mirror changes in society in the future
- Ideas about marriage relevant to Darcy's behaviour
- Ideas about gender roles relevant to Darcy's behaviour

- 12 How does Austen present marriage in *Pride and Prejudice*? How do you think attitudes to marriage in the novel are affected by the society in which it is set? (24 marks)

**Indicative content**

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

**AO1**

- Response to a marriage and its success or otherwise, e.g. Mr and Mrs Bennett, Lydia and Wickham, Elizabeth and Darcy
- Specific details of the relationship between the two people in the marriage chosen, e.g. the foundation of experience in Elizabeth and Darcy, or lack of it in Mr and Mrs Bennet; or the mistakes caused by surface attraction in Lydia and Wickham

**AO2**

- Details and interpretation of Austen's purpose in presentation of the marriage, e.g. to demonstrate social attitudes via Elizabeth and Darcy, or the folly of youth in Lydia and Wickham
- Details and interpretation of Austen's use of incidents and speech to present the characters and the marriage, e.g. the long rambling speech forms used for Mrs Bennet, contrasting with the cynicism, mockery and sophisticated syntax of Mr Bennet, to show the gulf between them

**AO4**

- Ideas about the society in the novel relevant to the marriage chosen; this might include reference to social class, gender roles, financial status, e.g. the attention to social status in the Darcy and Bennet families, and how this affects the relationship between Darcy and Elizabeth



- 13 How does Bronte present cruelty in Wuthering Heights? Do you think that the society presented in the novel is a cruel society?

(24 marks)

**Indicative content**

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

**AO1**

- Response to the events selected as cruel, e.g. to Heathcliff's treatment of Linton, Isabella, young Cathy and treatment of Heathcliff by others
- Specific details of the events selected relevant to cruelty, e.g. what happens in Lockwood's dream in chapter 3, gratuitous violence and mutilation; degradation of Heathcliff by Hindley when Cathy returns to Thrushcross Grange in chapter 7

**AO2**

- Details and interpretation of Bronte's purpose in showing cruelty in the events selected, e.g. Catherine's sadistic nature demonstrated by the whip she requests and her domination of Heathcliff; the line between pleasure and pain, including Heathcliff's treatment of Isabella
- Details and interpretation of Bronte's use of incidents and speech to convey cruelty, e.g. Hindley's references to Heathcliff as 'imp of Satan', 'dog', 'devil'; Isabella's wish to be 'killed by him'

**AO4**

- Ideas about the nature of cruelty in the society of the novel and our own, this might include reference to social class and status, gender roles, societal conventions and laws, e.g. cruelty and sadomasochism in the society of the novel and our own; attitudes to physical and mental cruelty between genders and marital partners

- 14 How do you respond to Nelly Dean in Wuthering Heights? How do you think her behaviour is affected by her social position?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Nellie's behaviour, e.g. to her treatment of Catherine, her attitude to Heathcliff at different points in the novel, Nellie as both outsider and insider in the novel, her identification with the Lintons
- Specific details of Nellie's behaviour relevant to like or dislike, e.g. 'is he a ghost or a vampire?' about Heathcliff, 'a regular gossip' about Nellie; her distrust of outsiders

**AO2**

- Details and interpretation of Bronte's purpose in presentation of Nellie, e.g. to see events through an unreliable narrator, and manipulate reader response
- Details and interpretation of Bronte's use of incidents and speech to present character relevant to liking, or not, e.g. how she presents events as narrator, and how we see her through other eyes

**AO4**

- Ideas about the society in the novel relevant to behaviour; this might include reference to gender roles, social class, her job, e.g. how she favours the 'civilised' context of Thrushcross Grange over the 'uncivilised' context of Wuthering Heights

- 15 How does Dickens present Miss Havisham to make you sympathise with her, or not? To what extent do you think the society in which she lives causes her suffering?

(24 marks)

**Indicative content**

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

**AO1**

- Response to Miss Havisham's behaviour and appearance, e.g. to her moulding of Estella, torture of Pip as unsympathetic, to her decayed appearances as unsympathetic
- Specific details of Miss Havisham's behaviour and situation relevant to sympathy or lack of it, e.g. her words to Estella about cruelty and lack of love, her instruction to Pip to 'play', the stained and decayed features of her wedding dress

**AO2**

- Details and interpretation of Dickens' purpose in presentation of Miss Havisham, e.g. her role as a phantom sponsor for Pip, her correction with Magwitch via Compeyson, her role in Pip's development
- Details and interpretation of Dickens' use of description, incidents and speech to present character relevant to sympathy, or not, e.g. the descriptors of the fire and Miss Havisham's painful death to create sympathy

**AO4**

- Ideas about the society in the novel relevant to sympathy, this might include reference to marriage, gender roles, social status, e.g. the loss of a fiancé/husband leaves the bride without a role in society, so that she cannot function

- 16 How does Dickens present the relationship between Pip and Joe Gargery?  
How do you think Joe has been affected by his place within society?  
(24 marks)

**Indicative content**

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

**AO1**

- Response to Pip's attitudes to Joe, e.g. his fellowship with him against Mrs Joe, his embarrassment when Joe comes to London, his eventual admiration for his qualities
- Specific details of Joe's behaviour, and how Pip responds to it, e.g. Joe's kindness to the convict; Joe's attitude to Pip, 'ever the best of friends'; Joe's awkwardness with food and dress in London, his inability to speak to Miss Havisham

**AO2**

- Details and interpretation of Dickens' purpose in presentation of Joe, and Pip's attitudes to Joe, e.g. as a barometer of Pip's changing status and attitude; as a measure of honesty and loyalty in a dishonest world; as an example of a working man
- Details and interpretation of Dickens' use of description, incidents and speech to present Joe and Pip, e.g. Pip's words as narrator showing his attitude to Joe's presence and behaviour in London; Joe's simple language and catchphrases

**AO4**

- Ideas about life in the society the novel is set in, and how it has affected Joe, this might include references to country life and social class and status, e.g. Joe's inability to see beyond his context, demonstrated by his uneasiness in London, but also his simple strength of character and values, e.g. his attitude to the convict and the pie

- 17 How does Hardy present the character of Phyllis Grove in The Melancholy Hussar of the German Legion?

How do you think the society in which she lives affects her behaviour?

(24 marks)

**Indicative content**

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

**AO1**

- Response to character of Phyllis e.g. her engagement to Mr Gould and attraction to Matthäus and her attempt to escape the constraints on her life
- Details about Phyllis, her father, Gould, Matthäus and their relationships, e.g. Phyllis as a 'failed Cleopatra', a 'Desdemona'
- Response to characters' view of the story, e.g. to the words and behaviour of Tina towards Phyllis, his integrity, reluctance to use 'unscrupulous pressure'; the attitude and behaviour of Phyllis's father

**AO2**

- Response to Hardy's craft in characterisation, narrative and dialogue to portray attitudes and behaviour, e.g. sense of finality/loss created by short final sentence; use of narrator to frame the events of the story

**AO4**

- Response to the story in the context of C19 'Wessex', e.g. for years the community remembers and 'keeps alive' the parts of her story that are 'most favourable to her character'
- Response to ideas of female respectability because she initiates a relationship, male dominance, sense of honour etc.

- 18 How does Hardy make the story 'Tony Kytes, the Arch-Deceiver' amusing? What do you think is the effect of the story being set in nineteenth century 'Wessex'?

(24 marks)

**Indicative content**

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

**AO1**

- Response to comedy of situation e.g. Tony's vacillations, his uncertainty about which girl he wants to marry; their response to him
- Details about Tony, his father, the girls and their relationships, e.g. the contrast between Milly's determination to marry him and the other girls' attitudes
- Response to narrative voice and other characters, e.g. to Tony's 'I never knowed you was so pretty before'

**AO2**

- Response to Hardy's craft in characterisation, narrative tension, dialogue to portray attitudes and behaviour, e.g. the ways that the story is shaped and told as an anecdote; the sudden revelations about the girls Ursula and Hannah; the use of present tense
- Response to Hardy's skill in creating comic effects, e.g. from misunderstandings or coincidences, or the use of sound effects

**AO4**

- Response to the story in the context of nineteenth century rural 'Wessex'
- Response to ideas of male-female behaviour as shaped by the sexual morals of the society; parental influence is strong but a feeling of changing times

- 19 How does Orwell show the importance of Boxer in the novel? How does Orwell use the character of Boxer to comment on society? (24 marks)

**Indicative content**

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

**AO1**

- Response to Boxer in the novel e.g. his work, his loyalty and determination, the events of the Battle of the cowshed
- Details of his work, his loyalty and his demise, e.g. 'I will work harder' as his answer to everything, his injury in the battle and his sorrow at the damage he has inflicted; the way he is treated by the pigs before his death
- Response to how other characters see him and his importance in the novel, e.g. to the way he is admired by the others, how he is exploited by the pigs, how he is an admirable but limited leader

**AO2**

- Response to Orwell's craft in characterisation, narrative and dialogue to portray attitudes and behaviour, e.g. the way he juxtaposes his speech and behaviour with that of the pigs, e.g. Squeaker, and the ways he shapes simple, strong speech for him
- Response to importance as Boxer as representative of a human type, e.g. as an honest, loyal worker short on brains

**AO4**

- Response to importance of Boxer/ Stakhanovite figure in post-Revolutionary Russia, e.g. as both admired by the state but also exploited
- Response to ideas about post-Revolutionary Russia as seen through Boxer, e.g. the way revolutionary principles are gradually subverted, though some still hold them and are exploited by leaders

- 20 How does Orwell present the human characters in the novel? How does Orwell use the human characters to comment on society? (24 marks)

**Indicative content**

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

**AO1**

- Response to Jones, Frederick and Pilkington throughout novel e.g. Jones' laziness and neglect which leads to revolution; the ways that Frederick and Pilkington manipulate Napoleon
- Details of narrative and character e.g. Jones' ejection from the farm and Napoleon's contact with Frederick and Pilkington, e.g. details of Jones drinking and his poor treatment of the animals; the final appearance of the pigs and the humans
- Response to how animals view humans throughout the novel, e.g. their fear of Jones; their fear of human contact after the revolution; the ways that the pigs start interaction with humans

**AO2**

- Response to Orwell's craft in characterisation, narrative, dialogue to portray attitudes and behaviour, e.g. the stereotyping of Jones; the words of Old Major about humans; the effects of the final revelation and how Orwell shapes it
- Response to humans as representatives of political figures, e.g. as capitalist countries and characters

**AO4**

- Response to ideas about society in post-Revolutionary Europe, this might include reference to social class, power, wealth, e.g. to the gradual changes and corruption in revolutionary societies and leaders