



**General Certificate of Secondary
Education**

English Literature 47101F

Unit 1 Exploring modern texts

F Tier

January 2011

Mark Scheme

**Post Standardisation
version**

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 candidates' responses for this examination. Before candidates' 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.

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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, and the number of bullets on each assessment objective in the bands reflects the balance of the objectives being tested.

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. If there are six marks in the band, and six bullets, and the response hits four of the six bullets, then the response should be awarded four of the six marks available. If two are missing, but the response hits two bullets in the band above, these count instead, and the response should be given all six marks.

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 candidates to demonstrate their ability to:

AO1

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3

- make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

AO4

- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

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

1F Mark Scheme Template: Section A

<p>Mark Band 6 26-30 marks</p>	<p>Candidates demonstrate:</p> <p>6.1 Considered/qualified response to task 6.2 Considered/qualified response to text 6.3 Details linked to interpretation 6.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience 6.5 Thoughtful consideration of ideas/themes</p> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5 21-25 marks</p>	<p>Candidates demonstrate:</p> <p>5.1 Sustained response to task 5.2 Sustained response to text 5.3 Effective use of details to support interpretation 5.4 Explanation of effects of writer's uses of language and/or structure and/or form 5.5 Understanding of themes/ideas</p> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4 16-20 marks</p>	<p>Candidates demonstrate:</p> <p>4.1 Explained response to task 4.2 Explained response to text 4.3 Details used to support a range of comments 4.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.5 Awareness of ideas/themes</p> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3 11-15 marks</p>	<p>Candidates demonstrate:</p> <p>3.1 Supported response to task 3.2 Supported response to text 3.3 Comment(s) on detail(s) 3.4 Awareness of writer making choice(s) of language and/or structure and/or form 3.5 Generalisations about ideas/themes</p> <p>Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2 6-10 marks</p>	<p>Candidates demonstrate:</p> <p>2.1 Some clear response to task 2.2 Some clear response to text 2.3 Range of details used 2.4 Simple identification of method(s) 2.5 Some range of explicit meanings given</p> <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1 1-5 marks</p>	<p>Candidates demonstrate:</p> <p>1.1 Simple response to task 1.2 Simple response to text 1.3 Reference to some details 1.4 Reference to writer's methods 1.5 Simple comment on meaning(s)</p> <p>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

Question 1

Answer **part (a)** and **part (b)**

Part (a)

Write about the behaviour of adults in *Anil*.

You should write about:

- what the adults say and do
- the methods the writer uses to show the behaviour of the adults.

and then Part (b)

Write about the behaviour of adults or an adult in **one** other story from *Sunlight on the Grass*.

You should write about:

- what the adult or adults say and do
- the methods the writer uses to show this behaviour.

(30 marks)

Indicative content

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

AO1

- what the adults say and do
- the attitude and behaviour of Anil's father/mother/other adults in the village
- the father's decision at the end of the story and why he makes it
- what the reader learns of adults' behaviour through Anil
- *The Darkness Out There* – the behaviour of Mrs Rutter now and in the past
- *Compass and Torch* – the different behaviour of the three adults in relation to the boy
- *My Polish Teacher's Tie* – the behaviour of Carla at school and at home when writing to Stephen

AO2

- the effect of the reader seeing the behaviour of adults through Anil's eyes
- the language used to describe the behaviour of the adults as they hang the woman and afterwards
- how Noor describes the setting of events
- presentation of Anil's father at the end of the story
- how Dunmore presents Stephan Jeziorny or Carla in *My Polish Teacher's Tie*
- the language is used to describe the awkwardness of the father's behaviour in *Compass and Torch*
- how Lively presents Mrs Rutter – references to structure and language to show 'now' and the 'past'

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

Question 2

Answer **part (a)** and **part (b)**

Part (a)

How does the writer present feelings in *The Darkness Out There*?

Write about:

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

and then Part (b)

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

Write about:

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

(30 marks)

Indicative content

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

AO1

- the range of feelings of Kerry and Sandra towards Mrs Rutter
- Sandra's feelings towards Kerry
- Mrs Rutter's [sometimes strange] feelings towards Kerry and Sandra
- the feelings of Mrs Rutter towards the man in the plane
- *Something Old, Something New* – feelings of being out of place
- *On Seeing the 100% Perfect Girl One Beautiful Morning* – the feelings of the speaker to the girl
- *Anil* – feelings of fear

AO2

- what the characters say / use of dialogue
- how Lively describes Mrs Rutter which is at odds with her feelings towards the man in the plane
- significance of the 'darkness out there' in relation to Mrs Rutter's feelings
- the methods used to present the feelings of Kerry and Sandra when Mrs Rutter tells them what she did
- *Anil* - the methods used to present Anil's feelings as he watches the woman's hanging
- *Something Old, Something New* – the methods used to present the man's feelings as he arrives in Khartoum at the beginning of the story
- *On Seeing the 100% Perfect Girl One Beautiful Morning* – the methods used to present the speaker's feelings

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

Question 3

How does the writer present Piggy in *Lord of the Flies*?

Write about:

- what Piggy says and does
- how other characters treat Piggy
- the methods Golding uses to show what Piggy is like.

(30 marks)

Indicative content

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

AO1

- what Piggy says and does at the start of the novel
- descriptions of Piggy and the background information given about him
- what other characters say about Piggy and how they treat him
- his intelligence and good sense – events which show this

AO2

- the language used to describe Piggy's appearance
- the language Piggy uses and the language others use about him
- the methods Golding uses to describe Piggy's death
- the importance of his relationship with the conch

Question 4

Write about **two** events in the novel which you think are violent.

You should write about:

- what happens in each event
- the methods Golding uses to present the violence in these events.

(30 marks)

Indicative content

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

AO1

- the boys' killing of the pig
- Simon's murder / the chanting – reaction of the boys
- an example of bullying in the novel, e.g. Jack's bullying of Piggy
- Piggy's death
- hunting of Ralph at the end

AO2

- methods used by Golding to describe an event
- language used to describe the boys as savage animals
- the importance of the events in the patterning/structure of the novel
- the violent language of the boys, e.g. their chanting

Question 5

Write about Martyn's feelings about home in the novel.

You should write about:

- what Martyn's home is like before and after Billy's death
- the methods Brooks uses to present Martyn's feelings about home.

(30 marks)

Indicative content

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

AO1

- Martyn needs order and routine in his life
- Martyn's enjoyment of being in charge of the house after the death of his father
- what Martyn tells us about his home
- Martyn's feelings about the state of the house

AO2

- the story is told from Martyn's point of view so we share his feelings about his home
- the details of domestic chaos versus the change once the father is dead
- language used to describe home when his father was alive and when his father was dead

Question 6

How do you respond to Alex in the novel?

Write about:

- what you think about what Alex says and does
- the methods Brooks uses to present Alex.

(30 marks)

Indicative content

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

AO1

- Alex seems very helpful and friendly at first
- Alex appears to be a good friend to Martyn, who feels he's the one who's 'bad'
- Martyn's 'bad' behaviour in killing his father, Alex's 'good' behaviour in supporting and helping him
- Alex is deceiving Martyn throughout

AO2

- language used by Brooks to hint at Alex's personality - page 212 'Alex the Assassin, cold- eyed and calculating...'
- appreciation of the fact that it is a first person narrative and therefore we as readers respond to Martyn's feelings
- enough hints (narrative hooks) are dropped for us to be suspicious of Alex's motives
- awareness that the writer has chosen to reveal Alex's feelings and attitudes at the end through her letter

Question 7

Do you think that *The Woman in Black* is a frightening novel?

Write about:

- what makes you think it is a frightening novel, or not
- how Hill makes you feel by the way she writes.

(30 marks)

Indicative content

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

AO1

- the woman in black isn't frightening – setting, characters etc
- the woman in black and her appearances
- Arthur's reactions to the frightening events which happen
- the reactions of the people of Crythin to Arthur's task
- the setting – the causeway, Eel Marsh House, the landscape

AO2

- the woman in black isn't frightening – formulaic approach to language and structure
- use of first person to engage the reader with Arthur's fear
- sense of anticipation built up as others warn him about Eel Marsh House, either explicitly or implicitly
- use of descriptive detail to heighten the reader's sense of place / sense of events
- use of contrast between frightening events and more 'normal' ones

Question 8

How does Hill present Arthur Kipps in the novel?

Write about:

- what Arthur Kipps says and does
- what happens to him
- the methods Hill uses to present Arthur Kipps.

(30 marks)

Indicative content

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

AO1

- what happens to Arthur and how he responds to events
- what Kipps say and does – tries to be positive, he changes through the story
- Kipps sees himself as a 'dull dog' later in his life
- response to Arthur – brave? foolish? determined? single minded?

AO2

- use of flashback to enable the reader to see him at different points in his life
- use of first person so that we can engage with his experiences and feelings
- language used to describe his experiences and feelings – use of detail
- creation of suspense and anticipation for Arthur

Question 9

How does the writer show the conditions of the mountain range in *Touching the Void*?

Write about:

- the conditions the men experienced
- the methods Simpson uses to show these conditions.

(30 marks)

Indicative content

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

AO1

- tough / harsh / dangerous conditions
- unfamiliarity to the men
- terrain of the mountain
- unpredictable – sun out and able to climb and then weather closes in or the avalanches that just seem to happen

AO2

- physical descriptions of the mountain
- the use of climatic moments as the weather / terrain changes dramatically
- pictures to reinforce the conditions
- use of technical vocabulary which disorientates the 'general' reader – gives a sense of how horrific the conditions and experience were

Question 10

Who do you think suffers the most in *Touching the Void*?

Write about:

- your ideas about the suffering of the men
- the methods Simpson uses to help you decide who suffers the most.

(30 marks)

Indicative content

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

AO1

- 3 characters to choose – expect that students will choose either Joe or Simon
- recognition of physical and emotional suffering
- feelings of both climbers
- who appeared to have the worst experience

AO2

- language to describe suffering and feelings
- physical descriptions
- mainly narrative perspective of Joe so this might be used as recognition however students might consider the lack of Simon's voice as a reason that he suffered more as they do not know everything he was going through – he does however have a voice at certain parts of the book

Question 11

Write about **two** married couples in *Under Milk Wood*.

You should write about:

- what the relationship of each married couple is like
- the methods Thomas uses to show what each couple is like.

(30 marks)

Indicative content

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

AO1

- it is about the everyday lives of ordinary people
- it shows the range of different married couples in the town eg: Mr and Mrs Pugh, Mrs Ogmores-Pritchard and her two husbands
- more than one type of marriage identified – humorous, tragic
- Mrs Pugh is very bossy towards her husband; Mr Pugh dreams about killing her

AO2

- use of caricature to show the play isn't realistic
- appreciation of humour of Mrs Ogmores- Pritchard talking to both her husbands
- use of "dear" by Mr Pugh to disguise his true feelings/intentions which are shown in his asides
- different voices of Mrs Dai Bread One and Mrs Dai Bread Two

Question 12

How does Thomas present the village in the opening of the play, *Under Milk Wood*?

Write about:

- what the village is like
- the methods Thomas uses to present the village in the opening of the play.

(30 marks)

Indicative content

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

AO1

- the description of Llarregub
- the opening speech by the first voice makes the village seem asleep
- the First Voice describes what the town looks like and also introduces us to the different characters
- the First Voice describes the setting

AO2

- use of imagery in first speech
- the onomatopoeia of “clip clop of horses...braying on Donkey Down” describes the sounds of the village, suitable for a radio play
- the role of First Voice as narrator introducing or adding to our pictures of characters
- the writer uses the metaphor ‘bible black’ to describe the darkness

Question 13

How do you respond to the Reverend Parris in *The Crucible*?

Write about:

- what you think about what he does and what happens to him
- the methods Miller 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

- Parris tries to deny witchcraft at first but he is influenced by Hale to agree with his “judgement”
- Parris starts out certain about what is right and wrong but becomes less sure
- conflict between the church and the people in the play
- Parris thinks his job is important. He says: ‘You people seem not to comprehend that a minister is the Lord’s man in the parish’
- Parris is a strict man who loves his daughter

AO2

- Miller describes “history’s” view of him at the beginning of the play, compared to his anguish at the end
- at the end of the play he has lost all his previous certainty which shows the impact of the events on him
- the use of tension between Parris and the Putnams in Act One
- the effects of stage directions used to introduce Parris

Question 14

Write about the 'crying out' scene, near the end of Act 3, from *The Crucible*.

You should write about:

- what the girls say and do
- how you respond to them
- the methods Miller uses to present the girls.

(30 marks)

Indicative content

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

AO1

- "the crying out" – initial reasons for it, then it getting out of hand
- different motivations of the girls – self interest, parental pressure, hysteria, jealousy
- the play shows how people can get hysterical and situations get out of control
- play is about false allegations

AO2

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

Question 15

How does the writer present Helga in *Kindertransport*?

Write about:

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

(30 marks)

Indicative content

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

AO1

- Helga as Eva's mother at start of play and Helga at the end of the play
- reasons for sending Eva away
- details of what she does and says and reasons for this
- comparison of Helga and her relationship with Eva to other relationships in the play

AO2

- dramatic effect of reappearance of Helga at end of play and change in her appearance
- association with Ratcatcher
- symbolic significance of details of conversation with Evelyn at end of play
- language used by Helga

Question 16

How does the writer present relationships between mothers and daughters in *Kindertransport*?

Write about:

- what the relationships between mothers and daughters are like in the play
- the methods the writer uses to present these relationships.

(30 marks)

Indicative content

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

AO1:

- what the mother/daughter relationships are
- different kinds of relationship – consideration of negative and positive connotations of the relationships
- how each one affects others
- details of what the mothers/daughters do and say

AO2:

- dramatic effects of language e.g. in arguments between mothers/daughters
- use of music
- use of Ratcatcher figure
- use of parallel time frames to provide contrasts and comparisons
- the staging of this to evoke audience reaction

Question 17

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

Write about:

- what Eric says and does
- how other characters respond to him
- the methods Priestley uses to present Eric .

(30 marks)

Indicative content

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

AO1

- what he says and does - foolish and young
- his relationships with his family – how they respond to him and how he responds to them
- his growth through the play
- his reaction to the Inspector

AO2

- his journey through the play – how he is introduced and what his last lines in the play are
- the language he uses
- changes in his attitude
- the differences between him and his parents

Question 18

Write about the differences between Sheila and Sybil Birling in the play *An Inspector Calls*.

You should write about:

- what they say and do
- their different attitudes
- the methods Priestley uses to present Sheila and Sybil 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 – what both characters say and do
- their behaviour and attitudes – compare and contrast
- attitudes to Eva Smith and Inspector Goole
- speed with which they understand the enormity of the situation

AO2

- language used by the different characters
- the play form as a dramatic device to manipulate the characters and audience – is this seen through the characters?
- the differences in the journeys of the characters through the play
- scene directions to help the audience learn about the characters

Question 19

How does the writer present the character of Leah in *DNA*?

Write about:

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

(30 marks)

Indicative content

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

AO1

- Leah's actions in the play
- the attitudes of others to her
- her attitude to others - what she says and does
- what happens to her at the end

AO2

- the effects of her long, rambling speeches in showing her personality
- significance of long speeches in highlighting important themes and ideas e.g. symbolic significance of speech about chimps/ bonobos
- the dramatic effect of her actions – e.g. spitting out Phil's sweet before leaving
- use of structure to influence our thinking about Leah – eg how she is at the beginning and how she is at the end

Question 20

How do you respond to the final scene, between Richard and Phil, in *DNA*?

Write about:

- what you think about what happens in this scene
- the dramatic techniques the writer uses in this scene.

(30 marks)

Indicative content

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

AO1

- details of what happens in the final scene and what has happened previously in the play
- Richard's monologue
- Phil's silence
- the attitudes of the characters here and earlier on in the play

AO2

- effects of dramatic and linguistic devices e.g. effects of questions; effects of monologue and silence; significance of fact that Phil is not eating; effect of choosing to end the play with a question.
- use of language

1F Mark Scheme Template: Section B

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

Question 21

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

(Page 30 - 31 in Pearson Longman Plain edition)

From: "The old man was reassured" page 30 to "He stepped out the door into the brilliant sunshine" page 31

Part (a)

(a) How does the writer use details in this passage to present Candy?

and then Part (b)

(b) How do other characters treat Candy in the novel and what does this show you about the society in which he lives?

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

- what the other characters say and do to Candy
- what society was like at this time.

(30 marks)

Indicative content

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

AO1

- doesn't think much of Curley's wife
- lacks confidence and also is lonely – he appears to want to please as if that will secure him a friend
- likes to gossip and thinks he understands all the characters
- what the other characters say and do

AO2

- judgmental language – either positive or negative.
- 'tart' – clearly shows viewpoint of women
- suggestive language – trying to entice George into the gossip
- childlike – as if that is what he has been lowered to!

AO4

- shows another form of discrimination in society at the time
- segregation of society – theme of loneliness and isolation
- roles and work in society

Question 22

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

(Page 85 in Harper Perennial edition)

'When we got to Ezi Icheke...' to 'It sounded dangerous the way Papa said it.'

Part (a)

- (a) How does the writer use details in this passage to show what Ezi Icheke is like?

and then Part (b)

- (b) What do you learn about the traditional religion of Nigeria presented in the novel as a whole?

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

- what the traditional beliefs are
- the methods the writer uses to present these beliefs.

(30 marks)

Indicative content

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

AO1

- details of what Ezi Icheke is like in the passage – crowded, vibrant, hints of danger and unknown
- belief in spirits
- importance of ancestors
- grandfather's shrine

AO2

- use of first person narrator
- point of view coloured by Papa's opinion
- use of language to create impression of crowds and activity
- use of colour

AO4

- what the religious views are
- ancestor worship
- spirits
- clash between traditional religion and Christianity

Question 23

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

(from page 4 ‘ We had grown up believing...’ to page 5 ‘ I have always liked that story’)

Part (a)

(a) How does the writer use details in the passage to show the reactions of the people of Bougainville when they see white people for the first time?

and then Part (b)

(b) How does the writer present Mr Watts, the only white person on the island, in the novel as a whole?

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

- what Mr Watts does and what happens to him
- the methods the writer uses to present Mr Watts.

(30 marks)

Indicative content

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

AO1

- details of reactions to white people in passage – important, unusual, amusing, ridiculous, unfamiliar with life on the island
- details of Mr Watts – his life story; his wife; his role as teacher, reactions of others to him; his death

AO2

- use of humour in describing white people in passage
- words and phrases to describe Mr Watts
- use of Great Expectations
- use of child as narrator

AO4

- attitudes towards white people
- differences between lives of white people and lives of islanders

Question 24

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

[Heinemann edition pages 14-15 – ‘Inside the house.....as long as anybody could remember.’]

Part (a)

(a) How does Lee use details in this passage to show the attitudes of Maycomb people to the Radleys?

and then Part (b)

(b) How is Boo Radley presented in the novel as a whole?

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

- what Boo Radley is like
- the methods Lee uses to present Boo Radley.

(30 marks)

Indicative content

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

AO1

- fear and suspicion about the Radley family
- stories surrounding them
- Boo as a mysterious / feared figure
- a lonely, imprisoned figure

AO2

- repetition of ‘people said’
- exaggeration of ‘terrorised’ ‘Radley pecans would kill you.’
- Boo as a ‘mockingbird’
- language used to describe Boo by the children

AO4

- context of Maycomb as a small-minded town where old habits die hard and there is intolerance of those who are different.