



AQA Level 1/2 Certificate

English Literature 87101F

Paper 1F Tier

June 2012

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made during standardisation and is the scheme which was used by them in this examination. Standardisation ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after standardisation, examiners encounter unusual answers which have not been discussed they are required to refer these to the Principal Examiner.

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

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

Marking throughout must be on a best-fit principle. Where there are both strengths and weaknesses in a particular answer, examiners should consider carefully which range is the best fit for the performance overall.

The descriptors are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical of, work in the range. **They must not be interpreted as hurdle statements.**

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Section A: Unseen Poetry

Question 1

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

Mark Band 6 30-35 marks 'confident' 'assured'	Candidates demonstrate: <ul style="list-style-type: none">● assured critical/imaginative/evaluative response to text and task● sustained and developed appreciation of writers' ideas & attitudes and confident,● convincing interpretations using precisely selected supporting textual detail● analysis of aspects of language and structure in convincing detail.
Mark Band 5 24-29 marks 'considered' 'thoughtful'	Candidates demonstrate: <ul style="list-style-type: none">● considered/thoughtful critical or imaginative or evaluative response to text and/or task● thoughtful consideration of writers' ideas and attitudes● considered interpretations using thoughtfully selected supporting textual detail● thoughtful consideration of aspects of language and structure with thoughtfully selected textual support
Mark Band 4 18-23 marks 'clear' / 'consistent'	Candidates demonstrate: <ul style="list-style-type: none">● clear/consistent critical or imaginative or evaluative response to text and/or task● clear/consistent understanding of writers' ideas and use of relevant appropriate supporting textual detail● clear/consistent interpretations using selected supporting textual detail● clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation
Mark Band 3 12-17 marks 'explained'	Candidates demonstrate: <ul style="list-style-type: none">● explained response to text and/or task● explained response to writers' ideas/ attitudes● explained interpretations using relevant textual detail● explained understanding of features of language and structure supported by relevant quotation
Mark Band 2 6-11 marks 'some'	Candidates demonstrate: <ul style="list-style-type: none">● some response to text and/or task● some familiarity with writers' ideas supported by a range of textual detail● some familiarity with obvious features of language and structure supported by some relevant textual detail
Mark Band 1 1-5 marks 'limited'	Candidates demonstrate: <ul style="list-style-type: none">● limited response to text or task● limited awareness of writers' ideas using a limited range of textual detail● limited awareness of obvious features of language and structure
0 marks	Nothing worthy of credit

01

a) What memories of schooldays does Duffy describe in this poem?

b) What methods does Duffy use to present these memories to the reader?

(35 marks)

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

AO1: For example: threat of violence; fear of teacher; role of parents; unfairness of punishments; how memories stay with you;

AO2: For example: use of alliteration; use of repetition; cliched teacher language; effects of language choices – 'stalked' / 'shrieked' / 'smouldering'; use of simile and metaphor.

Section B

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

<p>Mark Band 6</p> <p>34-40 marks</p> <p>'confident' 'assured'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • assured critical/imaginative/evaluative response to texts and task • sustained and developed appreciation of writers' ideas & attitudes and confident, • convincing interpretations using precisely selected supporting textual detail • analysis of aspects of language and structure in convincing detail.
<p>Mark Band 5</p> <p>27-33 marks</p> <p>'considered' 'thoughtful'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • considered/thoughtful critical or imaginative or evaluative response to text and/or task • thoughtful consideration of writers' ideas and attitudes • considered interpretations using thoughtfully selected supporting textual detail • thoughtful consideration of aspects of language and structure with thoughtfully selected textual support
<p>Mark Band 4</p> <p>20-26 marks</p> <p>'clear' / 'consistent'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • clear/consistent critical or imaginative or evaluative response to text and/or task • clear/consistent understanding of writers' ideas and use of relevant appropriate supporting textual detail • clear/consistent interpretations using selected supporting textual detail • clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation
<p>Mark Band 3</p> <p>13-19 marks</p> <p>'explained'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • explained response to text and/or task • explained response to writers' ideas/ attitudes • explained interpretations using relevant textual detail • explained understanding of features of language and structure supported by relevant quotation
<p>Mark Band 2</p> <p>7-12 marks</p> <p>'some'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • some response to texts and/or task • some familiarity with writers' ideas supported by a range of textual detail • some familiarity with obvious features of language and structure supported by some relevant textual detail
<p>Mark Band 1</p> <p>1-6 marks</p> <p>'limited'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • limited response to texts or task • limited awareness of writers' ideas using a limited range of textual detail • limited awareness of obvious features of language and structure
<p>0 marks</p>	<p>Nothing worthy of credit</p>

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

Part (a)

Eddie describes Rodolpho as “a weird”. Why do you think Eddie feels this way about Rodolpho?

and then Part (b)

How does Miller present Rodolpho in the play as a whole?

(40 marks)

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

AO1 : Response to material about Rodolpho's skills as cook/singer/ Eddie's old fashioned opinions/stereotypes/Eddie's views on Rodolpho's dreams
Miller's methods understanding Rodolpho's use of language /dramatic effect of the boxing lesson / the kiss / use of stage directions.

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

Part (a)

How do you feel about Nora's decision to leave at the end of the play?

and then Part (b)

How does Ibsen show the ways that Nora has changed from the start of the play?

(40 marks)

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

AO1 : Response to material about Nora leaving – positive and negative / what she has learned about herself / her relationship with Torvald / her children / is it a surprise? / selfish or not?

AO2 : Ibsen's methods contrasting Nora's language at start and end / Nora's responses to Torvald /her movements and gestures/

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

Part (a) How does Sherriff reveal the horrors of war in the play?

and then Part (b) How do **two** of the following characters deal with these horrors?

- Stanhope
- Hibbert
- Raleigh

(40 marks)

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

AO1 : Responses addressing the actions of two of the given characters/how they respond to the situation/their language

AO2 : Writer's references to conditions in trenches / effects on characters / use of sound effects / lighting techniques

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

Part (a) How does Shakespeare make Act 1 Scene 1 exciting for the audience?

and then Part (b) Do you think *Romeo and Juliet* is a play about hate? Refer closely to different parts of the play to support your answer.

(40 marks)

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

AO1 : Response to material relating to hate – family feud / Tybalt's hatred for Romeo / role of Mercutio

AO2 : Use of humour with servants / introduction of key characters / fight scenes / Prince's speech

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

Part (a) What do you learn about the relationship between Doris and Margaret in Act 1 Scene 2 of the play?

and then Part (b) How does Keatley reveal the changes in Doris' character during her conversation with Rosie at the end of the play?

(40 marks)

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

AO1 : Response to material relating to the relationship: formality of language / 'cold' atmosphere / lack of affection /

AO2 : Doris's informality / acceptance of modern world / her realisations about the past / use of humour /

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

Part (a) How does Austen show Mrs Bennet's feelings about marriage in chapter 1?

and then Part (b) What impressions of marriage does Austen give you in *Pride and Prejudice*?

(40 marks)

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

AO1 : Response to material about various marriages / how they are different – Darcy and Elizabeth, Lydia and Wickham, Mr and Mrs Bennet etc.

AO2 : Austen's methods which shape readers' response to Mrs Bennet's feelings about marriage – contrasts with other characters' views / marriage and 'business' / use of irony / humour

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

Part (a)

Write about the importance of **one** of the following places in the novel:

- the marshes
- the forge
- Satis House

and then Part (b)

How does Dickens make this place come alive for the reader?

(40 marks)

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

AO1 : Response to significance of place and what happens there/ introducing key characters / Pip's reactions to the place /

AO2 : Dickens' use of descriptive detail / appeal to the senses / creation of atmosphere / use of symbolism / metaphor

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

Part (a) How do you respond to Kathy in *Never Let Me Go*?

and then Part (b) What methods does Ishiguro use to present Kathy in the novel?

(40 marks)

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

AO1 : Material relating to Kathy's character/her dealings with other characters/sympathy to her situation

AO2 : Language used to disguise Kathy/Kathy's language/euphemisms/role as narrator

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

Part (a)

How much sympathy do you feel for Christopher's father, Ed in the novel?

and then Part (b)

How does Haddon show different sides of Ed's character to the reader?

(40 marks)

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

AO1 : Response to material about Ed's lying to Christopher about his mother / difficulties coping with Christopher's behaviour / Ed's attempts to re-build their relationship

AO2 : Writer's narrative methods – seeing through Christopher's eyes / Ed's frustrations / use of 'bad language' / Ed's protectiveness to Christopher / Ed's other relationships hinted at /