



**AQA Level 1/2 Certificate in
English Literature**

Paper 1 H Tier

January 2013

**Mark Scheme
Final**

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 Mark Scheme

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>30-35 marks</p> <p>'Insightful' 'impressive'</p> | <p>Candidates demonstrate:</p> <ul style="list-style-type: none"> Insightful, critical, imaginative & evaluative response to texts and task Insightful /impressive engagement with writers' ideas and attitudes Insightful interpretations using imaginatively selected supporting textual detail impressive analysis of aspects of language and structure; perceptive and imaginative |
| <p>Mark Band 5</p> <p>24-29 marks</p> <p>'confident' 'assured'</p> | <p>Candidates demonstrate:</p> <ul style="list-style-type: none"> assured critical and/or imaginative and/or evaluative response to texts and task sustained and developed appreciation of writers' ideas and attitudes confident convincing interpretations using precisely selected supporting textual detail analysis of aspects of language and structure in convincing detail. |
| <p>Mark Band 4</p> <p>18-23 marks</p> <p>'considered' 'thoughtful'</p> | <p>Candidates demonstrate:</p> <ul style="list-style-type: none"> considered/thoughtful 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 3</p> <p>12-17 marks</p> <p>'clear' 'consistent'</p> | <p>Candidates demonstrate:</p> <ul style="list-style-type: none"> clear/consistent response to text and/or task clear/consistent understanding of writers' ideas and attitudes clear interpretations using relevant supporting textual detail clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation |
| <p>Mark Band 2</p> <p>6-11 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 1</p> <p>1-5 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>0 marks</p> | <p>Nothing worthy of credit</p> |

01

What does the narrator of the poem feel about the birth of her child and how does the poet present these feelings?

(35 marks)

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

AO1: The child is part of nature; product of love; importance of child; makes adults feel vulnerable; sense of own mortality; need to take care of child; sense of baby as a separate person.

AO2: Use of imagery e.g. natural imagery such as 'moth-breath' and 'clean as a cat's'; imagery to show how precious the baby is such as 'fat gold watch'; imagery to show baby as separate person "I'm no more your mother/Than the cloud that distils a mirror to reflect its own slow/ Effacement..."; use of assonance in previous quotation to show slow passage of time; use of enjambment e.g. between last 2 stanzas; use of short sentences ('New statue') to show surprise; significance of title.

Section B: Set Texts

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 34-40 marks 'Insightful' 'impressive' | Candidates demonstrate: <ul style="list-style-type: none">Insightful, critical, imaginative & evaluative response to texts and taskInsightful /impressive engagement with writers' ideas and attitudesInsightful interpretations using imaginatively selected supporting textual detailimpressive analysis of aspects of language and structure; perceptive and imaginative. |
| Mark Band 5 27-33 marks 'confident' 'assured' | Candidates demonstrate: <ul style="list-style-type: none">assured critical and/or imaginative and/or evaluative response to texts and tasksustained and developed appreciation of writers' ideas & attitudesconfident convincing interpretations using precisely selected supporting textual detailanalysis of aspects of language and structure in convincing detail. |
| Mark Band 4 20-26 marks 'considered' 'thoughtful' | Candidates demonstrate: considered/thoughtful 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 3 13-19 marks 'clear' 'consistent' | Candidates demonstrate: clear/consistent response to text and/or task clear/consistent understanding of writers' ideas and attitudes clear interpretations using relevant supporting textual detail clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation |
| Mark Band 2 7-12 marks 'explained' | Candidates demonstrate: 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 1 1-6 marks 'some' | Candidates demonstrate: 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 |
| 0 marks | Nothing worthy of credit |

02

What is the importance of Alfieri in *A View from the Bridge* and how does Miller present him? (40 marks)

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

AO1: Alfieri as lawyer who advises Eddie and increases Eddie's frustration and anger by telling him that there is nothing he can do to stop the relationship between Rodolpho and Catherine;

AO2: Alfieri as narrator who sets the scene for the audience at the start of the play and comments on the action throughout; Alfieri increasing tension for the audience in this role by hinting that something bad is going to happen; references to Roman lawyers etc in Alfieri's first speech suggest connections with classical tragedies; Alfieri influences audience's perception of Eddie; Alfieri's language – sounds authoritative, portentous.

03

At the end of the play Alfieri says: 'Most of the time we settle for half and I like it better.' How does Miller present ideas about 'settling for half' in the play?

(40 marks)

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

AO1: Characters who refuse to settle for half (e.g. Eddie; Marco) and what happens to them; characters who settle for half (e.g. Rodolpho) and what happens to them.

AO2: Refusal to compromise shown through characters' actions e.g. confrontation between Eddie and Marco; use of story about boy who 'snitches' on his family at the start of the play to highlight enormity of Eddie's decision; Alfieri's comments to the audience highlight choice Eddie has of letting the situation go or causing tragedy; Eddie's use of repetition at end of play to show the importance of his name;

04

'Many characters deceive themselves and those around them.' How does Ibsen present characters deceiving themselves and others in the play? (40 marks)

AO1: Characters who deceive others e.g. Nora deceiving Torvald about the money; Krogstad deceiving the bank about his criminal past; Dr Rank deceiving Nora and Torvald about his illness. Examples of characters deceiving themselves e.g. Nora about her marriage; Kristine about her first marriage; Torvald's wilful 'blindness' about Nora's true nature.

AO2: Use of dramatic irony e.g. Torvald's comments to Nora about deception damaging the children when he discovers Krogstad's deception; use of language e.g. references to deception as a 'fog of lies' that 'spreads disease and infection'; significance of fancy dress costumes at end of play.

05.

What is the importance of Kristine Linde in *A Doll's House* and how does Ibsen present her? (40 marks)

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

AO1: Material about Kristine in the play: her role as Nora's friend; her importance in the plot – previous relationship with Krogstad renewed, Kristine is responsible for Torvald finding out Nora's secret.

AO2: Kristine important because she acts as Nora's confidante and therefore provides the means by which Nora reveals elements of the plot to the audience; Kristine as a contrast to Nora – woman who seeks domesticity.

06

How does Sherriff use humour in *Journey's End*?

(40 marks)

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

AO1: Things which are humorous in the play e.g. Mason; visual humour; irony; misunderstanding

AO2: Effects of humour e.g. breaking the tension at significant points in the play; reveals characters of soldiers; reveals absurdity of war

07

How does Sherriff present different attitudes to war in *Journey's End*?

(40 marks)

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

AO1: The different attitudes to war shown by the characters in the play e.g. Raleigh: idealistic and naïve; Stanhope: disillusioned and cynical; Osborne: mature and realistic; Hibbert: cowardly and frightened.

AO2: How these attitudes are shown e.g. presentation of conflict between Raleigh and Stanhope, conflict between Stanhope and Hibbert; language of the characters to describe war – matter of fact and accepting for example; Raleigh's hero worship of Stanhope.

08

How are adults presented in *Romeo and Juliet*? Refer to two or more of the following characters in your response:

The Nurse

The Friar

The Prince

Capulet

Lady Capulet

Montague

Lady Montague

(40 marks)

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

AO1: Material about two or more adults in the play and what they do e.g. the parts The Nurse and The Friar play in the plot; the parents of Romeo and Juliet; The Prince.

AO2: The methods Shakespeare uses to present these characters e.g. bawdy language of the Nurse to show different view of love to that of Romeo and Juliet; violent language of Juliet's father; use of Friar to reveal events at the end of the play.

09

How is conflict presented in *Romeo and Juliet*?

(40 marks)

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

AO1: Different conflicts in the play e.g. Montagues/Capulets; specific incidents e.g. Tybalt v Mercutio; Romeo v Tybalt; inner conflict e.g. Juliet's conflict after Tybalt's death; Friars conflict when faced with Juliet's situation

AO2: Conflict presented through actions on stage e.g. fighting; language e.g. taboo language at start of play.

10

How does Keatley present the relationship between the past and the present in *My Mother Said I Never Should*? (40 marks)

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

AO1: Ideas about how the past is always with us and how it influences the present e.g. how the mothers treat their daughters determines the behaviour of the daughters in the future; characters who refuse to remember and acknowledge the past e.g.

Margaret refuses to remember that she had a miscarriage;

AO2: Techniques used to present the relationship between the past and the present e.g. non-chronological structure; use of 'child scenes'; use of objects which reappear e.g. doll, mug, – and clothes.

11

How does Keatley use children's rhymes and games in *My Mother Said I Never Should*? (40 marks)

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

AO1: Children's games and rhymes in the play e.g. 'What are little girls made of' 'Georgie Porgie' etc. and games such as doctors and nurses and chanting spells. The way these relate to the themes and ideas in the play e.g ideas about women's roles, relationships and children.

AO2: Language of children; euphemisms for e.g. childbirth, menstruation; incantatory nature of language, links with witchcraft and spells (e.g. spell to kill mother); structure of play with child scenes alternated with adult scenes.

12

What is the importance of Mr Collins in *Pride and Prejudice* and how does Austen present him? (40 marks)

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

AO1: What Mr Collins does in the novel – his role as heir to Mr Bennet; clergyman, proud of Lady Catherine's patronage; proposal to Elizabeth and marriage to Charlotte; his importance in showing a different view of marriage.

AO2: Mr Collins as source of humour – his pompous and snobbish language e.g. proposal to Elizabeth; letter; Austen's use of the character as contrast with other male characters such as Darcy and Wickham.

13

How does Austen present ideas about 'pride' and ideas about 'prejudice' in the novel? (40 marks)

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

AO1: Characters who show pride e.g. Elizabeth; Darcy; Lady Catherine who is proud of her social standing; Mr Collins; characters who show prejudice e.g. Darcy who is prejudiced against Elizabeth because of her social status; Mrs Bennet who takes an instant dislike to Darcy; Austen shows that pride and prejudice are not universal e.g. Jane and Bingley and shows that they can be overcome by love e.g. Elizabeth and Darcy.

AO2: Austen's methods in showing pride and prejudice e.g. irony, conversations and letters between characters e.g. Mr Collins' speech to Elizabeth; behaviour of Mrs Bennet and Lady Catherine de Bourgh.

14

How does Dickens present ideas about what it means to be a gentleman in *Great Expectations*? (40 Marks)

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

AO1: Different characters' ideas about what it means to be a gentleman e.g. Pip is conscious of his 'coarse hands' and use of 'jacks' for 'knaves'; Pip's determination to learn social skills and to dress the part; his embarrassment at Joe's manners and behaviour; Magwitch thinks money makes a gentleman; reader encouraged to see beyond these superficial definitions

AO2: Use of conversation e.g. between Pip and Estella; use of humour e.g. episode with Joe's hat; use of Pip as retrospective first person narrator.

15

Discuss how far Dickens presents Estella and Bidley as contrasting representations of women. (40 Marks)

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

AO1: What Estella and Bidley do and say in the novel e.g. Estella's haughty treatment of Pip, Bidley acting as confidante and guide; Bidley fulfilling traditional female role e.g. looking after Mrs Joe, domestic duties, marrying Joe; Estella more distant and unattainable.

AO2: Use of names; descriptions of both women; Pip's conversations with both women; use of contrasts between them.

16

***Never Let Me Go* has been described as 'moving and disturbing'. What techniques does Ishiguro use to make the reader respond in this way?** (40 marks)

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

AO1: Ideas and events which make the novel moving e.g. death; parentless children; friendships destined to be broken; lives destined to be unfulfilled; ideas which make the novel disturbing e.g. the idea of people being raised to be used for body parts; the casual way that this is accepted by most people in the novel.

AO2: Use of Kathy as narrator; use of euphemism e.g. 'to complete' = 'to die' to show society is avoiding engaging with the issues.

17

How does Ishiguro present ideas about friendship in *Never Let Me Go*?
(40 Marks)

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

AO1: Friendships in the novel e.g. between Kathy, Ruth and Tommy; strains on these friendships e.g. developing relationship between Ruth and Tommy; idea that even within a group which is excluded from most of human society individuals can exclude each other e.g. at end when Kathy is excluded because she is not a donor.
AO2: Use of first person narrative; use of incidents which show aspects of friendship; use of conversation.

18

How does Christopher change during the novel and how does Haddon present these changes?
(40 Marks)

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

AO1: Changes in Christopher e.g. growing independence, increasing ability to assert himself, rebels against father, journeys to London on his own; plans to go to college at end of novel.
AO2: Independence shown by recurring dream of being one of the only survivors on Earth; use of first person narrator to show Christopher's feelings and attitudes; Christopher's actions.

19

Write about the significance of the drawings, diagrams and maps Haddon uses in the novel. Refer to specific examples to support your ideas.
(40 Marks)

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

AO1: In general drawings, diagrams and maps are the ways in which Christopher tries to impose order on a chaotic world; examples of this such as map to solve Wellington's murder, map to find Mother's apartment.
AO2: Use of Christopher as narrator; unusual presentation of novel which includes many of these maps and diagrams.