



AQA Level 1/2 Certificate in English Literature

Specimen Mark Scheme

Paper 1 F Tier

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

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| <p>Mark Band 6</p> <p>30-35 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>24-29 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>18-23 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>12-17marks</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>6-11 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>1-5marks</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> |

01

Part (a) What happens to the boy in this poem and how does his father feel about it?

Part (b) How does the poet use language and structure to show his feelings about what happens to his son?

(35 marks)

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

AO1: Boy falls in nettles; is stung; gets hurt; goes crying to his father; father is angry; wants to protect his son; father realises that he will not be able to protect him from all dangers.

AO2: Selection of details to show nettles described as soldiers – e.g. ‘fierce parade’; ‘tall recruits’; personification – ‘funeral pyre’ and ‘fallen dead’. Destruction of nettles described in great detail to show determination to destroy nettles. ABAB rhyme scheme to show inevitability of future injuries and commonplace nature of incident; finality of last line

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 Band6</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 Band4</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>1-6marks</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

Part (a)

Why do you think Miller calls his play 'A View from the Bridge?'

Part (b)

How does Miller use the setting of the play to convey important ideas and to make the play exciting and interesting for an audience to watch? (40 marks)

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

AO1: Response to title. E.g. literal setting of play near Brooklyn Bridge; setting as a 'bridge' for immigrants from Italy to America; Alfieri as 'bridge' between audience and play.

AO2: Miller's methods in creating the setting and the significance of the setting. E.g. references to working as longshoreman, descriptions of coffee, whisky; descriptions of poverty; comradeship of co-workers; closed community.

03

Part (a)

Most people would say that Nora and Torvald's marriage is not a happy one. What do you think of the relationship between them?

Part (b)

How does Ibsen make you feel about Nora and Torvald at other points throughout the in the play? (40 marks)

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

AO1 Response to material on Nora, Torvald, their marriage and relationship. e.g. *what Nora wants, the life she has and what Torvald thinks that she wants.*

AO2 Ibsen's methods in shaping audience response to characters e.g. *stage directions, setting, dialogue with Torvald and others.*

04

Part (a)

“There is no obvious single hero in the play.”
Which character do you feel most sympathy with, and which do you feel least sympathy with?

Part (b)

How does Sherriff use contrast in speech and behaviour to make the characters interesting on stage? (40 marks)

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

AO1 Response to material based on two characters and reasons for sympathy or lack of it e.g. *honesty, bravery, selfishness, cowardice, coping with adversity, support for others.*

AO2 Sherriff's method in using contrast between characters' speech and behaviour e.g. *boasts and confessions, expressions of fear and doubt, memories of the past, anticipation of death.*

05

Part (a)

‘The ending of *Romeo and Juliet* is completely negative: nothing good comes from all the deaths in the play.’ What do you think of this view of the play?

Part (b)

How does Shakespeare make the deaths of Romeo and Juliet dramatic and exciting for the audience? (40 marks)

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

AO1: Response to the ending of the play. E.g. deaths of Paris, Romeo, Juliet, Lady Montague; reactions of surviving parents to these events.

AO2: Shakespeare's methods in presenting deaths of Romeo and Juliet. E.g. audience's knowledge that Juliet is not really dead; timing; coincidences and misfortunes which create tension; language used by both Romeo and Juliet; perhaps analeptic references to earlier in the play.

06

Part (a)

Remind yourself of Jackie's speech towards the end of Act 3 Scene 5 beginning "How dare you..." and ending "I could give you everything now. Rosie?"

What is your response to Jackie at this point?

Part (b)

How does the writer make you feel about Jackie at other points other points throughout 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 what Jackie says and does at this point e.g. *making up mind, speaking directly, understanding others*

AO2 Writer's methods in shaping audience response throughout the play e.g. *emphatic language, honesty, directness.*

07

Part (a)

Some people think Mrs Bennet is empty-headed and selfish. Others think she is a better parent than her husband." What do you think about Mrs Bennet as a character?

Part (b)

How does Jane Austen bring out the differences between Mr and Mrs Bennet? (40 marks)

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

AO1 Response to material about Mrs Bennets's behaviour and motives e.g. her "nerves", her attempts to marry off her daughters, her complaints about Mr B, respect for class and wealth, social conditions re. women and spinsterhood.

AO2 Austen's methods in using dialogue to differentiate characters eg. repetition, exaggeration, ironic restraint, spontaneous expression, reticence, irony.

08

Part (a)

Remind yourself of the first part of the novel, where Pip meets Magwitch in the marshes. How does Dickens make this an effective opening to the novel?

Part (b)

What is your opinion of Magwitch here and throughout the novel? (40 marks)

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

AO1: Response to material from the opening of the novel. E.g. Pip's orphan status and young age; the weather and churchyard; the appearance of Magwitch and the demands he makes on Pip.

AO2: Dickens' methods in making this an effective opening. E.g. creation of sinister atmosphere of marshes and churchyard; vulnerability of Pip encourages reader to feel sympathy for him; description of Magwitch; Pip's reaction to situation

09

Part (a)

What impression do you get of the educational environment of Hailsham School?

You should write about:

- staff and students
- the school as a setting

Part (b)

How does the writer develop the relationships between Kathy, Ruth and Tommy throughout the novel? (40 marks)

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

AO1 Response to material about the school as an educational *environment* e.g. *rituals, values and status of people within the school, the school as a physical and metaphorical environment.*

AO2 Writer's methods in presenting the relationships between Kathy, Ruth and Tommy e.g. *dialogue, narrative, interaction, setting and contrast.*

10

Part (a)

What do you find most interesting in the way that other characters relate to Christopher in the novel?

Part (b)

How does the way Christopher tells the story make the reader understand and sympathise with him? (40 marks)

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

AO1 Response to material about other characters and how they relate to Christopher e.g. *understanding, tolerance, incomprehension*

AO2 Writer's methods in shaping the reader's response to Christopher e.g. *narrative perspective, characteristic language, dialogue, reaction to people and events, obsessive interests.*