



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

**Specimen Mark Scheme**

**Paper 1 H 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 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 30-35 marks 'Insightful' 'impressive'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• Insightful, critical, imaginative &amp; evaluative response to texts and task</li> <li>• Insightful /impressive engagement with writers' ideas and attitudes</li> <li>• Insightful/interpretations using imaginatively selected supporting textual detail</li> <li>• impressive analysis of aspects of language and structure; perceptive and imaginative</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5 24-29 marks 'confident' 'assured'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• assured critical/imaginative/evaluative response to texts and task</li> <li>• sustained and developed appreciation of writers' ideas &amp; attitudes</li> <li>• confident convincing interpretations using precisely selected supporting textual detail</li> <li>• analysis of aspects of language and structure in convincing detail.</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4 18-23 marks 'considered' 'thoughtful'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• considered/thoughtful critical or imaginative or evaluative response to text and/or task</li> <li>• thoughtful consideration of writers' ideas and attitudes</li> <li>• considered interpretations using thoughtfully selected supporting textual detail</li> <li>• thoughtful consideration of aspects of language and structure with thoughtfully selected textual support</li> </ul>
<p>Mark Band 3 12-17 marks 'clear' 'consistent'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• clear/consistent critical or imaginative or evaluative response to text and/or task</li> <li>• clear/consistent understanding of writers' ideas and attitudes</li> <li>• clear interpretations using relevant appropriate supporting textual detail</li> <li>• clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation</li> </ul> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 2 6-11 marks 'explained'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• explained response to text and/or task</li> <li>• explained response to writers' ideas/ attitudes</li> <li>• explained interpretations using relevant textual detail</li> <li>• explained understanding of features of language and structure supported by relevant quotation</li> </ul>

<p>Mark Band 1 1-5 marks  'some'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• some response to texts and/or task</li> <li>• some familiarity with writers' ideas supported by a range of textual detail</li> <li>• some familiarity with obvious features of language and structure supported by some relevant textual detail</li> </ul> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

**01**

What impressions of childhood does Duffy create in this poem? How does she convey these ideas to the reader? *(35 marks)*

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

AO1: For example: excitement; security; sense of joy of learning; happiness; possibilities; sense of threat; idea of growing up; first signs of sexual maturity; tension; unease.

AO2: For example: use of distant places to show sense of adventure; use of historical figures; effects of personification, similes; use of senses to evoke past; significance of tadpoles —→ frogs; use of weather at the end.

## 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*

<p>Mark Band 6 34-40 marks 'Insightful' 'impressive'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• Insightful, critical, imaginative &amp; evaluative response to texts and task</li> <li>• Insightful /impressive engagement with writers' ideas and attitudes</li> <li>• Insightful/interpretations using imaginatively selected supporting textual detail</li> <li>• impressive analysis of aspects of language and structure; perceptive and imaginative</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5 27-33marks 'confident' 'assured'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• assured critical/imaginative/evaluative response to texts and task</li> <li>• sustained and developed appreciation of writers' ideas &amp; attitudes</li> <li>• confident convincing interpretations using precisely selected supporting textual detail</li> <li>• analysis of aspects of language and structure in convincing detail.</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4 20-26 marks 'considered' 'thoughtful'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• considered/thoughtful critical or imaginative or evaluative response to text and/or task</li> <li>• thoughtful consideration of writers' ideas and attitudes</li> <li>• considered interpretations using thoughtfully selected supporting textual detail</li> <li>• thoughtful consideration of aspects of language and structure with thoughtfully selected textual support</li> </ul> <p>Structure and style are used to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 3 13-19 marks 'clear' 'consistent'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• clear/consistent critical or imaginative or evaluative response to text and/or task</li> <li>• clear/consistent understanding of writers' ideas and attitudes</li> <li>• clear interpretations using relevant appropriate supporting textual detail</li> <li>• clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation</li> </ul> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>

<p>Mark Band 2 7-12 marks 'explained'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• explained response to text and/or task</li> <li>• explained response to writers' ideas/ attitudes</li> <li>• explained interpretations using relevant textual detail</li> <li>• explained understanding of features of language and structure supported by relevant quotation</li> </ul> <p>Information is presented in a way which is clear. Syntax and spelling are generally accurate.</p>
<p>Mark Band 1 1-6 marks 'some'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• some response to texts and/or task</li> <li>• some familiarity with writers' ideas supported by a range of textual detail</li> <li>• some familiarity with obvious features of language and structure supported by some relevant textual detail</li> </ul> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

## 02

Some people think that the most interesting relationship in the play is the one between Eddie and Catherine.

Which **other** relationship do you find interesting in the play?

You could refer to:

- Eddie and Beatrice
- Beatrice and Catherine
- Catherine and Rodolfo.

(40 marks)

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

AO1 Response to material about two chosen characters and their relationship with references to support "interesting". *e.g. motives, mutual feelings, conflict, trust etc.*

AO2 Miller's literary and dramatic methods in showing character and relationship *e.g. dialogue, interaction, contrast and what other characters say*

## 03

How does Miller make Alfieri's character and role an important part of *A View from the Bridge*?

(40 marks)

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

AO1 Response to material about Alfieri, bringing out his importance to other characters and to the audience e.g. *familiarity with Sicilian ethics and values, knowledge of law, knowledge of family and role as independent commentator/chorus*  
AO2 Miller's methods in presenting Alfieri as an involved character and as a dramatic device e.g. *dialogue, soliloquy, role as Chorus, the way others relate to him/trust his judgement*

**04**

Explain why you think Ibsen chose to call his play "A Doll's House".

(40 marks)

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

AO1 Response to material about domestic situation, Nora's character and her relationship with her husband and others. e.g. *infantile language, concern with minor domestic matters, Torvald's expectations of her.*

AO2 Ibsen's methods in characterisation and development of the domestic situation. e.g. *stage directions, dialogue, setting, scene sequence, relationship with others*

**05**

What aspects of the opening of the play might create an impression on the audience and make them interested in what may follow?

(40 marks)

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

AO1 Response to material about opening lines and actions and what may follow. *e.g. language of dialogue, topic of conversation, questions.*

AO2 Ibsen's methods in creating setting, character and developing curiosity in what is to follow. *e.g. stage direction, dialogue, status and interaction.*

**06**

How does the play help your understanding of heroes and of heroic actions?  
(40 marks)

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

AO1 Material about heroes and heroism or the lack of it. *e.g. notions of heroism, examples of heroism, details of bravery and conditions requiring bravery.*

AO2 Sherriff's methods in presenting character and aspects of heroism or the lack of it. *e.g. context of warfare, imminent threat, what characters say and what they do.*

**07**

How does Sherriff use contrast in mood and character to maintain an audience's interest 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 about different moods created in the play. *e.g. external cause of mood, moods of characters, scene sequence, humour and pathos*

AO2 Sherriff's methods in creating mood through characterisation, situation and language. *e.g. contrast in mood, character, attitude, language, memory and response to situation.*

**08**

How does Shakespeare present the relationship between Juliet and her parents?  
(40 marks)

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

AO1: Response to material about the relationship between Juliet and her parents *e.g.* choice of Paris; seeking Juliet's opinion; contemporary values and protocols; Juliet's reaction to her parents' decisions.

AO2: Shakespeare's methods in creating sympathy, developing conflict and tension. *E.g.* dialogue with parents, dialogue with Nurse; dialogue with Romeo; soliloquy; ironic situation.

**09**

'The most interesting part of the play is the fight which results in the deaths of Tybalt and Mercutio. After that the audience tends to lose interest.' What do you find of interest after this point 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 from the play after the deaths of Tybalt and Mercutio. E.g. Romeo's banishment; Juliet's response; arrangements for marriage to Paris; the Friar's plan; how the plan goes wrong; ending of the play.

AO2: Shakespeare's methods in creating and sustaining the interest of the audience in the second half of the play. E.g. dramatic irony, tension created by Friar's plan; how language is used to show Romeo's and Juliet's feelings; ending of the play.

**10**

What is your response to the character of Margaret in *My Mother Said...*?

(40 marks)

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

AO1 Response to material about what Margaret says and does, and what others feel about her *e.g. feelings expressed and intentions, reactions to others*

AO2 Writer's methods in [presenting Margaret at this point of the play and at other points. *e.g. contrast, similarity in motives and responses, behaviour with others and motives revealed/concealed in dialogue.*

**11**

Remind yourself of scene one. How does Keatley make this an effective opening to the play which introduces ideas and techniques important to 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 the first scene of the play in relation to play as a whole. E.g. all characters introduced as children, importance of children in play, idea of 'killing mummy', relationships between mothers/daughters in whole play; continuity of relationships suggested by idea of calling up spirits from beyond the grave.

AO2: Keatley's methods in making this an effective opening and in introducing ideas which will be important later. E.g. Non-naturalistic style – characters from different times on stage together; sinister nature of children's play; comedy.

**12**

'Jane Austen presents money as being more important than love in a relationship.'  
How do you respond to this view of *Pride and Prejudice*?

(40 marks)

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

AO1: Response to ideas relevant to marriage, money and love in the novel. E.g. Mr and Mrs Bennet's different views about their daughters' marriages; Mr and Mrs Bennet's own marriage; Lydia's views; Charlotte and Mr Collins; Elizabeth and Darcy and Jane and Bingley.

AO2: Austen's methods in creating different motives for marrying and attitudes to marriage. E.g. behaviour of Mrs Bennet and Lydia; Mr Collins' language in his proposal to Elizabeth; conversations between Elizabeth and Jane; contrasted attitudes to similar situations.

**13**

How does Jane Austen use Lydia and Kitty or Elizabeth and Jane to create a contrast in characters and attitudes?

(40 marks)

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

AO1 Response to material about the chosen characters' motives, behaviour and attitudes *e.g. modesty, intelligence, vivacity, dependence, initiative and intimacy with others.*

AO2 Austen's methods in creating different distinct and contrasting motives, behaviours and attitudes. *e.g. professed feelings, values and response to others, contrasted attitudes to similar characters and situations.*

**14**

What does Dickens make you feel about Pip's development 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 feelings concerning Pip at different points in the novel.

AO2 Dickens' methods in evoking sympathy or disapproval in relations to Pip.

**15**

How does Dickens bring out contrasts in character and attitude in the female characters in the novel? You may refer to any two of:

- Mrs Joe
- Biddy
- Mrs Pocket
- Miss Havisham

- Estella,
- Miss Skiffin
- Molly

(40 marks)

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

AO1 Response to material about chosen characters' motives, behaviour and attitudes

AO2 Dickens' methods in developing contrasting features of motive, behaviour and attitude

**16**

What is your response to the relationships Ishiguro portrays between Kathy, Ruth and Tommy in 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 characters and their relationships. *e.g affection, trust, mistrust, respect, conflict, self-interest etc*

AO2 Ishiguro's methods of portraying character and relationship *e.g setting, incidents, dialogue, narrative*

**17**

"The setting of the novel has a strong influence on the behaviour of the characters."  
How does Ishiguro use the setting of Hailsham School in 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 Hailsham school, its staff and students. *e.g setting, status, ways in which ethos affects community*

AO2 Ishiguro's methods in presenting aspects of the school as a community and educational setting. *e.g narrative, dialogue, setting*

**18**

What have you found most interesting and amusing in your reading of the novel?  
(40 marks)

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

AO1 Response to aspects of amusement and interest in the narration and the events involving the narrator. *e.g. naivety/astuteness, honesty/bluntness, irony, social conventions*

AO2 Writer's methods in developing a credible narrator likely to interest and amuse the reader. *e.g idiom, attitude, feelings, relationships with others*

**19**

How does the writer's use of language make the reader understand and sympathise with Christopher?  
(40 marks)

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

AO1 Response to material about Christopher's character, attitudes and feelings e.g. *directness, literalness, repetitiveness, naivety, disregard of conventions*  
AO2 Writer's methods in engaging reader's understanding and sympathy. e.g. *language, feeling, behaviour, response to others and response of others.*