



**General Certificate of Secondary
Education**

English Literature 47101H

Unit 1 Exploring modern texts

H Tier

January 2012

Mark Scheme

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 students' responses for this examination. Before students' 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.

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. There is the same number of marks in each band as there are bullets. If there are five marks in a band and a response hits four of the five bullets, then the response should be awarded four of the five marks available. If one is missing, but the response hits one bullet in the band above, this counts instead, and the response should be given all marks. Sometimes a response may fail to cover one of the strands at all. If, for example, a candidate covers all of the descriptors in Band 3 except one that would suggest a mark of 14 (if there were 5 marks per band), but if the same bullet is not met in Band 1 or Band 2 this would mean that two more bullets (or marks) are lost, resulting in a mark of 12.

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 students 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%

Unit 1H Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>Students demonstrate:</p> <p>6.1 Insightful exploratory response to task 6.2 Insightful exploratory response to text 6.3 Close analysis of detail to support interpretation 6.4 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers/audience 6.5 Convincing/imaginative interpretation of ideas/themes</p> <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</p> <p>21-25 marks</p>	<p>Students demonstrate:</p> <p>5.1 Exploratory response to task 5.2 Exploratory response to text 5.3 Analytical use of details to support interpretation 5.4 Analysis of writer's uses of language and/or structure and/or form and effects on readers/audience 5.5 Exploration of ideas/themes</p> <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</p> <p>16-20 marks</p>	<p>Students demonstrate:</p> <p>4.1 Considered/qualified response to task 4.2 Considered/qualified response to text 4.3 Details linked to interpretation 4.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience 4.5 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 3</p> <p>11-15 marks</p>	<p>Students demonstrate:</p> <p>3.1 Sustained response to task 3.2 Sustained response to text 3.3 Effective use of details to support interpretation 3.4 Explanation of effects of writer's uses of language and/or form and/or structure and effects on readers/audience 3.5 Understanding of ideas/themes/feelings/attitudes</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 2</p> <p>6-10 marks</p>	<p>Students demonstrate:</p> <p>2.1 Explained response to task 2.2 Explained response to text 2.3 Details used to support a range of comments 2.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 2.5 Awareness of ideas/themes/feelings/attitudes</p> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>Students demonstrate:</p> <p>1.1 Supported response to task 1.2 Supported response to text 1.3 Comment(s) on detail(s) 1.4 Awareness of writer making choice(s) of language and/or structure and/or form 1.5 Generalisations about ideas/themes/feelings/attitudes</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>0 marks</p>	<p>Nothing worthy of credit</p>

Question 1

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

Part (a)

(a) How does Aboulela present families in *Something Old, Something New*?

and then Part (b)

(b) Write about how the writer presents a family in **one** other story from *Sunlight on the Grass*.

(30 marks)

Indicative content

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

AO1

- Ideas about the girl's family and the difficulties the narrator faces from them in Sudan
- Details of the differences between the family of the narrator and that of the girl
- The effects of each family's background/culture on their attitudes
- The attitudes of each family to the marriage
- The difficulties encountered by all members of the split family in *Compass and Torch*
- The family relationship and how it is affected by their culture in *Anil*

AO2

- Details of the language used to describe the girl's family in Sudan and their reaction to the narrator
- Use of dialogue
- Use of symbolism in *Compass and Torch*
- How Anil's reactions to his mother are described

To achieve a mark in band 2 or higher, students should deal with both parts of the question. To achieve a mark in band 4, students should offer a substantial treatment of both parts.

Question 2

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

Part (a)

- (a) How do you respond to the ending of *When the Wasps Drowned* and how does Wigfall make you respond as you do by the ways she writes?

and then Part (b)

- (b) How do you respond to the ending of **one** other story from *Sunlight on the Grass* and how do the writer's methods make you respond as you do?

(30 marks)

Indicative content

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

AO1

- Sense of oppressive/enclosed atmosphere perhaps leads to the withholding of information at the end
- Lack of resolution, perhaps, at the end? Any appropriate response to this
- The closeness of the children suggests they may 'close rank' against adults
- The sinister nature of the ending / response to the behaviour of the children
- The sad inevitability of the ending of *Compass and Torch*
- Comment on Kerry's final remark, 'It makes you want to throw up.....Someone like that' in *The Darkness Out There*

AO2

- How Wigfall offers the reader clues rather than certainties – thus the uncertain ending
- How Wigfall creates the oppressive / enclosed atmosphere – images connected with the heat
- How the narrator is presented as defensive – thus perhaps the ending is not a surprise
- The significance of the reference to the horses in *Compass and Torch*
- The use of a single simple sentence at the end of *Anil*

To achieve a mark in band 2 or higher, students should deal with both parts of the question. To achieve a mark in band 4, students should offer a substantial treatment of both parts.

Question 3

What do you think is the importance of Simon in *Lord of the Flies* and what methods does Golding use to present him?

(30 marks)

Indicative content

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

AO1

- Simon's attitude to / actions surrounding the beast and what it shows about him
- What Simon represents in the novel – reference to his death
- Sometimes contradictory presentation – helpful and community spirited, yet reclusive and solitary
- Insightful, vulnerable, courageous

AO2

- Symbolism of Simon as a Christ-like figure
- Language used to describe Simon
- Language used by Simon
- Language used to describe his death – significance of same

Question 4

How does Golding present his ideas in this passage, which is from the opening of *Lord of the Flies*, and how are these ideas developed in the rest of the novel?

[‘The boy with fair hair.....’aren’t any grown ups anywhere.” Pages 1-2 Faber edition

(30 marks)

Indicative content

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

AO1

- What the island is like and reference to the ‘Home Counties’ as a contrast of environment
- Ralph and his development through the novel
- Piggy and his development through the novel
- Idea of leaving civilisation behind, ‘taken off his school sweater’

AO2

- Significance of the ‘witch-like cry’ – sense of foreboding
- Language used to describe Piggy’s first appearance and how these details become more significant, e.g. ‘fat’, ‘spectacles’
- Presentation of Ralph
- Description of the setting and how the island is important during the novel

Question 5

How does Brooks present ideas about right and wrong in *Martyn Pig*?

(30 marks)

Indicative content

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

AO1

- Description and evaluation of the events in the novel which may be classified as 'right' or 'wrong', such as: Billy's treatment of Martyn; Alex's criminal activities; the accidental killing of Billy; Martyn and Alex's behaviour afterwards; the actions of Dean; Alex's betrayal; Martyn getting away with the killing

AO2

- The use of a first-person narrator, which causes the reader to adopt Martyn's views of what is right or wrong
- Language used to create sympathy for Martyn, such as in the descriptions of his house or of Billy
- Contrasting presentations of Martyn as villain and victim

Question 6

How does Brooks present Martyn's visit to the beach and how is this visit important to the novel as a whole?

(30 marks)

Indicative content

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

AO1

- Ideas about loneliness, guilt, insignificance, confusion
- Ideas about life and death
- Moment of clarity/epiphany for Martyn in the context of his life
- Any valid way in which the scene links to the rest of the novel

AO2

- Use of 'stream of consciousness' technique
- Use of first person narrative
- Positioning of extract in the pattern of the novel
- Contrast in style with the rest of the novel
- Any valid comments about language / sentence structures
- Methods by which the desolation is created

Question 7

How does Hill present Arthur and his reaction to his first visit to Eel Marsh House in Chapter 5, *Across the Causeway*?

(30 marks)

Indicative content

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

AO1

- Arthur's more practical response to the house compared to the townspeople
- The sense of mystery created about the house by other characters and Arthur's complete contrast in reactions to them
- Arthur's reaction to the appearance of the woman in black and his attempt to rationalise it

AO2

- The opening of the novel and the use of past tense here preparing us for a change in Arthur's attitude may affect how we read him in this chapter; *'I did not believe in ghosts'* suggesting he does now
- Hill's eerie description of the house in Chapter 5 when Arthur first sees it
- The detail in the sometimes unpleasant imagery of the marshes and birds around the house in the first description: *'silent', 'emptiness'* and the imagery used to describe the house: *'gaunt, empty' 'like some lighthouse'*; Arthur feels *'loneliness'* and *'quite alone'* despite his rational approach
- Arthur's description of the house as *'rare and beautiful', 'handsome'* and his romantic imaginings of Stella and he living there
- The use of first person narrator retelling the story highlights the change in Arthur's character from this time

Question 8

How does Hill leave the reader with a sense of horror at the end of the novel?

(30 marks)

Indicative content

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

AO1

- The conversation between Arthur and Samuel Daily
- Clear insight into both Arthur's guilt and horror at what he must tell us
- What happens to Stella and their son Joseph (we already know he is married to Esme, not Stella.)
- The last two paragraphs of the story finalising the horror of the story to Arthur and the reader

AO2

- The manner of the dialogue and the pauses in the conversation between Arthur and Daily highlight the sense of fear both feel; *'burst out at last'*, *'looked at me sharply'*, *'said quickly'*
- Hill's use of first person to emphasise strong emotions and create sympathy for Arthur
- The detailed and violent imagery to highlight the drama of the accident with Stella and Joseph *'lay crumpled on the grass below it, dead'*
- The use of short sentences at the end of the novel to give a sense of finality and horror: *'Enough'*

Question 9

How do you respond to Simpson's ending to *Touching the Void*? What methods does Simpson use to make you respond as you do?

(30 marks)

Indicative content

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

AO1

- The moment of relief when Joe reaches camp and safety, and the reactions of Simon and Richard
- The pain and suffering that Joe is clearly in despite reaching camp
- The dangerous journey to the hospital and the wait for medical treatment
- Joe's panic about the operation at the last minute and ending on a tone of uncertainty
- Students will probably decide whether it is a 'happy' or 'satisfying' ending – or some type of appropriate response

AO2

- First person narrative to involve the reader in Simpson's relief and pain
- The strong and violent language used in Simon's dialogue in response to Joe's reappearance and to his injuries, suggesting extreme suffering
- Simpson's use of verbs and dialogue to show periods when Joe is confused and unaware of his surroundings
- The emotive language used to vividly describe the injury and pain of Joe

Question 10

How does Simpson create tension and suspense when Simon cuts the rope in Chapter Six *The Final Choice*?

(30 marks)

Indicative content

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

AO1

Details

- Detail of the events leading up to and immediately after the cutting of the rope
- Joe's understanding and waiting for the moment, knowing Simon will have no choice
- The way Simon tries to convince himself he has done the right thing
- How Simon worries about what other people will think about his decision to cut the rope

AO2

- Simpson's use of varied sentence structure, particularly questions, exclamations and short sentences as Simon comes to his decision
- The detailed description of Simon's physical actions at the moment of cutting and directly afterwards, to focus on the danger of situation
- Joe's swearing and use of short sentences whilst waiting for Simon to cut the rope, building reader empathy with his plight
- First person dual narrative to give clear insight into both men's emotions, particularly how Simon feels at this tense moment

Question 11

Rev. Eli Jenkins says, "Praise the Lord! We are a musical nation."

How does Thomas use music, rhymes and singing in *Under Milk Wood*?

(30 marks)

Indicative content

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

AO1

- Ways in which music/singing are important in the play, e.g. Organ Morgan's playing of Bach, Polly Garter's singing, choir of children's voices heard when MaryAnn the Sailors says Llareggub is the 'Chosen Land'
- Traditional and childhood rhymes forming part of the background to village life
- Details such as Organ Morgan dreaming of 'perturbation and music in Coronation Street', Eli Jenkins dreaming of eisteddfodau and reciting a poem as his 'morning service'
- Organ Morgan's musical obsession

AO2

- Use of songs to show sexual and romantic relationships
- Significance of music within the form of a radio play
- How songs reveal something about the singer

Question 12

How does Thomas show different attitudes to women and girls in *Under Milk Wood*?

(30 marks)

Indicative content

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

AO1:

- Positive and negative attitudes reflect all the different types which might live in such a village.
- Attitudes to women as judgemental attitudes and gossiping.
- The men's attitudes to their womenfolk, such as Mr Pugh and the *Lives of the Great Poisoners*
- Attitudes shown through married couples

AO2:

- Use of 'dear' by Mr Pugh to disguise his true feelings/intentions which are shown in his asides
- Sharing of men's thoughts with the listener
- Use of humour to present attitudes to women
- Use of caricature

Question 13

13 How does Miller show the changes in Hale during the course of *The Crucible*?

(30 marks)

Indicative content

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

AO1

- Hale's motives for supporting the witch hunt then trying to make amends at the end of the play
- Hale's questioning and caution about the poppet and the needle in Act Two – beginning to show his doubt
- Tension in Act Three when Hale denounces the court
- Attempt to save Proctor at the end of the play linked with the idea of him changing his mind

AO2

- Hale's use of Biblical language
- Stage directions to introduce Hale
- Dramatic effect of Hale's denunciation of the court – how Miller achieves this and creates tension

Question 14

How does Miller present ideas about freedom in *The Crucible*?

(30 marks)

Indicative content

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

AO1

- Ideas about the rule of the church / inhabitants of Salem judging each other
- Miller's presentation of repression and moral panic
- Proctor's conversation with Giles and Putnam in Act One ['is it the Devil's fault that a man cannot say you good morning without you clap him for defamation?'] – linking this to ideas about freedom in the rest of the play
- Miller's purposes in the play in relation to freedom
- 'How may I live without my name?' may be seen as a plea for individual freedom of conscience

AO2

- Language used in Giles' comments about his wife reading strange books
- Methods used by Miller to show the power of the church
- Methods used by Miller to create tension in Proctor's agreement to condemn himself
- Stage directions to describe the community and its rules

Question 15

How does the writer present and explore family relationships in *Kindertransport*?

(30 marks)

Indicative content

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

AO1:

Details of family relationships in the play

- Eva/Helga
- Evelyn/ Faith
- Eva/Lil

AO2:

- how these relationships are shown e.g. links made by Evelyn between her mother and the Ratcatcher at the end of the play
- the use of possessions such as the items Eva brings from Germany, the toys, the crockery to show connections between generations and/or the desire to break these links.

Question 16

How does Samuels present **at least two** of the following characters in *Kindertransport* and what is their importance to the play?

The Nazi Border Official - The English Organiser - The Postman - The Station Guard

(30 marks)

Indicative content

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

AO1

- what these characters do and say
- how they affect Eva/ Evelyn
- ideas about oppression, fear, control etc. which are conveyed through these characters

AO2

- the ways the writer conveys ideas about these characters e.g. having them all played by the same actor links them, having them played by the same actor as the Ratcatcher makes them symbolic as well as realistic
- their language
- the fact that they are the only male characters in the play.

Question 17

Arthur Birling says, 'If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?'

How does Priestley present ideas about responsibility in *An Inspector Calls*?

(30 marks)

Indicative content

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

AO1

- May refer to Birling's quote and thus his attitude to responsibility – and other characters' attitudes to responsibility and how they are different
- The Inspector's attitude to responsibility – 'each of you helped to kill her' – and his final speech to a wider audience – 'millions and millions of Eva Smiths...'
- Socialist views about responsibility – collective responsibility – everyone in society linked
- Ideas about the play as a warning about how we should be responsible for our actions

AO2

- The words 'responsible' and 'responsibility' are used by most characters in the play – comment on some examples
- 'fire and blood and anguish' – significance of the choice of these words
- The use of stage directions to reveal the characters' reactions to what the Inspector has to say about how they treated Eva Smith
- How Priestley creates a sense of self-satisfied smugness about the Birling family, where and how they live – thus little sense of their need to move outside the family and think of others [except Sheila / Eric]

Question 18

How do you respond to Gerald in 'An Inspector Calls'? How does Priestley make you respond as you do by the ways he writes?

(30 marks)

Indicative content

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

AO1

- Aristocrat – ideas about class system – essentially engaged to someone 'beneath' him
- Not as willing as Sheila to admit his guilt – at first pretends he never knew Daisy Renton – link with Mr Birling?
- Seems to have some genuine feelings for Daisy Renton
- In Act 3, Gerald tries to come up with as much evidence as possible to prove the Inspector is a fake – wants to protect himself rather than change himself
- Which generation does he 'fit' most readily with?

AO2

- Regular references to Gerald's 'disappearance' the previous summer makes the audience wonder about him
- References to any stage directions which reveal Gerald's attitudes / feelings
- How Priestley creates a sense of self-satisfaction in Gerald when he thinks 'Everything's all right now'
- Presentation as an 'easy, well-bred young man-about town'

Question 19

“In many ways it is the absent Adam who is the central character in *DNA*.”

How far do you agree with this opinion about the play and how does Kelly make you respond as you do by the ways he writes?

(30 marks)

Indicative content

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

AO1:

- what Adam says and does in the play
- the effect of events concerning Adam on other characters
- important ideas about bullies and victims which are raised through the character of Adam.

AO2:

- dramatic effectiveness of events concerning Adam e.g. what others think has happened to him at the start of the play, his sudden reappearance, what happens to him subsequently
- effect on audience of Adam's physical appearance, behaviour and language when he reappears
- ways in which effects of events concerning Adam on other characters are shown through e.g. their language, their silences.

Question 20

What do you think is the significance of the title of the play, *DNA*? How does Kelly present his ideas in relation to the title?

(30 marks)

Indicative content

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

AO1:

- Ideas in the play relevant to DNA – details of the literal use of DNA to frame the suspect for Adam's 'murder'
- DNA as symbolic of cyclical nature of human behaviour patterns and the way in which human behaviour has hardly evolved.

AO2:

- How the writer shows important ideas in the play – communication (or lack of communication) between the characters shown by structure of play as often a series of near monologues with little response from others
- violent language to show atavistic tendencies
- scientific language to show importance of scientific methods in enabling gang to frame postman.

Unit 1H Mark Scheme Template: Section B

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>Students demonstrate:</p> <p>6.1 Insightful exploratory interpretation of ideas/themes 6.2 Close analysis of detail to support interpretation 6.3 Evaluation of the writer's uses of language and/or structure and/or form and effects on readers 6.4 Insightful exploratory response to context(s) 6.5 Insightful exploration of a range of telling detail to support response to context(s)</p> <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</p> <p>21-25 marks</p>	<p>Students demonstrate:</p> <p>5.1 Exploratory interpretation of ideas/themes 5.2 Analytical use of details to support interpretation 5.3 Analysis of writer's uses of language and/or structure and/or form and effects on readers 5.4 Exploratory response to context(s) 5.5 Exploration of a range of telling detail to support response to context(s)</p> <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</p> <p>16-20 marks</p>	<p>Students demonstrate:</p> <p>4.1 Thoughtful consideration of ideas/themes 4.2 Details linked to interpretation 4.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers 4.4 Considered/qualified response to context(s) 4.5 Thoughtful selection and consideration of details to support response to context(s)</p> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>Students demonstrate:</p> <p>3.1 Sustained understanding of themes/ideas/feelings/attitudes 3.2 Effective use of details to support interpretation 3.3 Explanation of effects of writer's uses of language and/or form and/or structure 3.4 Sustained response to context(s) 3.5 Selection of effective details to support response to context(s)</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 2</p> <p>6-10 marks</p>	<p>Students demonstrate:</p> <p>2.1 Explained response to ideas/themes/feelings/attitudes 2.2 Details used to support a range of comments 2.3 Identification of effect(s) of writer's choices of language and/or form and/or structure 2.4 Explained response to context(s) 2.5 Selection of a range of details to support response to context(s)</p> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>Students demonstrate:</p> <p>1.1 Supported response to ideas/themes/feelings/attitudes 1.2 Comment(s) on detail(s) 1.3 Awareness of writer making choice(s) of language and/or structure and/or form 1.4 Supported response to context(s) 1.5 Details used to support response to context(s)</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>0 marks</p>	<p>Nothing worthy of credit</p>

Question 21

Read the following passage and then answer **part (a)** and **part (b)**

20 *Passage: Page 19 'The bunkhouse was a long rectangular building.....' > Page*

'...no pants rabbits.' Pearson Longman

Part (a)

(a) How does Steinbeck use details in this passage to present the bunkhouse and its inhabitants?

and then Part (b)

(b) In the rest of the novel, how does Steinbeck present the lives of ranch workers at that time?

(30 marks)

Indicative content

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

AO1

- Sparse nature of bunkhouse / only had necessities /sense of impermanence
- Activities of the inhabitants – Western magazines / playing cards
- Details about Candy, George and Lennie
- Loneliness, isolation and transient nature of their lives

AO2

- How the impersonal, harsh – almost formal – nature of the bunkhouse is created, e.g. 'rectangular', 'square', 'straight up', 'boxes'
- Significance of the word 'littered' in contrast with the ordered nature of the rest of the bunkhouse
- The 'sameness' of each bunk and each man's possessions
- Lives of ranch workers presented through different characters
- The structure of the novel reflecting the ranch workers' lives

AO4

- Backdrop of the Great Depression and the American Dream – fear of being 'canned' and being kept going by an unattainable dream
- Some ranch workers subject to prejudice and discrimination

Question 22

Read the following passage and then answer **part (a)** and **part (b)**

*Passage from page 74: 'Mama clucked in sympathy.....' to page 75:
'.....their degrees.' Fourth Estate*

Part (a)

How does the writer use details in the passage to show what life was like for women at the time the novel is set?

and then Part (b)

How does Adichie present Mama's life in the novel as a whole?

(30 marks)

Indicative content

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

AO1

- women in the novel e.g. Mama, Kambili, Auntie Ifeoma
- details about women's lives in this passage e.g. emphasis on importance of boys and them needing to know about their father and his homestead; men being able to take another wife, 'life begins when marriage ends'
- details about Mama's life e.g. her role in the home, her position within the marriage, events that happen to her – domestic violence

AO2

- use of first person narrator so reader shares a female opinion on life in Nigeria as well as a child's view on Mama's life
- the descriptive passages on the violence and often the 'un-said' between mother and daughter hint at fear and terror within the home
- language used by Mama shows – her love for her children, her duty as a wife and mother, her fear of Eugene

AO4

- men as an oppressive force for women especially the figure of Papa
- women's role in society and family life in Nigeria
- differences between Mama's life and Auntie Ifeoma's life

Question 23

Read the following passage and then answer **part (a)** and **part (b)**

Passage – from ‘When our ancestors saw the first white’ on page 4 to ‘we roared our heads off laughing’ on page 5.

Part (a)

(a) How does the writer use details in this passage to show the reactions of the people of Bougainville to white people?

and then Part (b)

(b) How does the writer show the changes in Matilda’s thoughts about white people in the novel as a whole?

(30 marks)

Indicative content

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

AO1

- details relating to unfamiliarity of white people here and in the novel as a whole
- knowledge based on old film – lack of contemporary experience
- details about how Matilda’s understanding is changed in the novel as a whole by Mr Watts e.g. changes in her behaviour towards him

AO2

- use of humour to highlight lack of familiar ground e.g. white man looking for shop, grandfather pointed out ocean full of fish
- lack of communication; white as the ‘colour of important things’
- contrast between ways Matilda and her mother behave towards Mr Watts as Matilda gets to know him better

AO4

- role of white people as employers (‘company men’) who leave at the first signs of war
- Mr Watts as atypical

Question 24

Read the following passage and then answer **part (a)** and **part (b)**

Passage: Page 221 'I simply want to tell you that there are some men in this world who were born to do our unpleasant jobs for us....' page 222 '.....Miss Maudie said' Heinemann

Part (a)

(a) How does Lee use details in this passage to present Miss Maudie's view of Maycomb?

and then Part (b)

(b) In the novel as a whole, how does Lee show what life was like in a small town such as Maycomb in 1930s southern America?

(30 marks)

Indicative content

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

AO1

- Comments about injustice and prejudice in the passage and in the novel as a whole
- Different characters' attitudes and behaviour in the novel, from Atticus to Bob Ewell
- Miss Maudie sees events as a 'baby step' for Maycomb
- Miss Maudie's attitudes to others and what they do

AO2

- Use of dialogue in the passage
- The image of the 'baby step'
- Reference to Maycomb people as 'the safest folks in the world' – implications
- Reference to 'people like us'
- Use of Scout as narrator, thus her perspective – we learn about Maycomb with her.

AO4

- The range of social gradations – the 'caste system'
- Racial segregation
- Aunt Alexandra's ideas about social class

Question 25

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

From Page 72 'When the sons and daughters of the landed gentry....' to Page 73'.....sitting either side of her to do the same.'

Part (a)

How does Pilkington use details in this passage to present how children like Molly, Daisy and Gracie were treated in Moore River Native Settlement?

and then Part (b)

How does Pilkington present some of the difficulties faced by Molly, Daisy and Gracie on their journey from Moore River Native Settlement to Jigalong?

(30 marks)

Indicative content

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

AO1

- Conditions at Moore River Native Settlement such as dormitories, beds, food
- Constant threat of capture by the authorities and return to Moore River Settlement
- Cold, hunger, fear experienced

AO2

- Use of contrast between Moore River Native Settlement and the schools of the sons and daughters of the landed gentry
- Use of emotive language, e.g. 'inmates', 'concentration camp'
- Reference to 'the voice' - impersonal
- Difficulties of the journey presented through the use of detail, e.g. how the girls' fear is presented
- Reader made aware of authorities in pursuit of use of phone calls, newspaper articles, police reports

AO4

- Attitudes towards and the treatment of children of mixed marriages
- The purpose of Moore River Native Settlement
- Reference to language as a defining feature of the girls' culture
- discrimination