



General Certificate of Secondary Education

English Literature 47101H

Unit 1 Exploring modern texts

H Tier

January 2011

Mark Scheme

Post Standardisation

version

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 candidates' responses for this examination. Before candidates' 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, and the number of bullets on each assessment objective in the bands reflects the balance of the objectives being tested.

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. If there are six marks in the band, and six bullets, and the response hits four of the six bullets, then the response should be awarded four of the six marks available. If two are missing, but the response hits two bullets in the band above, these count instead, and the response should be given all six marks.

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 candidates 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%

1H Mark Scheme Template: Section A

<p>Mark Band 6 26-30 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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>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 21-25 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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>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 16-20 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 3 11-15 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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 Appropriate comment on ideas/themes <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 6-10 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1 1-5 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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 <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

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

Part (a)

- (a) Write about the ways Baines presents the relationship between the boy and his father in *Compass and Torch*.

and then Part (b)

- (b) Write about the presentation of a relationship 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

- the boy's desire to be close to his father – almost a worship of him
- the father's uncertainty about the relationship
- the events of the camping trip
- *Anil* – the way the father/son or mother/son relationship is affected by the culture
- *The Darkness out There* – what Kerry and Sandra learn about an adult

AO2

- the symbolism of the compass and torch and in relation to the father/son relationship
- how Baines conveys the anticipation of the boy in the opening
- use of precise detail to present the feelings of father and son, e.g. 'seared by the glitter of anxiety in the little boy's eyes'
- the significance of the horses
- *Anil* – the methods used to present the father's feelings as he sends Anil away
- *The Darkness out There* – how the horror of the children's changing feelings to Mrs Rutter is presented, e.g. 'There was silence. The fire gave a heave and a sigh.'

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

Question 2

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

Part (a)

(a) Write about how the opening of *Anil* prepares the reader for the rest of the story.

and then Part (b)

(b) Write about how the opening of **one** other story from *Sunlight on the Grass* prepares the reader for the rest of that story.

(30 marks)

Indicative content

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

AO1

- some flexibility about where the opening ends
- what the opening tells us about the place where Anil lives
- Anil's likely future is established
- how the idea of dreams is played out in the story
- *Something Old, Something New* – 'Her country disturbed him' how this establishes some events in the story
- *When the Wasps Drowned* – 'That was the day they dug up Mr Mordecai's garden' – significance of this statement in the rest of the story

AO2

- significance of the words 'dream', 'dreaming', 'dreamed' and 'star'
- simple sentence – 'But he did' – significance later in the story
- how the claustrophobic atmosphere is created at the start of the story
- 'reign of terrorism'
- *My Polish Teacher's Tie* – the simplicity of the opening in relation to how the story develops
- *The Darkness out There* – how the opening is pleasant and innocent in contrast with the 'darkness' which later emerges

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

Question 3

What do you think is the importance of Jack in *Lord of the Flies* and how does Golding present him?

(30 marks)

Indicative content

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

AO1

- what Jack is like at the start of the novel and how he changes
- what Jack does in the novel, e.g. events which present him as brutal
- importance of Jack as a leader and/or a hunter
- importance of Jack's background
- not as brave as he appears – attitude to beast

AO2

- language used to describe his physical appearance e.g. red hair, choirboy outfit
- Jack as symbolic of a dictatorial style of leadership
- Jack's language at different stages in the novel
- importance of Jack as a symbol of 'the darkness of man's heart'
- methods used by Golding to present his brutality, e.g. at Piggy's death

Question 4

'*Lord of the Flies* is a terrifying novel'.

How far do you agree with this statement? What methods does Golding use to lead you to your view?

(30 marks)

Indicative content

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

AO1

- the 'Beast'
- the bullying of Piggy/killing the pig
- Roger or Jack as terrifying characters
- Piggy's death
- what the novel says about 'the darkness of the man's heart'

AO2

- the structure of the novel – how events/characters become more terrifying
- language/images used to present characters who may be considered terrifying
- the impact of the ending of the novel – a release from 'terrifying'
- use of contrast – what is terrifying with the goodness of Piggy
- the methods used by Golding to write about terrifying events

Question 5

“Home is home, I suppose. No matter how much you hate it, you still need it. You need whatever you’re used to. You need security.”

How does Brooks show Martyn’s feelings about his home in the novel?

(30 marks)

Indicative content

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

AO1

- Martyn’s feelings about his house/home, domestic routines
- effect of home on Martyn
- attitudes to his father and his behaviour
- the house before and after his father’s death
- idea of house/home

AO2

- use of first person narrative to involve the reader in Martyn’s state of mind
- language used to describe Martyn’s home
- use of dialogue
- use of contrast, e.g. Martyn’s/Alex’s home

Question 6

“You told me once that badness is a relative thing – you said that something’s only wrong if you think it’s wrong.”

How ‘bad’ do you think Alex is and how does Brooks present her in the novel?

(30 marks)

Indicative content

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

AO1

- Alex’s friendship with Martyn
- her home life
- ideas about good and evil
- her relationship with Dean
- ideas about guilt and innocence
- Alex’s feelings and attitudes
- ideas about moral relativism

AO2

- ways in which Alex’s motives are gradually revealed to the reader and to Martyn
- Alex presented through Martyn’s eyes; effects of this
- use of dialogue
- language used to describe Alex and her behaviour

Question 7

How does Hill create a sense of isolation in the novel?

(30 marks)

Indicative content

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

AO1

- isolation of Arthur – no one to help him in his task
- sense of secrecy – the fact that other people will not reveal anything to him
- the geographical isolation of Eel Marsh House
- Arthur's only company is ghostly – and Spider!
- the weather and the surroundings exacerbate Arthur's isolation

AO2

- use of first person – effect on the sense of isolation
- the novel begins with Arthur on his own
- the build up of suspense as so many people will not tell Arthur anything so he feels isolated from what has happened
- Hill's use of detailed description throughout the novel – the reader can thus engage with the setting, the events and Arthur's feelings

Question 8

Hill writes that setting is 'so important' in a ghost story.

How does Hill present the setting of Eel Marsh House and why do you think it is important?

(30 marks)

Indicative content

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

AO1

- Arthur's changing feelings about the house/others' views
- what happens there at various times
- presence of the woman in black
- what the nursery is like
- surroundings of Eel Marsh House/its isolation/the fact that it is sometimes cut off

AO2

- effects of the first person narrative to present Eel Marsh House
- use of flashback enabling a sense of reflection
- use of suspense in others' reactions to the house
- language used to describe the weather – pathetic fallacy
- language used to describe the landscape and the house itself/the nursery

Question 9

How does Simpson portray the relationship between himself and Simon?

(30 marks)

Indicative content

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

AO1

- initial friendship
- climbing comparisons
- as the climb/story progresses they become more of a life line to each other
- in adversity they are able to be annoyed/critical/supportive/caring/of each other and their bond and strength of friendship is seen

AO2

- use of first person narrative
- structure is used to show the experience and ordeal but through the chronological narrative the reader learns about the strength of their relationships and sees it developing as they face adversity
- Simon is given a voice in the book
- the use of pictures helps to show the bond and warmth shared by the two men

Question 10

In the chapter *Storm at the Summit*, what methods does Simpson use to create a sense of what is to come in the rest of the book?

(30 marks)

Indicative content

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

AO1

- the journey up the mountain
- Joe taking the lead while Simon stayed in the snow cave – sense of isolation
- problems they encountered implies there are many more to come e.g. Simon falling etc
- the weather conditions

AO2

- this is the first time we are given coloured pictures of the expedition
- the title of the chapter 'Storm at the Summit'
- the chapter begins in the morning rolling up the sleeping bags and progresses to a cliff hanger
- the use of light and shade in the writing
- use of short sentences to create tension
- tentative/apprehensive language – 'gingerly'; 'the ground was unfamiliar to me'
- physical descriptions of the mountain
- technical vocabulary creates a sense of unease in the reader
- dialogue to give sense of reality

Question 11

'Men are brutes on the quiet,' says the Fourth Woman.

How does Thomas present relationships between men and women 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

- what men and women say and do in the play
- the relationships between men and women
- some men are 'brutes', such as Waldo, and some are not
- importance of social conventions
- village gossip about relationships

AO2

- boys' and girls' names echoing male/female relationships
- Polly Garter's song
- other songs to show sexual and romantic relationships
- how relationships are presented differently by men/women
- text as a radio play

Question 12

Write about the ways in which Thomas uses voices to create a vivid picture of Welsh village life.

(30 marks)

Indicative content

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

AO1

- what the Voices do/say in the play
- ideas about Welsh village life
- Thomas' ideas

AO2

- techniques used in First Voice's introduction to create atmosphere
- how characters are described waking
- time imagery in 'Lord Cut-Glass, in his kitchen full of time'
- First Voice as linking device in radio play

Question 13

How far do you consider Parris is to blame for Proctor's death and how does Miller 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

- what Parris says and does
- how far he initiates events or reacts to them
- Parris as a flawed public figure
- Parris' treatment of Tituba
- not entirely convinced by witchcraft at first

AO2

- dramatic effects of confrontation between Danforth and Parris in Act 3
- appreciation of the tension in the last scene
- use of stage directions to introduce Parris
- language used by Parris

Question 14

“This predilection for minding other people’s business was time honoured among the people of Salem, and it undoubtedly created many of the suspicions which were to feed the coming madness.”

What attitudes towards other people do you consider fed the ‘madness’ of the witch hunts and how does Miller present these attitudes?

(30 marks)

Indicative content

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

AO1

- prejudices and suspicions in Salem
- Parris’ complaints about his situation in Act 1 and others’ reactions to him
- ideas about reputation, factions, taking legal action
- inhabitants of Salem talking about each other/arguing
- response to ‘beliefs feeding the madness’
- Rebecca and John being condemned – extent of ‘madness’

AO2

- dramatic effects of name calling and tale telling
- dramatic effects of Giles’ interruption to the trial
- tension created by Parris’ change of heart
- use of the anecdote about the stray cows
- use of stage directions to describe the community and its rivalries

Question 15

Remind yourself of the final section of the play, from the stage direction 'Helga embraces Eva who stands stock still'.

How effective do you think this is as an ending to the play?

(30 marks)

Indicative content

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

AO1

- details of what happens here and what has happened previously in the play – relationship between Helga/Evelyn and Evelyn/Faith

AO2

- effects of dramatic, linguistic and structural devices e.g. mention of Ratcatcher
- co-existence of different time frames in this section of the play
- non-naturalistic nature of 'conversation' between Evelyn and Helga

Question 16

How does the writer present ideas about identity 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 ideas about identity e.g. Eva/Evelyn moves from one country to another
- desire to fit in with life in England
- ideas about religion/nationality
- how she reacts when she sees her mother again

AO2

- dramatic effects of change of name
- gradually improving English
- significance of objects in attic
- erosion of Jewish traditions
- juxtaposition of two time frames

Question 17

How does Priestley show that tension is at the heart of the Birling family?

(30 marks)

Indicative content

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

AO1

- the lack of understanding between the generations – Mr Birling does not understand his children
- sibling squabbles
- lack of compassion and differing views/beliefs brought out by the Inspector
- the characters are outspoken and do not consider each other
- the impact of the Inspector takes the shroud off the niceties within the family

AO2

- the play form allows tension to be created through the staging and scene directions – the use of subdued lighting at the beginning to create a relaxed atmosphere could in fact be shrouding the true feelings at the table especially as the language hints at tension
- the use of cliff hangers especially used to show Sheila and Gerald's relationship and problems (it will be assumed by students that as they are engaged he is considered part of the family)
- the dialogue between the characters is a clear indication of tension, e.g. Birling and Eric.
- the children still being treated as 'little children', seen through the language

Question 18

Priestley criticises the selfishness of people like the Birlings. What methods does he use to present this selfishness?

(30 marks)

Indicative content

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

AO1

- the lack of understanding from Birling of the working class
- Sheila having no regard for other people as seen in the incident at Milwards
- Eric stealing money to 'sort out his problem'
- Sybil – having a position in society and not using it correctly
- social satire of the wealthy class and their lack of appreciation for others

AO2

- dramatic irony – to humiliate those similar to Birling – shows their self-obsession and that their assuredness is misplaced
- the fact the play is set in 1912 and written in 1945/6 – satirises his society and those in it like Birling who have not learnt from past mistakes
- creating a chain of events to show that one action can have many consequences
- through the dialogue of the characters – Priestley is able to highlight their faults
- through the Inspector's tone and style of questioning – mouthpiece for Priestley?

Question 19

Phil and Leah are both involved in violent and unpleasant actions which change them.

How does the writer present the changes?

(30 marks)

Indicative content

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

AO1

- at first Phil takes control of situation
- gets more ruthless
- then becomes isolated
- Leah looks to Phil for guidance but eventually leaves in horror

AO2

- devices used to show characters such as Leah's incessant talking, Phil's constant eating
- structural devices e.g. Phil's quietness increases until he says nothing
- importance of final scene

Question 20

Many of the important events in *DNA* are not shown on stage but are revealed to the audience through conversations of the characters.

What does the writer achieve by choosing to convey important events to the audience in this way?

(30 marks)

Indicative content

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

AO1

- details of events not seen by audience such as 'death' of Adam
- what eventually happens to Adam
- plan to incriminate the postman
- what happens to most of main characters at end

AO2

- focus on effects rather than actions themselves
- allows audience to share feelings of main characters when planning how to deal with situation
- sense of distancing from violent actions mimics numbing effects of crime
- language used to describe horrific events e.g. torture of Adam at start

1H Mark Scheme Template: Section B

<p>Mark Band 6 26-30 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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>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 21-25 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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>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 16-20 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 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>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 3 11-15 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 3.1 Sustained understanding of themes/ideas 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>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 2 6-10 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 2.1 Explained response to ideas/themes 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>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1 1-5 marks</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> 1.1 Supported response to ideas/themes 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>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 passage and then answer **part (a)** and **part (b)**

[Pearson Longman edition pages 30 – 31 ‘The old man was reassured... brilliant sunshine.’]

Part (a)

(a) What methods does Steinbeck use in this passage to present Candy?

and then Part (b)

(b) How do you think Steinbeck uses the character of Candy in the novel as a whole to convey important ideas about society at that time?

(30 marks)

Indicative content

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

AO1

- old
- knows a lot about people on the ranch/a gossip
- doesn't think highly of Curley's wife – possibly link to gender and society
- lacks confidence and also is lonely – he appears to want to please as if that will secure him a friend
- is a warm and welcoming character to George and Lennie

AO2

- Candy is important to the novel – he is a pivotal character as he introduces all the characters on the ranch to George and Lennie and the reader
- he is the first character we meet after George and Lennie
- 'tart' – clearly shows viewpoint of women
- dialect

AO4

- shows another form of discrimination in society at the time
- segregation of society – theme of loneliness and isolation
- roles and work in society

Question 22

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

(Page 200 – 201 in Harper Perennial edition)

'When we got the next edition of *The Standard...*' to 'I knew he and Ade Coker worked with the truth, and I knew he would be fine.'

Part (a)

- (a) How does Adichie use details in this passage to show the difficult political situation in Nigeria?

and then Part (b)

- (b) How do you think Kambili is affected by the political situation described in the novel?

(30 marks)

Indicative content

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

AO1

- details of violence such as death of Nwankiti Ogechi
- warnings given to Papa by Democratic Coalition
- reactions of other members of the family such as Mama's fear
- ways in which Kambili is affected by political situation in novel as a whole e.g. it is the reason Auntie Ifeoma loses her job and has to leave the country; the riots and violence she sees on her way to and from school

AO2

- use of first person narrative
- words used to describe the death of Ogechi
- use of short sentences in instructions from Democratic Coalition

AO4

- the political situation in this passage
- Papa's role in newspaper/freedom of speech
- control of universities

Question 23

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

(The whole of the short chapter on page 41 – 42 in the John Murray edition)

Part (a)

(a) How does Jones use details in this passage to show attitudes of Matilda's mother?

and then Part (b)

(b) How does Jones present Matilda's mother's attitudes and beliefs 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 about Matilda's mother's attitudes here and elsewhere in the novel
- her mistrust of Mr Watts
- attitude to white people
- appearances at school

AO2

- use of first person narrator
- 'cuckoo' analogy in passage
- Matilda's mother's language in school

AO4

- reasons for her anger towards white men
- her reaction to the blockade

Question 24

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

[Heinemann edition pages 176 – 177 'Every town the size of Maycomb... they were Mayella Ewell's']

Part (a)

- (a) How does Lee use details in this passage to present the position of the Ewells in Maycomb society?

and then Part (b)

- (b) How does Lee present Mayella Ewell 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

- negative view of the Ewells except for the 'geraniums'
- presented as a dirty, feckless family
- live in poverty and outside the law
- Mayella lacks love, support and company
- cannot tell the truth at the trial because she fears her father

AO2

- range of detail used to describe the Ewells place
- euphemism of 'guests of the county'
- simile – 'like the playhouse of an insane child'
- listing to suggest the chaos
- symbolism of 'brilliant red geraniums' for Mayella
- Mayella as a 'mockingbird'
- use of detail to present Mayella's feelings and behaviour at the trial

AO4

- presentation of Maycomb as a town with a 'caste system' and the Ewells place in it, reflected in where they live and what their dwelling is like