



**General Certificate of Secondary
Education**

English Literature 47101F

Unit 1 Exploring modern texts

F Tier

June 2011

Mark Scheme V2

Post Standardisation

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 terms 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%

1F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>Candidates demonstrate:</p> <p>6.1 Considered/qualified response to task 6.2 Considered/qualified response to text 6.3 Details linked to interpretation 6.4 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers/audience 6.5 Thoughtful consideration of ideas/themes</p> <p style="text-align: center;">Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>Candidates demonstrate:</p> <p>5.1 Sustained response to task 5.2 Sustained response to text 5.3 Effective use of details to support interpretation 5.4 Explanation of effects of writer's uses of language and/or structure and/or form 5.5 Understanding of themes/ideas</p> <p style="text-align: center;">Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>Candidates demonstrate:</p> <p>4.1 Explained response to task 4.2 Explained response to text 4.3 Details used to support a range of comments 4.4 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.5 Awareness of ideas/themes/feelings/attitudes</p> <p style="text-align: center;">Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>Candidates demonstrate:</p> <p>3.1 Supported response to task 3.2 Supported response to text 3.3 Comment(s) on detail(s) 3.4 Awareness of writer making choice(s) of language and/or structure and/or form 3.5 Generalisations about ideas/themes/feelings/attitudes</p> <p style="text-align: center;">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>Mark Band 2</p> <p>6-10 marks</p>	<p>Candidates demonstrate:</p> <p>2.1 Some clear response to task 2.2 Some clear response to text 2.3 Range of details used 2.4 Simple identification of method(s) 2.5 Some range of explicit meanings given</p> <p style="text-align: center;">Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>Candidates demonstrate:</p> <p>1.1 Simple response to task 1.2 Simple response to text 1.3 Reference to some details 1.4 Reference to writer's methods 1.5 Simple comment on meaning(s)</p> <p style="text-align: center;">Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

Question 1

Part (a)

How does the writer present Carla in *My Polish Teacher's Tie*?

You should write about:

- what Carla says and does
- the methods the writer uses to present Carla.

Part (b)

Write about how one other character is presented in **one** other story from *Sunlight on the Grass*.

You should write about:

- what the character says and does
- the methods the writer uses to present the character.

(30 marks)

Indicative content

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

AO1

- what Carla says and does eg “Part-time catering staff, that’s me, £3.89 per hour”.
- what other characters say about Carla
- how other characters react to Carla
- e.g. *The Darkness Out There* – the behaviour and of Mrs Rutter, or Sandra and what either say and do
- e.g. *On Seeing the 100% Perfect Girl* - the behaviour of the narrator and what he says and does

AO2

- the effect of the reader seeing the story through the first person narration of Carla
- the language used to describe Carla’s attitude to the other staff in her school
- how Dumore presents her relationship with Stephen Jeziorny
- how Lively presents Mrs Rutter – references to structure and language to show ‘now’ and the ‘past’
- the first person narration of the character in *On Seeing the 100% Perfect Girl*

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

Question 2

Part (a)

Write about the horrible events which Anil experiences in the story 'Anil'.

You should write about:

- what Anil sees and what happens to him
- how the events make him feel
- the methods the writer uses to present the events.

Part (b)

Write about a horrible event in **one** other story from *Sunlight on the Grass*.

You should write about:

- the event and why you think it is horrible
- the methods the writer uses to present the event. (30 marks)

Indicative content

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

AO1

- Anil's fear at night-time
- the hanging of Marimutha's wife
- being sent away at the end of the story
- *e.g. The Darkness Out There* – Sandra and Kerry's discovery of Mrs Rutter's actions
- *e.g. When the Wasps Drowned* – the children's discovery of the buried body

AO2

- descriptions of Anil's parents
- descriptions of what Anil sees and hears
- the use of symbolism to foreshadow events – the tree
- how the murder is described
- *e.g. The Darkness Out There* – the contrast in descriptions between Mrs Rutter and her actions
- *e.g. When the Wasps Drowned* – the matter of fact way in which the discovery of the body is described

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

Question 3

Who do you think is the best leader in *Lord of the Flies*?

You should write about:

- what your chosen character says and does
- how other characters treat him
- the methods Golding uses to present this leader.

(30 marks)

Indicative content

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

AO1

- what Ralph, Jack (or Piggy) says and does
- descriptions of Ralph, Jack (or Piggy) and the background information given about them e.g. Jack as hunter, Ralph as quiet authority
- what other characters say about Ralph, Jack (or Piggy) and how they treat them
- Ralph with the conch or fire / Jack and the meat

AO2

- the methods Golding uses to describe their actions e.g. quiet authority, hunter's behaviour
- the language used to describe their leadership – dictatorial /democratic
- the language spoken by each character
- the symbolism surrounding them e.g. good/evil

Question 4

Write about the relationship between Ralph and Piggy.

You should write about:

- what they say and do
- how they feel about each other
- the methods Golding uses to present this relationship. (30 marks)

Indicative content

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

AO1

- what they say to each other e.g. Ralph teasing and taunting Piggy at the beginning
- their actions towards each other
- detail of one key event between them e.g. their meeting at the beginning of the novel
- the changing nature of the relationship

AO2

- the language used by Golding to show how each boy feels about the other
- the way Golding presents the differences between the two boys
- the words spoken by each boy
- the structure of the novel to show the changing relationship

Question 5

How do you respond to Martyn in the novel?

You should write about:

- what you think about Martyn from what he says and does
- the methods Brooks uses to present Martyn. (30 marks)

Indicative content

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

AO1

- Martyn's attitudes towards other characters – what he says and does
- Martyn's need for order in the house and his enjoyment of being in charge of the house after the death of his father
- what Martyn tells us about his life
- Martyn's feelings

AO2

- the story is told from Martyn's point of view – how this influences our response to him
- the language used by others towards Martyn
- the language used by Martyn to describe his life / feelings about other characters
- the structure of the novel – changes in Martyn's character

Question 6

Brooks uses different places in *Martyn Pig*. Choose **two** of these places and write about them.

You should write about:

- what happens in each place
- why both places are important
- the methods Brooks uses to present these places.

(30 marks)

Indicative content

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

AO1

- details of unpleasant settings such as the house before it is cleaned, dad's room, the bus shelter, the town centre or the quarry
- pleasant / neutral settings such as the house after it is cleaned, Martyn's room, the police station
- details of the visit to the beach in the snow

AO2

- how Brooks sets the scene using objects, sounds, smells
- narrative techniques to create atmosphere in the scenes such as lists, short sentences, sensory appeal
- the way settings change to reflect Martyn's mood or circumstances
- how the reader responds to the descriptions

Question 7

How does Hill make Eel Marsh House seem threatening?

You should write about:

- the description of the house
- the way the characters feel about the house
- the methods Hill uses to describe the house.

(30 marks)

Indicative content

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

AO1

- the way the house is described particularly in Chapter 5
- the way the landlord and Mr Jerome respond when Arthur mentions the house
- the method of reaching the house and its placement – isolated, the danger of the marshes, the restriction in the times you can travel across the causeway
- the abandoned graveyard
- the house might not be threatening

AO2

- the sense of mystery surrounding the house created by Jerome and the landlord's responses – delayed responses, verbs and adverbs
- the opening of the novel preparing for a ghostly story and giving a sense of fear in the reader
- imagery of the marshes and birds around the house in the first description
- imagery used to describe the house e.g. 'gaunt', 'empty' 'like some lighthouse'

Question 8

Write about the woman in black in the novel.

You should write about:

- the actions of the woman in black
- the methods Hill uses to present her.

(30 marks)

Indicative content

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

AO1

- how the woman in black behaves – what she does e.g. appearing suddenly and disappearing as suddenly/her lack of movement when seen
- how she is described by other characters
- how characters respond to her e.g. the landlord and Mr Jerome
- the background information given to the reader

AO2

- the detailed descriptions given of her especially Arthur's first sightings
- her changing actions throughout the novel – silent and watching at first but later more violent
- language and structural techniques used for character responses to her e.g. delayed responses

Question 9

How does Simpson make the accident tense and exciting for the reader?

You should write about:

- what happens to both Joe and Simon in the accident
- how Joe and Simon react to it
- the methods Simpson uses to describe the accident. (30 marks)

Indicative content

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

AO1

- details of the accident e.g. the falling / the “shattering blow” to the knee
- what happens to Joe
- what the accident means for Simon
- the danger involved in getting down the mountain with a broken leg

AO2

- Simpson’s use of first person to create a ‘real’ account
- detailed descriptions of the weather and climb just prior to the fall to build up tension
- use of technical vocabulary to show expertise of the men creating a more shocking accident
- the section narrated in Simon’s voice

Question 10

How do you respond to Joe in *Touching the Void*?

You should write about:

- what you think about what Joe says and does
- the methods Simpson uses to present Joe.

(30 marks)

Indicative content

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

AO1

- what Joe says and does e.g. “I can see now that Simon is right, though I didn’t always view it this way...”
- what Simon says about Joe in small sections of his narrative
- Joe’s feelings and attitudes to Simon and the climb
- the accident and how Joe deals with it

AO2

- the fact the story is written in the first person from Joe’s viewpoint – how this influences the reader
- the physical descriptions of the weather, climb and accident that Joe offers the reader
- Simon’s words in his narrative account
- the technical vocabulary used by Joe

Question 11

How does Thomas make the play *Under Milk Wood* amusing for an audience?

You should write about:

- what the characters say and do
- some of the relationships between the characters
- the methods Thomas uses to make the play amusing. **(30 marks)**

Indicative content

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

AO1

- details of the characters
- what the characters say and do e.g. Mr Pritchard and Mrs Ogmores - Pritchard
- feelings and relationships between characters
- background information to the characters and their lives
- a valid case presented that the play is not amusing and why using e.g. details of characters and what they say or do

AO2

- use of caricature to exaggerate the characters
- the lack of plot allowing for detailed observations of aspects of life
- humour through language used by characters
- scene directions

Question 12

How does Thomas present everyday life in the play, *Under Milk Wood*?

You should write about:

- what the village is like
- the different types of characters and what they say and do
- the methods Thomas uses to present everyday life.

(30 marks)

Indicative content

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

AO1

- the description of Llarregub and what takes place in it
- the speeches by the voices to give details about the 'life' of the village as well as the lives of the characters
- the differences between characters e.g. men and women, young and old to show life in the village

AO2

- use of imagery in first speech
- the conversations between the characters
- the role of First Voice as narrator introducing or adding to our pictures of characters
- use of caricatures to exaggerate the characters

Question 13

How does Miller make *The Crucible* a frightening play?

You should write about:

- what you think is frightening in the play
- the methods Miller uses to make the play frightening.

(30 marks)

Indicative content

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

AO1

- danger from themes of witchcraft, Satanism, religion, superstition
- several main characters are in fear of their lives and some are executed
- characters have to choose between life and death
- Tituba's knowledge is strange and foreign

AO2

- fear created through language used by the characters
- sense of growing panic as more and more are accused of witchcraft
- structure of the play including a trial and ending with executions that started from foolish childish mischief
- questions and answers used frequently

Question 14

How does Miller present Danforth as a powerful character in *The Crucible*?

You should write about:

- what he says and does
- the power he has
- the methods Miller uses to present him as a powerful character.

(30 marks)

Indicative content

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

AO1

- Danforth's authority as Deputy General – main character creating fear
- what he says and does – boastfulness and conviction
- his lack of sympathy contrasted with his intelligence
- harsh judgements

AO2

- his speech consists of imperatives and orders
- others talk of him in a deferential tone
- language used to create his tone of harshness and the powerful statements he makes
- his late appearance in the play creates curiosity

Question 15

How does the writer present Evelyn in *Kindertransport*?

You should write about:

- what Evelyn says and does
- the methods the writer uses to present Evelyn.

(30 marks)

Indicative content

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

AO1

- Evelyn's actions and relationships with other characters eg changing her name to Evelyn
- the contrasts between her and Eva e.g. Eva wanting her mother, Evelyn wanting her life in England at the cost of being with her Mutti
- details of what she does and says and reasons for this

AO2

- the differences in relationships between Eva and Helga and Evelyn and Helga
- the language used by Evelyn towards Helga – dramatic and emotive, metaphorical
- structural significance of Evelyn as grown up Eva

Question 16

The play *Kindertransport* has been described as moving. How do you respond to the play?

You should write about:

- what is in the play that makes you feel as you do
- the methods the writer uses to make you feel 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 events in the play e.g. Helga coming to take her daughter to America
- the portrayal of different relationships e.g. Helga and Eva and Helga and Evelyn
- how each character affects others
- themes of identity and belonging

AO2:

- dramatic effects of language e.g. in arguments between mothers/daughters
use of music
- use of Ratcatcher figure and male figures in the play or lack of them
- use of real stories at the beginning of the play
- use of parallel time frames to provide contrasts and comparisons – to show emotions aren't clearly forgotten
- the staging of this to evoke audience reaction

Question 17

How does Priestley present Gerald in *An Inspector Calls*?

You should write about:

- what Gerald says and does
- how other characters respond to him
- the methods Priestley uses to present Gerald. **(30 marks)**

Indicative content

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

AO1

- what he says and does e.g. his affair with Daisy
- his relationships with the other characters including the Inspector
- he lies to Sheila about Daisy
- his feelings as they develop through the play

AO2

- stage directions and information about him – attractive chap, naive, unwillingness to change
- the language he uses – careful and correct
- reactions of other characters to his actions
- portrayed as socially superior to the Birlings

Question 18

What do you think Priestley is trying to tell us about responsibility in the play *An Inspector Calls*?

You should write about:

- what some of the characters say and do
- the methods Priestley uses to present his ideas on responsibility.

(30 marks)

Indicative content

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

AO1

- attitudes in the play such as social responsibility seen in the contrast between the Inspector and the rest of the cast
- sympathy for the working class
- ideas on poverty and the differences between the classes
- attitudes to gender and the role of women

AO2

- use of irony – sinking of the Titanic, war
- exaggerated style of Inspector's last speech and his interruptions dramatise the opinions he is offering
- contrasts – men and women / class
- the time the play was set in and when it was written

Question 19

How does Kelly present violence in *DNA*?

You should write about:

- violent actions and events in the play
- the methods Kelly uses to present violent actions and events.

(30 marks)

Indicative content

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

AO1

- examples of violent actions and events in the play e.g. bullying Alan, ending of the play, violence of the characters like John Tate and Cathy
- the attitudes of the characters here and earlier on in the play

AO2

- some violent acts carried out off stage and reported by characters
- language to show violence e.g. John's threats, language used to describe the bullying of Alan
- violent actions shown through stage directions

Question 20

How does the writer present Cathy in *DNA*?

You should write about:

- what Cathy says and does
- the methods the writer uses to present Cathy.

(30 marks)

Indicative content

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

AO1

- Cathy's actions in the play
- the attitudes of others to her
- her attitude to others - what she says and does e.g. she finds the situation 'exciting' at the start of the play
- she is arguably the only one not affected by the events of the play

AO2

- violent language used by Cathy and by others when speaking about her – 'She cut a first year's finger off'
- stage directions to show her actions- 'she slaps him'
- the dramatic effect of her actions
- use of structure to influence our thinking about Cathy – e.g. how she is at the beginning and how she is at the end

1F Mark Scheme Template: Section B

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 6.1 Thoughtful consideration of ideas/themes 6.2 Details linked to interpretation 6.3 Appreciation/consideration of writer's uses of language and/or form and/or structure and effect on readers 6.4 Considered/qualified response to context(s) 6.5 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 5</p> <p>21-25 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 5.1 Sustained understanding of ideas/themes 5.2 Effective use of details to support interpretation 5.3 Explanation of effects of writer's uses of language and/or structure and/or form 5.4 Sustained response to context(s) 5.5 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 4</p> <p>16-20 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 4.1 Explained response to ideas/themes 4.2 Details used to support a range of comments 4.3 Identification of effect(s) of writer's choices of language and/or form and/or structure 4.4 Explained response to context(s) 4.5 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 3</p> <p>11-15 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 3.1 Supported response to ideas/themes 3.2 Comment(s) on detail(s) 3.3 Awareness of writer making choice(s) of language and/or structure and/or form 3.4 Supported response to context(s) 3.5 Details used to support response to context <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>Mark Band 2</p> <p>6-10 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 2.1 Some clear responses given 2.2 Range of details used 2.3 Simple identification of method(s) 2.4 Some clear response to context(s) 2.5 Range of details relating to context used <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 1.1 Simple comment or response to text 1.2 Reference to some details 1.3 Reference to writer's methods 1.4 Reference to context(s) 1.5 Some details relating to context used <p>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

Question 21

- (a) How does the writer use details in this passage to show the relationship between George and Lennie?

and

- (b) What do you learn from the novel about the lives of ranch workers at this time and how are George and Lennie different?

In part (b) write about:

- what the lives of the ranch workers were like at this time
- the ways the lives of George and Lennie are different to the other ranch workers. **(30 marks)**

Indicative content

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

AO1

- details of George and Lennie's friendship e.g. Lennie causing problems and George looking after him
- their dream, and how it gives them something to work for
- details of how other characters react to their friendship

AO2

- details of the different ways they speak in the passage – George anxious and questioning, Lennie in his own world – and elsewhere
- details of Lennie's reaction to George (e.g. "moved his lips") in the passage whilst George talks about something (women) Lennie can't really understand
- contrast to the rest of the men on the ranch who are lonely and isolated, demonstrating that their life is different

AO4

- the life of ranch hands as lonely, difficult and insecure
- the way George supports Lennie in a society which does not support people like him e.g. to save him from "the booby hatch".

Question 22

(a) How does the writer use details in this passage to present religion?

and

(b) What do you think is the importance of Father Amadi in the novel as a whole?

In part (b) you should write about:

- Father Amadi's actions and attitudes
- the methods the writer uses to present Father Amadi.

(30 marks)

Indicative content

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

AO1

- details in the passage which show religion in an unconventional way – e.g. Father Amadi's clothes; a priest playing sport
- details to show religion presented in a positive way e.g. physical description of Father Amadi; his kindness to Kambili
- details of what Father Amadi does in the novel as a whole e.g. helps Aunty Ifeoma; helps disadvantaged children; Kambili's attraction to him

AO2

- use of contrast between Father Amadi and other religious figures in the novel
- use of first person narrator – biased viewpoint as Kambili attracted to Father Amadi
- language used by Father Amadi and by others when talking about him

AO4

- conflict between Catholicism and traditional religion

Question 23

(a) How does the writer use details to show Matilda's feelings for Mr Watts in this passage?

and

(b) How does Matilda's life in Bougainville affect her attitudes to Mr Watts in the novel?

In part (b) you should write about:

- what Matilda's life on the island is like
- how Mr Watts is different.

(30 marks)

Indicative content

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

AO1

- details of changes in Matilda's feelings for Mr Watts throughout the novel
- details of Matilda's feelings and attitudes in the passage - excited, interested, does not understand what has happened
- the village being blockaded and civil war
- the introduction of Great Expectations to her life
- Mr Watts as an educator

AO2

- references to 'Great Expectations' in passage to show her excitement and also to show the importance the novel has assumed for her
- use of first person narrator
- use of language e.g. 'leaked' to show the importance of preserving fragments

AO4

- attitudes towards white people in village and how these change when Matilda gets to know Mr Watts

Question 24

- (a) How does the writer use details in this passage to show that Atticus is being brave?

and

- (b) In the novel the attitudes of Atticus are different to other characters. What does this tell you about Maycomb?

In part (b) you should write about:

- the attitudes of Atticus
- the attitudes of other characters in Maycomb.

(30 marks)

Indicative content

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

AO1

- Atticus's calmness in the face of anger, when shouted at by Mrs Dubose, spat at by Bob Ewell
- his anticipation of the arrival of the lynch mob, the way he talks to them, and his calmness masking his fear
- his bravery in taking on Tom Robinson case and actually trying to win it
- what Atticus tells the children about bravery after Mrs Dubose dies

AO2

- use of dialogue in the passage to show other characters' anxiety, that Atticus is reluctant at first
- details which show fear – Atticus dropping his glasses and blinking in the passage, the fear in his eyes at the jail

AO4

- details of the passage which show the book is set at a time when people had shotguns, rabid dogs were a threat and Atticus as a lawyer was an important member of the community
- the racism of 1930s Southern USA as shown in the novel
- the way Atticus emphasises justice and equality, opposed to segregation.