



**General Certificate of Secondary
Education**

English Literature 47101H

Unit 1 Exploring modern texts

H Tier

June 2011

Mark Scheme

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%

Mark Scheme Template: Section A

Mark Band 6 26-30 marks	Candidates demonstrate: 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 Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.
Mark Band 5 21-25 marks	Candidates demonstrate: 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 Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.
Mark Band 4 16-20 marks	Candidates demonstrate: 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 Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 3 11-15 marks	Candidates demonstrate: 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 Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 2 6-10 marks	Candidates demonstrate: 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 Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.
Mark Band 1 1-5 marks	Candidates demonstrate: 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 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.
0 marks	Nothing worthy of credit

Question 1

Answer **part [a]** and **part [b]**

Part [a]

Write about the ways Lively presents an unpleasant experience in *The Darkness Out There*.

and then Part [b]

Write about how the writer presents an unpleasant experience 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:

A01

- Details of what Mrs Rutter had done earlier in her life and her explanation of it
- Other features of the story which are unpleasant, e.g. Packer's End
- The young people's reaction to and feelings about what Mrs Rutter says
- *When The Wasps Drowned*: the discovery of the buried body and the realisation that it belonged to a murdered girl
- *Anil*: the hanging of Marimuthu's wife; Anil's fears about the night time

A02

- Details which foreshadow Mrs Rutter's revelation
- Use of contrast, e.g. presentation of Mrs Rutter compared with what she had done
- Description of the young people's fears about Packer's End
- Use of dialogue
- *When The Wasps Drowned*: description of the calm way the children respond to discovering the body and their actions after this
- *Anil*: how Noor builds up a sense of fear leading to the hanging

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]

Write about how Dunmore presents Carla the narrator, in *My Polish Teacher's Tie*.

and then Part [b]

How does the writer present the narrator of **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:

A01

- Carla Carter's family background and her feelings about her mother
- Her relationship with the other teachers at the school and how she feels about them
- Her attitude towards her Polish ancestry
- What she talks to Steve about in her letters and her feelings towards him at the end of the story
- *When The Wasps Drowned*: reaction to the discovery of the body, the killing of the wasps
- *On Seeing the 100% Perfect Girl*: the young man's daydream about the girl and the feelings he expresses for her

A02

- Importance of the use of a first person narrator
- How Carla's perceptions of herself are presented
- How others' attitudes to Carla are presented
- *When The Wasps Drowned*: how Wigfall creates the calm nature of the narrator
- *On Seeing the 100% Perfect Girl*: how Murakami presents the fantasy meeting of the narrator and the girl

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

How does Golding present violence in *Lord of the Flies*?

(30 marks)

Indicative content

A01

- The various violent events which occur: the deaths, the hunting
- The savagery of Jack's tribe – both in attitude and action
- The attitude of Jack and Roger
- What the violence represents

A02

- How Jack and Ralph are presented by Golding
- Contrast of the description of the death of Simon and the death of Piggy
- The language/chanting of the boys as they hunt the pig
- Structure: the gradual descent of the boys into savagery, how it is foreshadowed and how the ending changes things

Question 4

How does Golding present Piggy as 'a true, wise friend'?

(30 marks)

Indicative content

A01

- Overt consideration of the words 'true' and 'wise' in relation to Piggy
- Piggy at the start of the novel and the conch
- Others' attitudes to him
- His relationship with Ralph and how he is also a 'friend' to the island

A02

- Presentation of Piggy's appearance and his speech which seem at odds with his wisdom
- The description of his death and what it symbolises
- How Golding presents others' attitudes to him
- His glasses and the idea of sight

Question 5

The ending of *Martyn Pig* may come as a surprise to the reader.

What do you find surprising [or not] about the ending, and how does Brooks prepare the reader for this ending in the rest of the novel? (30 marks)

Indicative content

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

A01

- Details of the epilogue: Martyn with Aunt Jean, her drinking, funeral and aftermath, letter from Alex
- Personal response to the ending re surprising or not
- Feelings about Martyn during the course of the novel
- The sense of resolution and / or surprise

A02

- The use of Martyn as narrator affecting the reader's perceptions
- The detective story genre and the likelihood of a surprise at the end
- The use of the letter to give closure
- The different perspective of Aunt Jean as compared to the one earlier in the novel

Question 6

Write about the importance of **two** of the following relationships in *Martyn Pig*.

Martyn and his father Martyn and Alex Martyn and Aunty Jean

How does Brooks present these relationships?

(30 marks)

Indicative content

A01

- The unusual nature of Martyn's relationship with his father and the idea that Martyn 'never meant to kill him'
- The close bond between Martyn and Alex which changes dramatically later in the novel
- Martyn's attitude to Aunty Jean as exemplified in the thought of living with her 'made his stomach turn' – any changes in attitude
- Importance of the relationships, e.g. what Brooks is saying about friendship / family

A02

- Use of Martyn as narrator and its effect on the reader's perception of the relationships
- The descriptions of Billy Pig and Aunty Jean at the start of the novel and what they show about the relationships
- Brook's use of humour
- How Martyn's admiration of Alex is shown

Question 7

In Chapter 3, *The Journey North*, how does Hill's description of the train journey from London to Crythin Gifford prepare the reader for what is to come in the novel?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the novel:

AO1

- the cheerful start to the journey after the fog of London
- the unpleasant description of the final train and Arthur's reaction to this
- the conversation between Arthur and Samuel Daily
- Arthur's sense of fear of the train, weather and the countryside
- Linking of any of above to later events of the novel such as strangeness of the locals about Alice Drablow and Eel Marsh House, the threat the weather brings to Arthur when in the marshes, isolation from other towns

AO2

- Hill's description of the first train as 'all was as cosy and enclosed as a lamp lit study' and the comfort Arthur feels on the start of the journey
- the contrast between the first train and second train 'ancient', 'comfortless', 'stiffest'
- description of weather change; perhaps the personification of wind 'with an unpleasant rain upon its breath'
- violent imagery used to describe journey: 'like sprays of light artillery fire', 'trapped in this cold tomb', 'drowned churches', 'swallowed up village'.

Question 8

How do you respond to Hill's presentation of the woman in black in the novel?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the novel:

AO1

- the locations of the appearances of the woman in black, such as the cemetery and Eel Marsh House, and Arthur's fleeting glimpses of her
- the reactions of the local townspeople to her when she is mentioned by Arthur, and how this adds to the mystery that surrounds her
- her physical appearance and how this makes her seem threatening and /or how this gets the readers' sympathy for her
- the link to conventional ghostly figures and Arthur's view of ghosts

AO2

- the form and style of the novel with Arthur's overview of telling a ghost story and set-up of the first chapter
- the tension created by the structure of the early appearances of her and how the information surrounding her mystery is slowly revealed
- the language used to describe her appearance and the old-fashioned style of her appearance (e.g. 'in the style of mourning that had gone out of fashion', 'extremely pale', 'thinnest layer of flesh', 'her eyes seem sunken back into her head', 'victim of starvation') and how this prepares us for her being a ghostly figure rather than alive- perhaps discussion on how it is obvious to the reader she is a ghost due to the first chapter
- the verbs and phrases used to describe the reactions of others and how this affects our view of the woman in black, e.g. 'Mr Jerome looked frozen, pale'.

Question 9

How does Simpson present Simon's feelings of guilt in *Touching the Void*?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the text:

AO1

- Simon's reaction and guilt when he thinks he has sent Joe to his death
- What leads up to Simon's feelings of guilt
- The way that 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 and short sentences as Simon questions the decision he makes
- The use of first person to emphasise strong emotions and create sympathy for both men
- The guilt in tone and language in the dialogue between Simon, Joe and Richard once they are reunited in Chapter 13 and / or the tense, emotionless dialogue between Simon and Joe in the moments after the accident.
- The swearing and violent language to highlight drama of situation and the guilt the men feel (particularly Simon in Chapters 7 & 13)

Question 10

Do you consider *Touching the Void* to be a moving book? How does Simpson make you feel as you do?

(30 marks)

Indicative content

A01

- The passion felt by Joe and Simon about mountaineering
- The relationship between Joe and Simon and how it changes
- The dramatic events which occur and reactions to them
- Elements of pain and suffering
- Any reasonable reason for finding the text moving, or not

A02

- The vivid descriptions of the surroundings, enabling empathy in the reader
- The use of first person narrative and dual perspective
- The methods used to present pain and suffering
- The sense of foreboding in the text

Question 11

How does Thomas present different types of love in *Under Milk Wood*?

(30 marks)

Indicative Content

Answers might deal with some of the following aspects of the play:

AO1:

- Different types of love portrayed such as love gone wrong; lust; infidelity, unrequited love, children's interest in sex games
- The effects of love on different characters such as Polly Garter, Mr and Mrs Pugh, Myfanwy Price and Mog Edwards
- Love viewed by different age groups

AO2:

- Polly Garter's songs and the children's songs
- The poetic language when love is spoken of, such as in Myfanwy's dream
- Dreams as a means of expressing love
- The submissive language of the husbands in the unhappy marriages

Question 12

Do you think *Under Milk Wood* is a humorous play? How does Thomas make you think as you do by the ways he writes?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

A01

- Any convincing and supported reason why a candidate finds it a humorous play, (or not) e.g....
- Mrs O-G's obsession with cleanliness and health
- The neighbours' judgemental attitudes and gossiping, disapproval of Polly Garter
- The men's attitudes to their womenfolk, such as Mr Pugh and the *Lives of the Great Poisoners*

A02

- The neighbours' use of clichés (what'll the neighbours...) and euphemisms (b.t.m.)
- Irony of Mrs O-G's husbands being dead despite her obsession with their health
- Negative descriptions of the women and harsh tone of voice used
- Sharing of Mr Pugh's thoughts with the listener

Question 13

In the opening of the play, how does Miller seek to create an atmosphere of hysteria and tension? Do you find the opening effective?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- First impression of the stage with an unconscious child and a distressed praying man
- Rumours of witchcraft and Parris's hope that the illness has natural causes; public and private beliefs of Parris at odds
- Tension raised when we discover other girls are affected too
- Building of the scene with more and more characters on stage.

AO2

- Parris's harshness towards Tituba
- Tension created about 'dancing in the forest' scene; confrontation between Parris and Abigail and her evasions
- Words such as 'witchcraft', 'abomination', 'obscene' hint at evil
- Abigail's character revealed through her slandering of other women such as Goody Proctor, with list of negative adjectives.

Question 14

How do you respond to Miller's presentation of Abigail in *The Crucible*?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- Abigail acts from self-preservation, for example in the trial scene she pretends she sees a bird to cause a diversion
- Her bravery, such as sticking a needle into her flesh to implicate Elizabeth
- Abigail being an orphan means she has no one to love her
- Abigail's affair with Proctor and its ending leaving her vulnerable
- Any valid supported response

AO2

- Presentation of Abigail as an inventive liar
- Intelligence shown through her vocabulary and imagination
- Attitudes of other characters towards her, such as Elizabeth's 'she must be ripped out of the world'

Question 15

How does Samuels present relationships between mothers and daughters in *Kindertransport*?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- details of mother/daughter relationships in the play e.g. Eva/Helga; Eva/Lil; Evelyn/Faith

AO2

- language used to present relationships e.g. Eva's use of 'mutti' at the start of the play and again, ironically, at the end; Eva's references to Ratcatcher in relation to Helga at the end; Lil's terms of endearment e.g. 'love'
- actions which show relationships e.g. sewing on button at start showing determination that Eva will have the skills to survive, reference to same action at end to show how that action is interpreted
- significance of names Faith/Eva/Evelyn
- use of cross-cutting to show Eva and Helga's feelings for each other at the end of the play

Question 16

How does Samuels use children's books and toys in *Kindertransport*?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- details of children's books and toys in play e.g. Der Rattenfanger; toy train; mouth organ; Faith's toys
- details of what happens to these items
- how they are used to show attitudes of various characters to the past.

AO2

- how the toys and books are used as props by Samuels e.g. reappearance of toys etc. at various parts of the play to link past and present
- symbolic significance of items e.g. train linked with journeys
- symbolic significance of Der Rattenfanger character

Question 17

An Inspector Calls has been called 'a play of contrasts'.

Write about how Priestley presents some of the contrasts in the play.

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- contrast between Sheila and Eva/Daisy e.g. privileged/unprivileged, rich/poor
- contrast between attitudes of youth and age e.g. self-satisfaction of the Birlings, openness to change of the younger generation
- contrast between the Inspector and the family e.g. the Inspector's feelings of responsibility and the absence of these feelings in the Birlings
- contrast between the Inspector's self-assurance and the disappearance of the self-assurance of the others during the course of the play.

AO2

- cheerful mood of the play at the beginning, which then gets darker as the play progresses
- stage directions/lighting
- contrast in language used by Inspector and Birling in their speeches
- use of irony to show and emphasise contrast-impossibility of war and the impossibility that the Titanic could sink
- stage directions for characters' dialogue from 'smiling', 'gaily' etc to 'hysterically', 'hesitantly'.

Question 18

How does Priestley present the change in Sheila during the course of the play *An Inspector Calls*? How do you think this change reflects some of Priestley's ideas?
(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- Sheila is more open to change than the other characters, especially the older generation; she begins to realise the difference between right and wrong; she becomes more independent as the play progresses
- she is very different at the end of the play to the beginning; from a girl pleased with life, self-centred and attractive she develops a conscience and feels regret over her dealings with Eva
- she learns from experience and is honest about her behaviour
- realises that honesty and truth are important
- ideas she reflects of Priestley e.g. responsibility

AO2

- stage directions at the beginning; 'very pleased with life and rather excited'
- Sheila's use of language – seen by her move from dependence on parents and her future husband to more independence. Her more passionate use of language, her use of sarcasm ("So nothing's happened, so there's nothing to be sorry for, nothing to learn.")
- dramatic language "We killed her"
- stage directions– she 'shivers', 'tensely' (showing her fear)
- actions – hands back the engagement ring, shows her independence by saying to her father "I'm not a child". Shows she becomes a bit like the inspector – asking questions, contradicting her mother.

Question 19

How does Kelly use the settings in *DNA* to convey his ideas to the audience and to contribute to the effectiveness of the drama?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- settings all outdoor public spaces
- some settings only implied – e.g. school
- certain characters associated with particular settings

AO2

- dramatic effect of some of the action being off stage
- dramatic effect of associating certain characters with certain places – e.g. Jan and Mark on the street; Leah and Phil and the field
- dramatic effect of all places being outdoors

Question 20

What is the importance of Cathy in the play and how does Kelly present her?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the play:

AO1

- Cathy's actions in the play
- the attitudes of others to her
- Cathy's 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
- Ideas about Cathy's importance

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

Unit 1H Mark Scheme Template: Section B

Mark Band 6 26-30 marks	Candidates demonstrate: 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) Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.
Mark Band 5 21-25 marks	Candidates demonstrate: 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) Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.
Mark Band 4 16-20 marks	Candidates demonstrate: 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) Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 3 11-15 marks	Candidates demonstrate: 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) Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 2 6-10 marks	Candidates demonstrate: 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) Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.
Mark Band 1 1-5 marks	Candidates demonstrate: 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) 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.
0 marks	Nothing worthy of credit

Question 21

Part (a)

How do the details in this passage add to your understanding of George and his relationship with Lennie?

and then Part (b)

How does Steinbeck use their relationship in the novel as a whole to convey ideas about America in the 1930s?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the story:

AO1

- details of their conversation in the extract and elsewhere e.g. George's impatience and anxiety, Lennie's obliviousness
- details of their dream of a better life in the passage and elsewhere

AO2

- in the passage and elsewhere, use of colloquial expressions and dialect in conversation
- the symbolism of 'solitaire' in the passage
- use of humour and pathos in the misunderstandings between George and Lennie in the passage and elsewhere

AO4

- their support for each other in an individualistic world
- the way Lennie's disability is viewed in 1930's America
- attitudes towards women, shown by George in the passage and others elsewhere

Question 22

Part (a)

How does Adichie use details to present the character of Father Amadi in this passage?

and then Part (b)

How is religion presented in the novel as a whole?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the novel:

AO1

- details of Father Amadi in this passage e.g. kind to Kambili; the way he dresses – blue tank top, not conventional religious garb – suggests he is unconventional; sense of humour – teases Kamili; playful and active – plays ball and runs
- Catholic religion in novel as whole – how practised by Papa and Father Benedict; Papa Nnukwu's opinion – his story of 'Fada John'.

AO2

- different views of Catholicism – Kambili as narrator, perhaps a fallible narrator, gives her view of Benedict and Amadi, Papa Nnukwu a less reverential view of John
- details of description of Amadi in the passage to show Kambili's attitude

AO4

- conflict between Catholicism and traditional religion.

Question 23

Part (a)

How does Jones use details to show the feelings and attitudes of Matilda in this passage?

and then Part (b)

How does Matilda's upbringing affect her attitudes to Mr Watts in the novel as a whole?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the novel:

AO1

- details of changes in Matilda's feelings and attitudes about Mr Watts throughout the novel
- details of Matilda's feelings and attitudes in this passage – excited, interested, does not understand what has happened
- details of Matilda's upbringing

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 toward white people in village and how these change when Matilda gets to know Mr Watts.

Question 24

Part (a)

What methods does Lee use to build up a sense of danger in this extract?

and then Part (b)

How does Lee use Atticus in one other event in the novel to show the dangers of injustice in America in the 1930s?

(30 marks)

Indicative content

Answers might deal with some of the following aspects of the novel:

AO1

- Atticus's idea of bravery being that you continue fighting for what is right even when under threat, his presentation as the conscience of the community
- Other unjust situations – the lynch mob, the courtroom, Tom Robinson's death – and Atticus's reaction to them

AO2

- reactions of other characters in the passage to the danger, shown through dialogue and actions; Scout's perspective as narrator
- Atticus showing his fear when his glasses slip, rubbing his face – a detail echoed in the courtroom scene
- imagery of time standing still: metaphors "In a fog", "nauseating crawl" and simile "like an underwater swimmer"

AO4

- Atticus as representative of Lee's ideas about Civil Rights Movement – connection between 1930s and 1960s, importance of the novel in changing attitudes
- Maycomb as a town which does not accept outsiders/change, and Atticus's role in trying to save it from itself.