



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

Paper 1 H Tier

Mark Scheme

June 2012

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made during standardisation and is the scheme which was used by them in this examination. Standardisation ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after standardisation, examiners encounter unusual answers which have not been discussed they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

Marking throughout must be on a best-fit principle. Where there are both strengths and weaknesses in a particular answer, examiners should consider carefully which range is the best fit for the performance overall.

The descriptors are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical of, work in the range. **They must not be interpreted as hurdle statements.**

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Section A Mark Scheme

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

<p>Mark Band 6</p> <p>30-35 marks</p> <p>'Insightful' 'impressive'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> Insightful, critical, imaginative & evaluative response to texts and task Insightful /impressive engagement with writers' ideas and attitudes Insightful/interpretations using imaginatively selected supporting textual detail impressive analysis of aspects of language and structure; perceptive and imaginative
<p>Mark Band 5</p> <p>24-29 marks</p> <p>'confident' 'assured'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> assured critical and/or imaginative and/or evaluative response to texts and task sustained and developed appreciation of writers' ideas and attitudes confident convincing interpretations using precisely selected supporting textual detail analysis of aspects of language and structure in convincing detail.
<p>Mark Band 4</p> <p>18-23 marks</p> <p>'considered' 'thoughtful'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> considered/thoughtful response to text and/or task thoughtful consideration of writers' ideas and attitudes considered interpretations using thoughtfully selected supporting textual detail thoughtful consideration of aspects of language and structure with thoughtfully selected textual support
<p>Mark Band 3</p> <p>12-17 marks</p> <p>'clear' 'consistent'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> clear/consistent response to text and/or task clear/consistent understanding of writers' ideas and attitudes clear interpretations using relevant supporting textual detail clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation
<p>Mark Band 2</p> <p>6-11 marks</p> <p>'explained'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> explained response to text and/or task explained response to writers' ideas/ attitudes explained interpretations using relevant textual detail explained understanding of features of language and structure supported by relevant quotation
<p>Mark Band 1</p> <p>1-5 marks</p> <p>'some'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> some response to texts and/or task some familiarity with writers' ideas supported by a range of textual detail some familiarity with obvious features of language and structure supported by some relevant textual detail
<p>0 marks</p>	<p>Nothing worthy of credit</p>

01

What impression of the main character does Stallworthy create in the poem and how does he convey these ideas to the reader? (35 marks)

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

AO1: For example: the poem shows the man's skill with boats and in swimming, diving; his experience in nautical matters from being a child; his courage, strength, self-sacrifice.

AO2: effects of connections between his body and the landscape; repetition; anthropomorphism of sea to emphasise his courage; alliteration of 'flag...fighting' to show strength of wind; 'Lilliputian' to describe his ship; comparison to lemming; effect of ending, title, stanza/rhyme scheme – ordered use of question, brackets, nautical imagery

Section B: Set Texts

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

<p>Mark Band 6</p> <p>34-40 marks</p> <p>'Insightful' 'impressive'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> Insightful, critical, imaginative & evaluative response to texts and task Insightful /impressive engagement with writers' ideas and attitudes Insightful/interpretations using imaginatively selected supporting textual detail impressive analysis of aspects of language and structure; perceptive and imaginative.
<p>Mark Band 5</p> <p>27-33marks</p> <p>'confident' 'assured'</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> assured critical and/or imaginative and/or evaluative response to texts and task sustained and developed appreciation of writers' ideas & attitudes confident convincing interpretations using precisely selected supporting textual detail analysis of aspects of language and structure in convincing detail.
<p>Mark Band 4</p> <p>20-26 marks</p> <p>'considered' 'thoughtful'</p>	<p>Candidates demonstrate:</p> <p>considered/thoughtful response to text and/or task</p> <p>thoughtful consideration of writers' ideas and attitudes</p> <p>considered interpretations using thoughtfully selected supporting textual detail</p> <p>thoughtful consideration of aspects of language and structure with thoughtfully selected textual support.</p>
<p>Mark Band 3</p> <p>13-19 marks</p> <p>'clear' 'consistent'</p>	<p>Candidates demonstrate:</p> <p>clear/consistent response to text and/or task</p> <p>clear/consistent understanding of writers' ideas and attitudes</p> <p>clear interpretations using relevant supporting textual detail</p> <p>clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation</p>
<p>Mark Band 2</p> <p>7-12 marks</p> <p>'explained'</p>	<p>Candidates demonstrate:</p> <p>explained response to text and/or task</p> <p>explained response to writers' ideas/ attitudes</p> <p>explained interpretations using relevant textual detail</p> <p>explained understanding of features of language and structure supported by relevant quotation</p>
<p>Mark Band 1</p> <p>1-6 marks</p> <p>'some'</p>	<p>Candidates demonstrate:</p> <p>some response to texts and/or task</p> <p>some familiarity with writers' ideas supported by a range of textual detail</p> <p>some familiarity with obvious features of language and structure supported by some relevant textual detail</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

02

'Eddie is completely responsible for the tragic events at the end of the play.'

To what extent does Miller make Eddie seem responsible? Explain how the methods Miller uses shape your response. (40 marks)

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

AO1: Reasons why Eddie can be seen as being responsible for the events at the end of the play such as his refusal to accept Catherine and Rodolpho's relationship; his attraction to Catherine; phoning the immigration bureau, his refusal to make peace and attend the wedding, his pride and determination to be avenged on Marco.

Reasons why he might not be responsible such as Marco's behaviour at end of play; Eddie's wish to protect his family; ideas about honour.

AO2: Use of foreshadowing to show magnitude of Eddie's 'crime' in phoning the immigration bureau; violence of Eddie's language to Marco, sympathy created by Eddie's talks with Alfieri etc.

03

The title of *A View from the Bridge* may be interpreted in different ways. What interpretations can you find? Support your answer with detailed references to the text.

(40 marks)

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

AO1: Ideas about the setting of the play – such as poverty, community, immigration

AO2: More symbolic reasons for the title such as character of Alfieri perhaps a bridge between audience and rest of characters; the effect this has in creating tragedy and sense of inevitability – link with classical plays etc.

04

'It is difficult to find anything to like in the character of Torvald Helmer'
How do you respond to this view of Helmer? Explain how Ibsen has shaped your response by the methods he uses. (40 marks)

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

AO1: Reasons for disliking Helmer such as his lack of understanding of his wife; the way he condescends to her; the fact that Nora compromises herself to get him out of a difficult financial situation and he shows complete lack of understanding/awareness. Reasons for liking him such as his love for his wife, his desire for a happy family life, the fact that Nora does not tell him all that is going on so he has little opportunity to support her.

AO2: The language he uses when speaking to his wife; animal imagery, use of third person to address her; dramatic irony of conversation about borrowing money at start of play.

05.

Remind yourself of the ending of the play from 'NORA: All right but you neither think nor talk...' to the end: 'HELMER [*joyfully, but softly*] Nora!'
How do you respond to the ending to the play? (40 marks)

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

AO1: what happens at the end of the play and how these events link to those earlier in the play e.g. Nora's changed attitude towards her husband; leaving him and the children

AO2: Dramatic effectiveness and tension created – audience wonder whether she will leave; use of props – packed bag a surprise to Torvald but shows Nora has been planning this; language of both Nora and Torvald – more serious, fewer endearments, he is taking her seriously at last, symbolism of returning rings.

06

What dramatic techniques does Sherriff use to bring out the horror and hardship of war in *Journey's End*? (40 marks)

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

AO1: hardships brought out by physical conditions in the trenches; horror shown by deaths at end of play; characters' awareness that they are going to die;

AO2: ways in which characters are affected by war – e.g. Stanhope's drinking, Hibbert's willingness to die rather than face battle again; use of violence ; use of character of Raleigh – inexperienced and idealistic so audience share his viewpoint and subsequent disillusionment; sense of inevitability of deaths – both audience and characters know; sense of pity created because audience have come to know these characters.

07

'Stanhope is a true hero in *Journey's End*.' How far do you agree with this opinion? Explain how Sherriff has shaped your response by the methods he uses. (40 marks)

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

AO1: Reasons why Stanhope may be considered as a hero such as his courage, the way he protects his men, what happens to him at the end of the play; reasons why Stanhope is not heroic such as his drinking, his treatment of Raleigh

AO2: The way Stanhope's courage is revealed by the attitudes of the other men to him; the way the audience's reaction is shaped by Raleigh's reaction; the way Stanhope has changed since he was at school; Stanhope's leadership shown by his speech and actions e.g. in incident with Hibbert.

08

'Shakespeare presents Romeo as impulsive and Juliet as cautious.' How do you respond to this view of their relationship? (40 marks)

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

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

AO1: Reasons why Juliet might be considered cautious e.g. her steadfastness vs Romeo's fickleness; Juliet's ability to stick to the plan vs Romeo's impulsiveness in fighting with Tybalt; Juliet's determination to keep Romeo safe by sending him away vs his willingness to stay with her even if this means his death. Reasons why she is not more cautious e.g. in agreeing to secret marriage and Friar's plan
AO2: Details of Juliet's language such as insisting Romeo swears by the sun and not the fickle moon, Romeo's use of conventions such as sonnet/ oxymoron when talking about Rosalind could show his attitude to love is less sincere; Juliet's lack of maturity shown in her relationship with her parents e.g. after Tybalt's death.

09

In Act 1 Scene 1 Romeo says "Here's much to do with hate, but more with love." How far do you think that Shakespeare presents love as being more powerful than hate in the play? (40 marks)

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

AO1: Aspects of love in the play e.g. Romeo and Juliet's love for each other, parent's love for children; Nurse's love for Juliet; Mercutio's love for Romeo
Aspects of hate e.g. Capulets and Montagues love for each other
AO2: How love is shown e.g. Romeo's language – conventional such as oxymoron; features of sonnet; imagery – e.g. natural imagery when Romeo and Juliet are together;
Language of hate e.g. Tybalt at ball; Mercutio

10

In the introduction to her play Keatley says: 'The behaviour of mothers shapes a nation as much as governments or wars do.' How does Keatley present ideas about the importance of mothers in the play? (40 marks)

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

AO1: Ideas about mothers such as the way Margaret controls Jackie, the way Jackie gives up her daughter and the subsequent relationship between Jackie and her daughter;

AO2: Use of all the women in the play as children acting as chorus characters who explore themes about mothers/daughters through their play, sometimes comic effect of these scenes, shock of some of these scenes e.g. talking about killing their mothers; structure of play – four generations of women so audience can see effects of actions over long period of time; lack of male characters to highlight role of women.

11

Remind yourself of the final scene of the play from: 'DORIS: Mother! Mother?' to '(Lights fade to a single spot on DORIS, then snap out.)' How do you respond to this as a conclusion to the play? (40 marks)

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

AO1: Reveals facts about Doris' early life and her relationship with her husband; addressing her own mother, Doris' promising career as a teacher revealed

AO2: Chronology – this scene is set before the rest of the play, so perhaps interesting that it is the final scene; addressed to Doris' mother so continues these of mothers/daughters going even further back in time; irony because audience know what happens to the relationship and to Doris later in her life.

12

'Both Mr Bennet and Mrs Bennet are completely inadequate as parents.'
How do you respond to this view of Mr and Mrs Bennet as parents?
Explain how Austen has shaped your view by the methods she uses. (40 marks)

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

AO1: Possible inadequacies of the Bennets e.g. Mrs Bennet's focus on marriage at the expense of everything else, her lack of care of her daughters, encouraging younger daughters in their silly behaviour; Mr Bennet's detachment, his favouritism. Reasons why they are not completely inadequate e.g. Mr Bennet's intelligence and his love for Elizabeth, Mrs Bennet's possible good intentions.

AO2: Mr Bennet's irony, Mrs Bennet's foolish speech, opinions of other characters, especially Elizabeth.

13

What is the significance of letters in *Pride and Prejudice*? (40 marks)

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

AO1: Letters in the novel such as Darcy's to Elizabeth, Caroline Bingley's to Jane, Mr Collins to Mr Bennet etc.

AO2: How these letters function structurally in the novel e.g. moving the plot forward, revealing character, providing comedy, revealing an important aspect of everyday life; language e.g. Caroline's catty language to Jane, Mr Collins' pompous compliments and circumlocutions to Mr Bennet.

14

'Mrs Joe does not deserve her fate.' How do you respond to this statement about Mrs Joe? (40 Marks)

Explain how Dickens has shaped your response by the methods he uses.

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

AO1: Reasons why she might deserve her fate e.g. her cruelty to Pip and Joe, her sycophancy towards others and hypocrisy, her meanness; reasons why she might not deserve her fate e.g. bringing Pip up after their parents died, her poverty, her lack of education.

AO2: Ways in which Mrs Joe's character is revealed to support one or both of the views above e.g. her actions towards her husband and brother, her violence, physical description, Joe's flashback to how they met, use of black humour to describe her violence, Joe's respect for her; use of Pip as narrator.

15

How is the relationship between Pip and Joe presented in *Great Expectations*? (40 Marks)

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

AO1: Relationship between Joe and Pip at start of novel; how this changes; Joe's visit to Pip in London; importance of Biddy

AO2: Pip as narrator, positive way Joe is presented and the effect this has on reader when Pip rejects him; language used to describe Joe, use of objects to show feelings e.g. Joe's hat when he is nervous.

16

Never Let Me Go has been described as 'a novel that questions at the deepest level what it is to be human.' How does Ishiguro explore 'what it is to be human' in the novel? (40 Marks)

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

AO1: Literal ideas about what it is to be human – children in novel are not created 'naturally'; ways in which they are 'human' – their feelings, education, creative impulses, friendship and love; ideas about whether the society that allows people to be created and treated in this way is 'human'.

AO2: Use of first person narrator, matter-of-fact language, reactions of teachers at school, growing understanding of the children.

17

How do you respond to Kathy as the narrator of *Never Let Me Go*? (40 Marks)

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

AO1: What Kathy does and says in the novel e.g. at school, her friendship, her job.

AO2: Kathy as a narrator e.g. use of matter of fact language; use of euphemism e.g. 'completed';

18

How does Haddon use humour to convey serious ideas to the reader in *The Curious Incident of the Dog in the Night-Time*? (40 Marks)

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

AO1: What the serious issues in the novel are: Christopher's condition, relationship of his parents; finding the truth; what the humour in the novel is: Christopher's misunderstandings.

AO2: Christopher as narrator; reader can understand more than Christopher says; uneasy effect created by humour.

19

'In spite of their appalling actions it is still possible to sympathise with Christopher's parents.' To what extent do you agree with this view? How does Haddon shape your response by the methods he uses? (40 Marks)

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

AO1: Reasons to support the view that Christopher's parents can be viewed sympathically e.g. the care they show for him most of the time, the fact that they know what he can and cannot cope with; reasons to refute the statement e.g. father pretending mother has died and concealing letters; mother leaving; effect this has on Christopher when he finds out.

AO2: Christopher as narrator; reader can see more than Christopher does; Christopher's lack of understanding of relationships and the way the reader can understand parents' real feelings; use of humour; way father speaks to Christopher.