



**AQA Certificates  
June 2013**

**English Literature**

**8710/1H**

**(Specification 8710)**

**Paper 1: Unseen Poetry and Prose/Drama  
(Higher)**

**FINAL**

***Mark Scheme***

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.

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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 : Unseen Poetry****Question 1**

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

**01**

What feelings does the narrator of the poem have about his students and his job as a teacher and how does Lawrence convey these feelings to the reader?

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

AO1: The narrator's boredom with his job; his frustration with the work of his students; the futility of the things he is teaching; his eventual resignation to the fact that he will not try to teach them any more but will just wait for the end of the lesson.

AO2: Colloquial tone; imagery of hounds that cannot be controlled; industrial imagery; use of questions and exclamations; simple finality of last line.

**Section B: Prose/Drama**

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

**02**

How does Miller present ideas about justice and the law in *A View from the Bridge*?  
(40 marks)

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

AO1: Differences between justice and law e.g. different interpretations of justice but law is absolute; illegality of Marco and Rodolpho's entry into America; longshoremen stealing from ships; story of Vinny; character of Alfieri.

AO2: Presence of telephone box on stage all through the play acts as foreshadowing of legal problem; Alfieri acting as chorus figure as well as lawyer, so actually advises Eddie to break the law at one point.

**03**

What is the significance of Marco in *A View from the Bridge* and how does Miller present him?

(40 marks)

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

AO1: Marco's role as illegal immigrant with family at home in Italy; family ties between him and Beatrice and Eddie; hard working and loyal to family – sending money home to feed wife and children; strong and silent – differences between him and Rodolpho; admired by other longshoremen for his strength; spits in Eddie's face; kills Eddie at end.

AO2: Marco's language – says little; his actions e.g. lifting the chair 'like a weapon'; what others say about him.

**04**

'Throughout the play Ibsen presents Nora as selfish and irresponsible.'  
How do you respond to this view?

(40 marks)

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

AO1: Reasons why Nora might be considered selfish e.g. leaving her husband even though he wants to try to save the marriage for the sake of the children; leaving her children; wanting some independence; trying to persuade Dr Rank to give her money. Reasons why she may be considered not to be selfish e.g. allows herself to be morally compromised to save her husband, perhaps genuinely wants to help Krogstad; does not want to bring her children up in a fake marriage.

AO2: Torvald's language towards Nora e.g. animal imagery, imagery of entrapment e.g. title and fact that play is set in one room.

**05.**

How does Ibsen present ideas about the importance of money in *A Doll's House*?  
(40 marks)

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

AO1: Nora borrowing money to save her husband and her efforts to pay it back; Mrs Linde marrying for money despite not loving her husband and the jobs she has to take to survive after her husband's death; Krogstad needing money from his job for his children.

AO2: Dramatic irony of conversation about borrowing money at start of play; Torvald's flippant language showing reaction to money near start of play.

**06**

Remind yourself of the end of Act 2 scene 1 (from 'RALEIGH: Right. [*He crosses towards the door and turns.*] Where do we put the letters to be collected?' to the end of the scene.)

Using this as a starting point, explore the way Sherriff presents the relationship between Stanhope and Raleigh in *Journey's End*. (40 marks)

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

AO1: Stanhope's awkwardness about meeting Raleigh again; his embarrassment about Raleigh seeing the changes in him; Raleigh's admiration of Stanhope; Raleigh's embarrassment about the letter; Stanhope's guilt about reading the letter.

AO2: Dramatic device of having Osborne read the letter; Raleigh's schoolboy language; Stanhope's anger – use of stage directions; the way the relationship between them changes at the end of the play.

**07**

How does Sherriff present ideas about courage in *Journey's End*? (40 marks)

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

AO1: Examples of courageous behaviour in the play e.g. the way Stanhope protects his men; Osborne's stoicism in facing the raid; Raleigh's naïve enthusiasm

AO2: How courage is shown e.g. the behaviour of the characters, the use of stage directions, the understated language, the use of humour.



**08**

What do you find interesting about the ways Shakespeare presents female characters in *Romeo and Juliet*? (40 marks)

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

AO1: Details of some of the female characters in the play e.g. Juliet, Rosaline, Lady Capulet, Lady Montague, Nurse. What they do – passive nature of Lady Capulet, Lady Montague, Rosaline, Juliet brought up by Nurse, Nurse's involvement in the plot.

AO2: Use of contrast e.g. Juliet and Rosaline; Lady Capulet and Nurse; use of language e.g. Romeo's very formal language when talking about Rosaline and his more natural language when talking about Juliet; Nurse's language; Juliet's maturity shown through her language.

**09**

In the prologue Shakespeare describes Romeo and Juliet as 'star-crossed lovers'. What is the role of fate in the play? (40 marks)

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

AO1: Examples of fate in the play e.g. Romeo and Juliet meeting; letter going astray; Juliet's father bringing the wedding to Paris forward

AO2: Use of foreshadowing e.g. Romeo's words before the party; structure of play; perhaps some ideas about play as tragedy.

**10**

How does Keatley present conflict in *My Mother Said I Never Should?* (40 marks)

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

AO1: Ideas about conflict in the play such as conflict between Doris and Margaret, between Margaret and Jackie, between Jackie and Rosie.

AO2: How conflict is shown e.g. use of wasteland scenes with children as chorus figures, use of monologue to show characters' true feelings; use of stage directions; structure of play – four generations so audience can see the effects of conflict over a long period of time.

**11**

What is the significance of the 'child scenes' in *My Mother Said I Never Should?* (40 marks)

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

AO1: Use of scenes on wasteland to show all characters as children acting out ideas which are important in the chronological and more naturalistic sections of the play e.g. resentment about mothers, growing up, female roles.

AO2: Non-naturalistic nature of these scenes; children acting as chorus figures, the way these scenes link all the women in the play and show what they have in common; the slightly sinister nature of these scenes (e.g. games about killing their mothers) use of toys in these scenes which then appear in the chronological drama.

**12**

How does Austen present ideas about marriage in *Pride and Prejudice*? (40 marks)

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

AO1: Marriages in the novel e.g. Elizabeth and Darcy, Jane and Bingley, Charlotte and Mr Collins, Lydia and Wickham, Mr and Mrs Bennet; attitudes displayed by the characters towards marriage e.g. importance of love, money, status.

AO2: Use of irony, especially in the marriage of Mr and Mrs Bennet; use of humour; use of contrast e.g. Elizabeth and Charlotte in their reaction to Mr Collins' proposal.

**13**

How do you respond to Mary and Kitty and how do Austen's methods shape your response?

(40 marks)

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

AO1: Actions and attitudes of Mary and Kitty in the novel e.g. Kitty's flightiness; Mary's studious attitude and her piano playing; the effect of what happens to Lydia at the end of the novel on Kitty and the ways her parents change towards her.

AO2: Use of contrast with Elizabeth and Jane; descriptions of these girls; what others say about them e.g. Mr Bennet; their own speech; use of humour.

14

How does Dickens present ideas about crime and punishment in *Great Expectations*?

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

AO1: Ideas about crime and punishment in the novel such as Magwitch's crime and that of Compeyson, Molly and the convicts Pip meets on his journey back to Joe's. Pip's visit to the prison with Wemmick, Mr Jagger's association with criminals and the justice system. Perhaps crimes which are committed in the novel which receive punishments other than legal ones – e.g. Miss Havisham's 'crime' in the way she brings up Estella; Pip's 'crime' in the way he rejects Joe and Biddy.

AO2: Use of descriptions e.g. of Magwitch at the start of the novel; the description of the convict about to be hanged that Pip meets with Wemmick; accounts of the hulks and Magwitch's tale of deportation to Australia; emotive language used to portray Magwitch's pursuit and death at end of novel.

15

Choose two of the following places:

- Satis House
- Pip's rooms in London
- Wemmick's House
- Mr Jagger's office
- The club where the 'Finches of the Grove' meet

What is the significance of these places in *Great Expectations* and how does Dickens present them? (40 Marks)

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

AO1: Account of chosen places, what happens in the places; the significance of the chosen places; characters associated with these places.

AO2: Use of description; use of imagery (e.g. gothic imagery to describe Satis House); use of humour (e.g. to describe Wemmick's house) structural importance e.g. Satis House as recurring location showing Pip's changing attitudes.

**16**

'Behind Kathy's acceptance of her situation is a nightmare world of scientific progress without conscience.' How does Ishiguro present this 'nightmare world' in *Never Let Me Go*?

(40 Marks)

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

AO1: The world view which is presented in the novel e.g. clones raised for surgery, most raised in terrible conditions; hints of uprisings against scientific developments e.g. Morningdale scandal, 'that awful television series'; the ultimate fate of the clones.  
AO2: Use of first person narrative; Kathy's restricted language; use of euphemism; Madame and Miss Emily's recollections at the end of the novel.

**17**

What is the importance of the guardians at Hailsham and how does Ishiguro present them

(40 Marks)

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

AO1: Details of the guardians at Hailsham and the children's attitudes towards them e.g. Miss Geraldine, kind and sympathetic; Mr Chris, subject of adolescent crushes and speculation; Miss Emily, feared and respected; Miss Lucy, tells the children more than she should and gets upset about their fate.  
AO2: Use of Kathy as first person retrospective narrator; reader can understand more than the young Kathy; visit to see Madame and Miss Emily at end of novel, significance of the fact that Emily is in a wheelchair; mystery of what happened to Miss Lucy.

**18**

Christopher says: 'I find people confusing'. How does Haddon present this confusion?

(40 Marks)

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

AO1: Details of some of Christopher's encounters with other people e.g. his relationships with his parents and teachers, his relationships with strangers e.g. the police officer, the neighbours, the people at the train station.  
AO2: Christopher as narrator; the way the reader can understand more than Christopher does; use of humour; misunderstandings.

**19**

How does Haddon use features of murder mysteries 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: The mystery in the novel of who killed the dog; Christopher's liking of detective stories; the way he goes about solving the puzzle

AO2: The importance of the title; references to Sherlock Holmes in the novel; the importance of logic to Christopher; Christopher as narrator.