



Rewarding Learning

**General Certificate of Secondary Education
2013**

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

MONDAY 20 MAY, MORNING

**MARK
SCHEME**

Introduction

A variety of responses is possible and expected in English Literature, but whatever the chosen question, assessment should be based on the candidates' responses to the following assessment objectives and their interpretation as set out below.

Assessment Objective 1:

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

This will be conveyed by the candidate's ability to:

- demonstrate knowledge and understanding of the text;
- understand and communicate explicit and implicit meanings;
- substantiate point of view by relevant reference, inference and deduction, using appropriate and effective quotation as required;
- express convincing and supported personal responses, opinions and preferences;
- provide insights into characters, relationships, attitudes and values.

Quality of written communication is also being assessed through AO1. This requires that candidates: ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear; select and use a form and style of writing appropriate to purpose; and organise information clearly and coherently, using appropriate vocabulary.

Assessment Objective 2:

Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.

This will be conveyed by the candidate's ability to:

- consider and comment upon different views and interpretations of texts;
- comment meaningfully on the texts studied referring to the appropriateness of the form and structure adopted by the writer;
- describe and appreciate the effectiveness of general and specific uses of language and stylistic devices;
- appreciate changing mood, atmosphere and tone and comment upon how they are achieved.

Every effort should be made to assess the work of the candidate positively. Examiners should annotate scripts and comment appropriately on points made and insights expressed. Annotation and the award of marks should be based on the appropriate Assessment Matrix.

Arriving at a Final Mark

Markers should use the general Assessment Matrix which sets out the broad criteria for the four mark bands in combination with the specific requirements set down for each question.

Guidelines to Assessing AO2 in Candidates' Responses to Prose (Foundation Tier)

Assessment Objective 2 requires candidates to “explore how language, structure and form contribute to the meanings of texts.”

Key terms in the question:

“In your answer you should consider the presentation of . . .”

Consideration of **structure** (e.g. “up to this point”, “as the novel progresses”)

And/Or

Key terms in the bullets:

- the named writer's use of language (e.g. “describes”)
- characters' thoughts and feelings
- characters' reactions
- characters' behaviour
- characters' words/dialogue and interaction

Uses of Language and Stylistic Devices/Literary Techniques

When assessing candidates' responses to prose, some of the following uses of language and stylistic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide to examiners.)

- structure of the text: chapters, climax, sequential/chronological ordering, flashback, conclusion;
- descriptive techniques (e.g. vocabulary choices, use of imagery and the senses);
- creation of setting (e.g. time, place, atmosphere);
- creation of character (e.g. through narrator's descriptions, use of dialogue, actions);
- narration (e.g. omniscient narrator, first person narration, multiple narrators, use of persona, autobiography);
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. cliffhanger endings, flashbacks);
- use of punctuation and other typographical effects (e.g. italics, capitalisation, suspension points).

Assessment Matrix – Foundation Tier Unit 1 – Prose

Assessment Objective	Band 0 Mark [0]	Band 1: Very Little [1]–[10]	Band 2: Emerging [11]–[20]	Band 3: Some [21]–[30]	Band 4: Competent [31]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task Very basic level of accuracy in written expression and coherence of response	Attempts to focus on question Simple, straightforward, or limited response Assertion, basic conclusion, narrative or description Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to focus on question Begins to develop a response Some elements of argument Sound level of accuracy in written expression and coherence of response	Some focus on question Fairly developed response Competent argument Competent level of accuracy in written expression and coherence of response
AO2 Form and Language	Response not worthy of credit	Simplistic comments about content Little or no awareness of structure, form, writer's techniques and uses of language	Some awareness of content Some awareness of structure, form, writer's techniques and uses of language Reference to writer's words	Some relevant comments on content Some relevant comments on structure, form, writer's technique and uses of language	Competent comments on content Competent comments on structure, form, writer's technique and uses of language

For use and application in Unit 1: Prose

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

If the answer does not address the question, then no spelling, punctuation and grammar marks are available. If the candidate has attempted to answer the question but produced nothing of credit, spelling, punctuation and grammar marks may still be awarded.

THRESHOLD PERFORMANCE [1]

Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms accurately.

INTERMEDIATE PERFORMANCE [2]

Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.

HIGH PERFORMANCE [3]

Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

1 Achebe: *Things Fall Apart*

(a) Show that Obierika is a **good friend** to Okonkwo.

In your answer you should consider the presentation of:

- his relationship with Okonkwo in Umuofia;
- his relationship with Okonkwo when Okonkwo is in exile.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

His relationship with Okonkwo in Umuofia:

- he is **trusted** by Okonkwo who feels he can discuss private matters concerning family and society with him;
- he **trusts** Okonkwo sufficiently to ask him to be present during the negotiations over his daughter's bride-price;
- he **reassures** Okonkwo when the latter is concerned about Nwoye's manliness;
- he **questions** Okonkwo's decision to take part in the killing of Ikemefuna;
- he **warns** Okonkwo that his decision to take part may have repercussions;
- he **helps and consoles** Okonkwo the night the latter is forced to flee after he has killed a fellow clansman inadvertently;
- he **stores** Okonkwo's yams in his own barn;
- he **mourns** his friend's calamity (exile) and questions why Okonkwo should be punished so severely;
- he puts forward **logical objections** to Okonkwo's urge to fight the white man when Okonkwo returns from exile;
- he **argues** that it is already too late for fighting since Ibo society is being undermined from within as too many of their own tribesmen have become Christians;
- he sits in silence with Okonkwo **mourning** the change in Ibo society;
- he is ready to **fight** alongside Okonkwo against the white man and fellow kinsmen who have become Christian after the humiliation of Okonkwo and the other clansmen by the District Commissioner and the court messengers;
- he is **angry** that Okonkwo has been forced to commit suicide;
- he speaks a **fitting and memorable epitaph** for Okonkwo.

His relationship with Okonkwo when Okonkwo is in exile:

- he **visits** Okonkwo in the second year of his exile and brings him cowries from the harvest of his yams and tells him of the destruction of the Abame village and the massacre of its people;
- he has been **looking after** Okonkwo's affairs while the latter is in exile, including making money for Okonkwo from his yams;
- he is **concerned** for his friend and visits Okonkwo again two years later when he discovers that Nwoye has joined the missionaries;
- he **builds** two huts for Okonkwo in Okonkwo's old compound in preparation for his return from exile.

Presentation:

In structural terms Obierika acts both as comparison and contrast to Okonkwo:

- attitudes to tradition;
- levels of impetuosity;
- he is used by Achebe as the purveyor of news to Okonkwo of key events, e.g. the arrival of the white man, the defection of Nwoye.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) With reference to extract 1 and elsewhere in the novel, show that the lives of women and girls in Umuofia are **difficult** in some ways and **pleasant** in others.

In your answer you should consider the presentation of:

- what the women, Ezinma and Okonkwo say and do in extract 1;
- how Okonkwo treats his wives before his exile from Umuofia.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

**The following textual details may be used as supporting material.
The words in bold may form part of an argument.**

What the women and Ezinma say and do in extract 1:

How Ekwefi prepares Okonkwo's meal:

- she has **killed** the fowl herself;
- water is boiled over an **open fire**;
- she lifts the hot pot from the fire using her **bare hands** leaving her hands "black with soot";
- she has to **pluck** the hen's feathers herself;
- she has great **difficulty** in removing the hen's beak;
- she must cook the meal **quickly** so that Okonkwo will not be late for the wrestling;
- her meal must be ready and eaten in its **proper order**, i.e. as the second wife she must serve her pottage **after** Okonkwo's first wife;
- she willingly and promptly helps Nwoye's mother.

Ezinma:

- Ezinma observes and asks about lifting the hot pot of water, "Is it true that when people are grown up, fire does not burn them?";
- she joins in **plucking** the feathers of the hen;
- she **makes a fire** for Nwoye's mother by carrying out some live coals in a piece of broken pot, breaking firewood into little pieces "across the sole of her foot", and "blowing it with her breath";
- she **fans** the fire until it "burst into flames";
- she **runs** to bring the yams for cooking so that they will not be late.

Nwoye's mother:

- her own children have gone to collect water so she **needs** Ezinma to bring her out coals for a fire;
- she is peeling yams for Okonkwo's meal, but is being **pestered** by a troublesome nanny-goat who is trying to eat the yams;
- she addresses Ezinma by an **affectionate** baby-name.

Candidates may discuss the primitive cooking conditions as well as the inequality that exists between men and women in Ibo society, and assess these as difficulties. However, the skill in the kitchen, the co-operation between the women, and the casual instruction of Ezinma by Ekwefi may be seen as pleasant elements.

How Okonkwo treats his wives before his exile from Umuofia:

- he is provoked to "justifiable" **anger** by his youngest wife, Ojiugo, who has neglected her duties and forgotten to cook the afternoon meal and he "beat her very heavily";

- he **beats** Ekwefi when he mistakenly believes she has killed a banana tree, because he is frustrated about the inactivity around the Festival of the New Yam;
- when Ekwefi mocks his prowess as a hunter with a gun, he rushes to get it and **fires** after her as she makes her escape;
- he **shouts** at Ekwefi, e.g. when he is preparing the medicine when Ezinma is ill;
- he believes, “No matter how prosperous a man was, if he was unable to rule his women and his children (and especially his women) he was not really a man”;
- in the extract he associates women with his “desire to conquer and subdue”.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

2 Golding: *Lord of the Flies*

(a) Show that Ralph is **respected** by the other boys.

In your answer you should consider the presentation of:

- what Ralph does to organise the boys;
- Piggy's relationship with Ralph;
- Jack's relationship with Ralph up to the point when Jack lets the signal fire go out.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Ralph does to organise the boys:

- the boys decide to elect a chief and this becomes election by “acclaim” of Ralph himself;
- the boys **initially respect** his allocation of tasks, e.g. building of huts and keeping the fire lit;
- Ralph holds up the conch and **gains silence**;
- the boys look at Ralph with “**eager faces**” when he suggests that they need to go hunting;
- Ralph **emphasises** to the boys that they need to be disciplined;
- initially the boys **respond** to Ralph's leadership: “And first of all, I'm speaking”;
- some respect is shown to Ralph on the issue of rescue: there was a “**violent swing to Ralph's side**”.

Piggy's relationship with Ralph:

- Piggy looks to Ralph in **admiration** when he dives into the water;
- Piggy **defends Ralph's leadership** but has his glasses broken by Jack;
- Piggy **maintains loyalty** to Ralph;
- Piggy **supports** Ralph, e.g. he suggests to Ralph that he should use the conch;
- Piggy **realises** that Ralph is his protection against Jack.

Jack's relationship with Ralph up to the point when Jack lets the signal fire go out:

- Ralph and Jack look at each other with “shy liking” suggesting **mutual respect**;
- Jack's relationship with Ralph begins as a **partnership** as they explore the island together;
- Jack shows **grudging respect as he** reluctantly apologises for his part in letting the fire go out.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) With reference to extract 2 and elsewhere in the novel, show that life on the island is **exciting**.

In your answer you should consider the presentation of:

- Jack’s experience of the island in the extract;
- what the boys find exciting elsewhere in the novel.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer’s methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

Jack’s experiences in the extract:

- Jack’s animalistic urges are heightened by the **thrill** of exploring the island: “Jack was bent double”;
- Jack seems **part of** the surroundings: “only a few inches from the humid earth”;
- Golding creates an air of **anticipation**: “There was only the faintest indication of a trail here”;
- the **potential for violence** excites Jack – the “sharpened stick” at his side;
- Golding heightens the **intensity** of Jack’s experience: “The forest and he were very still”;
- the “uncommunicative” air of the forest **grips** Jack;
- Jack is **frightened** by this experience of the forest: “Jack himself shrank at this cry”;
- Jack is **exhilarated by the thrill** of exploring: “He passed like a shadow under the darkness of the tree”;
- Jack is **lured** by the “seductive” sound of the pig run;
- Jack’s **primitive nature** is suggested as he “snatched up the spear”.

What the boys find exciting elsewhere in the novel:

- the potential for an **idyllic time** on the island is shown in descriptions such as “white surf flinked on a coral reef”;
- Ralph is immediately **excited** by the prospect of life on the island: “he sat back and looked at the water with bright, excited eyes”;
- Ralph reacts with **excitement**, “Whizzoh!” to the delights of the island, “glittering fish flicked”;
- the boys are **enthralled** by the prospect of being on the island: “While we’re waiting we can have a good time on this island”;
- Ralph is **enthused** by life on the island and dives into the warm water;
- **sinister enjoyment** of “painted faces and long hair”;
- **childish excitement** is shown in “we’ll have fun”;
- **lack of parental authority** excites the boys: “there was no parent to let fall a heavy hand”;
- the island **encourages the boys’ animalistic and exploratory** urges;
- most of all, the boys enjoy the feasting and dancing, and hunting the pigs – even Ralph.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

3 Greene: *The Power and the Glory*

(a) Show that Padre José deserves to be pitied.

In your answer you should consider the presentation of:

- his marriage;
- how he feels about being a priest;
- and anything else you think is relevant.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

His marriage:

- Padre José is **compelled** by the state to marry; though some might argue that he marries also out of **cowardice**;
- Padre José's wife feels that she has a **position** to keep up as "the wife of the only married priest";
- Padre José's marriage is **loveless** – his wife is called a "harsh housekeeper";
- Padre José feels that he is **mocked** by children; children overhear Padre's José's wife call him, and they mock him leaving him with a "disintegrated smile".

How he feels about being a priest:

- Padre José feels that he has "**defiled**" everything that is sacred: "He was a sacrilege";
- as he walks into the former "Garden of God", he feels some "**homesickness**";
- candidates may argue the extent to which they feel sorry for Padre José when he declares himself a "**coward**";
- Padre José is gripped by an "**unforgivable sin, despair**";
- the priest alludes to Padre José's **low self worth**: "he had never considered himself worthy of the priesthood";
- he refuses to help a fellow-priest when he seeks refuge: "Leave me alone";
- Padre José is **tormented** as he decides whether to hear the priest's last confession: "What does one more failure matter in a life like this?"

Additional material might include:

- his **self-loathing**: "he was a buffoon";
- Padre José has **low self-esteem**: "he was fat and ugly and old and humiliated";
- Padre José feels that his life is a **life sentence**: "Here life went on and on";
- Padre José feels that he is **not respected** in his own home, the town and the rest of the country, "in the whole abandoned star";
- Padre José's physical description evokes **pity** as he "crouched like a galley slave";
- Padre José feels **physically inferior**: he was "just a fat old impotent man" who was "mocked and taunted between the sheets".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) With reference to extract 3 and elsewhere in the novel, show that some characters show **dislike** towards the priest.

In your answer you should consider the presentation of:

- what the Lieutenant says and does in the extract;
- what the mestizo says and does elsewhere in the novel;
- what Maria thinks of the priest elsewhere in the novel.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What the Lieutenant says and does in the extract:

- the Lieutenant is **relentless** in his **pursuit** of the Priest: "The Lieutenant barked out, 'Attention. All of you';"
- a **determined** search for the Priest is evident as "The outer ring of police closed in";
- the Priest is equated to a **criminal**;
- the Lieutenant declares the **illegality** of the Priest's position: "a traitor to the republic";
- the Lieutenant is **hostile** towards anyone who may be harbouring the Priest: "Anyone who shelters him is a traitor too";
- the Lieutenant is **cynical** of priests: "All they want is your money";
- the Lieutenant **bombards** the crowd with questions to **prompt cynicism** of the church: "What has God ever done for you?"
- the Lieutenant **implores** the crowd to "help" in the search for the Priest;
- the Lieutenant singles out a child and says that she is worth **more** than the "Pope in Rome";
- the Lieutenant declares that a **bounty** has been placed on the Priest's head – the scale of rewards indicates that the Priest is ranked lower than a murderer

What the mestizo says and does elsewhere in the novel:

- the mestizo **intends to betray** the Priest, as he hides the horse's saddle during the night they spend together;
- he makes the Priest feel that he was in the "**presence of Judas**";
- he **threatens** the Priest as he leaves: "I don't forget a face";
- his **betrayal** of the Priest is alluded to by the jefe: "We've got a man who knows him. Spoke to him, spent a night with him";
- his final trapping of the Priest is the complete Judas act.

What Maria thinks of the priest elsewhere in the novel:

- Maria tells the Priest that he is **unwanted**: "We don't want you anymore";
- Maria **mocks** the "whiskey priest" and alludes to other scandals concerning him: "I've heard things";
- Maria **debases** the Priest, "Go and find it (his case) yourself on the rubbish tip";
- Maria thinks that the Priest is **worthless** as a father: "But you might as well be a thief".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

(a) Show that Jem learns **important lessons** about life.

In your answer you should consider the presentation of:

- his thoughts about Boo Radley;
- the trial of Tom Robinson;
- and anything else you think is relevant.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

His thoughts about Boo Radley:

- **initially** he takes part in the childish games in a bid to make Boo Radley “**come out**”;
- he has a ghoulish picture of Boo: “yellow teeth . . . eating squirrels” etc;
- he **realises** that Atticus tricks him into a guilty admission of wrongdoing outside the Radley house;
- he thinks **logically** about how the objects appeared in the knothole in the tree;
- he perhaps **realises the sadness** of Boo's life as he cries when the knothole is cemented;
- his view of Boo **changes** when he realises who had mended and returned his trousers;
- he demonstrates maturity when he **realises** that Boo Radley remains shut up in the house “because he wants to stay inside”.

The trial of Tom Robinson:

- Jem takes a **profound interest** in the trial;
- he has a **mature discussion** with Atticus about rape;
- Jem **understands** the harsh reality of the guilty verdict, “a separate stab” in his back;
- Jem **shows some insight** into the verdict, “You just can't convict a man on evidence like that” – he begins to understand things from an **adult's point of view**;
- Jem's **youthful idealism** is shattered by the verdict: he realises that the people of Maycomb are not the “best folks in the world” after all;
- Jem **begins to respond** to the attempts of Miss Maudie and his father to make him look at the outcome of the trial more rationally.

Additional material may include the following:

- Jem demonstrates **increasing tolerance** towards Scout as he allows her to join in with his and Dill's games;
- Jem shows he understands his role as the older brother as he is **protective** of Scout; they began their “longest journey home” together from the Halloween pageant;
- Jem **learns about moral courage** from his experience with Mrs Dubose;
- Jem demonstrates new-found **understanding of the vulnerable** when he tells Scout not to stand on a roly poly bug.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) With reference to extract 4 and elsewhere in the novel, show that there are **differing kinds** of parents in the novel.

In your answer you should consider the presentation of:

- what Atticus says and does in the extract;
- how Bob Ewell treats his own children elsewhere in the novel;
- how Boo Radley’s parents treat him.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer’s methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

In the extract:

- Atticus is **interested** in the **children’s education** as he reads to Scout every night;
- Atticus explains in **practical terms** to Scout that she must attend school; he tells her he has to “make a living”;
- Atticus demonstrates **concern** for Scout: “Now what’s the matter?”
- Atticus teaches Scout the **value of empathy**: “Consider things from his point of view”;
- Atticus **explains** to Scout that both she and Miss Caroline had **learnt important lessons**;
- Atticus is **firm** that Scout must go to school, and explains using legal terminology: “The law remains rigid”;
- Atticus **helps** Scout to understand that the Ewells are different and belong to an “exclusive society”;
- Atticus makes Scout feel **comfortable** and **confident** to probe him on why the Ewells are allowed to, e.g. “hunt and trap out of season”;
- Atticus **teaches** Scout important lessons such as compromise with typical legal terminology: “An agreement reached by mutual concession”;
- the extract ends on a **light-hearted** note with Scout “preparing to spit”, demonstrating ‘relaxed formality’ in the relationship;
- Atticus’s **language**: he takes her seriously and uses precise adult language without patronising her: “We’ll consider it sealed without the usual formality”.

Elsewhere in the novel:

Ewells:

- Bob Ewell’s children live in **abject poverty**;
- Mayella Ewell **acts as a mother** to the seven other Ewell children;
- through Atticus’s questioning of Mayella Ewell, the reader gleanes information about the degradation of the Ewells’ **home life**: there was “strong suspicion” that Bob Ewell spent the relief cheque money on alcohol; Bob Ewell abandoned them for days on end; the children had “perpetual colds”; they did not attend school;
- during the trial it becomes apparent that **Bob Ewell has abused Mayella**: “Mayella Ewell was beaten savagely by someone who led almost exclusively with his left hand”.

The Radleys:

- according to “neighbourhood legend”, Arthur Radley has been **kept away from society** by his father for punishment and had not been seen for fifteen years;
- his father has refused to let Boo have any treatment;
- because of his **harsh existence**, Boo attempts to make contact with the children in a series of childish gestures;
- Calpurnia calls Mr Radley the “meanest man”;
- the effects of the Radley parenting are seen in the description of Boo towards the end of the novel.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

5 Orwell: *Animal Farm*

(a) Show that the pigs **abuse** their power.

In your answer you should consider the presentation of:

- Napoleon’s use of violence;
- the changes to the Seven Commandments;
- the decisions the pigs make.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer’s methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Napoleon’s use of violence:

- Napoleon exercises **violent power** through the expulsion of Snowball, aided by the “enormous dogs wearing brass-studded collars”;
- Napoleon **rules over the animals** through fear and terror;
- the **purges** and **trials** destroy any semblance of equality;
- while in power, Napoleon **eliminates** possible enemies through false confessions and executions following the collapse of the windmill.

The changes to the Seven Commandments:

- seemingly minor changes are made to the commandments, e.g. “No animal shall sleep in a bed *with sheets*”, but all to suit the pigs;
- **cruelty** is shown to fellow animals with the amendment of “No animal shall kill any other animal” to a more threatening “*without cause*”;
- ultimate abuse of power is demonstrated in the climax: “All animals are equal but some animals are more equal than others”.

The decisions the pigs make:

- the pigs use their **superior position** for their own ends, e.g. taking the apples and milk for themselves, demanding a compulsory display of deference towards the pigs, disposal of Boxer and name change of the farm;
- the pigs **decide** on all “questions of farm policy”; they misuse their **superior intelligence**;
- the pigs **misuse their power** as life for the animals becomes “harsh and bare”;
- under the pigs’ **control**, the animals work 60 hours per week;
- the pigs decide to **trade** with local farmers.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) With reference to extract 5 and elsewhere in the novel, show that Squealer is **persuasive**.

In your answer you should consider the presentation of:

- what he says and does in the extract;
- how he explains the stealing of the milk and apples elsewhere in the novel;
- how he supports Napoleon's rise to power.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.
The words in bold may form part of the argument.

What he says and does in the extract:

- his **persuasive powers** are acknowledged by his being tasked to deliver the message;
- he **appeals** to the animals' sense of loyalty to Napoleon;
- he makes the other animals **feel guilty**: "Do not imagine, comrades, that leadership is a pleasure";
- he **emphasises** the self-sacrificing nature of Napoleon;
- he **reiterates** the core message of Animal Farm: that all animals are equal;
- he **accuses** Snowball of being a fantasist: "his moonshine of windmills";
- he **hints** at a possible dark future: "suppose . . ."
- he **damns** Snowball ("no better than a criminal") and is able to counter any arguments made in Snowball's favour;
- he **conjures up** their greatest fear, the return of Jones, to put the lid on any opposition;
- he **wins them over**: "Once again this argument was unanswerable";
- for **purposes of persuasion** he uses language beyond the comprehension of the other animals;
- use of **body language** as a persuasive tool: skips, whisks, laughs;
- use of rhetorical techniques: emotive language; rhetorical questions; slogans; emphasis; pause; repetition, etc.
- Orwell associates him with Minimus, "the Bard" twins of propaganda, lies, "disinformation".

How he explains the stealing of the milk and apples elsewhere in the novel:

- he **makes** the others feel guilty: "You do not imagine...";
- he **declares** the difficulties some pigs experience in having to consume the milk and apples;
- he **laments** the personal sacrifice involved in having to eat the milk and apples;
- he **argues** that what is good for the pigs is, by definition, good for all;
- he **emphasises** the tireless nature of the efforts made by the pigs on the animals' behalf;
- he **concludes** that the milk and apples were drunk and eaten for everyone else's sake;
- again he employs the full range of his **persuasive techniques**.

How he supports Napoleon's rise to power:

- he serves as Napoleon's **propagandist**: "He could turn black into white";
- he **delivers and justifies** any seemingly unpalatable decisions;
- he **instils fear** in the other animals by **repeatedly threatening** the return of Jones;
- he **manipulates** the Commandments;

- he provides apparently **irrefutable** statistical evidence of Napoleon’s success;
- he trains the sheep to drown out opposition at the meetings.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section .

Use the Assessment Matrix.

6 Steinbeck: *Of Mice and Men*

(a) Show that the people who live on the ranch are **lonely**.

In your answer you should consider the presentation of:

- Candy's life on the ranch;
- Crooks' life on the ranch;
- Curley's wife's life on the ranch.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in **bold** may form part of the argument.

Candy's life on the ranch:

- Candy is **old and disabled** and facing a lonely future; he knows what happens to old ranch hands when they can no longer work, and the **prospect is bleak**;
- he is too old to go out with the others **to work or to play**;
- the death of his dog **emphasises** his loneliness and the **fragility of life** – and points up his **insecurity**;
- the death of his dog also acts as an **ominous indicator** of what is to come;
- he is offered a **spark of hope** when he hears of George's and Lennie's dream;
- he **wants to be needed** and included – to the point of desperation.

Crooks' life on the ranch:

- he **lives in the barn** with the animals;
- he is the **only** black man on the ranch;
- he speaks of the **gradual isolation** he suffered in the past as a negro;
- he is **disabled**, his face "lined with pain";
- he is **not allowed** in the bunkhouse or, when exceptionally admitted, he is humiliated;
- **no one** but Slim and the Boss has ever been in his room;
- he speaks of how being alone has **loosened his grip on reality**: "a guy goes nuts if he ain't got nobody".

Curley's wife's life on the ranch:

- she is the **only woman** on the ranch and **lonely** – "Think I don't like to talk to somebody ever' once in a while? Think I like to stick in that house alla time?";
- she is **unhappy** on the ranch;
- she is **in a place** where the men think, "A ranch with a bunch of guys on it ain't no place for a girl, specially like her";
- she is **stifled and frustrated** on the ranch: "Standin' here talking to a bunch of bindle stiffs – a nigger and a dum-dum and a lousy old sheep — and likin' it because they ain't nobody else";
- Curley's wife's **rush** to spill out her tale;
- her **lonely existence** means she **needs** a dream: "Maybe I will yet";
- the **desperation** of her explanation, "before her listener could be taken away";
- she hasn't understood that Lennie **isn't absorbing** any of her story;

- she **seeks to impress**: “She looked closely at Lennie to see whether she was impressing him”;
- she is so **unused to an audience** she has to constantly check if Lennie is listening;
- she declares “I don’t *like* Curley”.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) With reference to extract 6 and elsewhere in the novel, show that Lennie is **not responsible** for all that happens to him.

In your answer you should consider the presentation of:

- what Lennie and George say and do in the extract;
- how Lennie gets into trouble elsewhere in the novel.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the writer’s methods and intentions (AO2).

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
Band 3	Some	[21]–[30]
Band 4	Competent	[31]–[40]

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

What Lennie and George say and do in the extract:

- George’s **exasperation** with Lennie: “You’d drink out of a gutter..”;
- George’s frustration at Lennie’s **inability** to retain information: “Jesus Christ, you’re a crazy bastard!”
- the implication that Lennie’s **forgetfulness** gets them into trouble: “Then you forget ‘em”;
- Lennie’s **inability** to do anything about his poor memory; thinks he lost his work card;
- George’s declaration that he would **never let** Lennie carry his own work card;
- George’s repeated reference to Lennie as a “**crazy bastard**”;
- Lennie’s **inability** to understand his own strength as he has probably killed the mouse when petting it;
- Lennie’s **lack of intelligence** is illustrated by his stammering and struggling to remember;
- the reference to Weed, particularly his inaccurate joyous recollection of their departure suggests Lennie does **not understand** what he did wrong;
- Lennie imitates George exactly and slavishly;
- George has to explain everything simply and get Lennie to repeat.

How Lennie gets into trouble elsewhere in the novel:

- he **does exactly the opposite** of what George tells him – picking up dead mice for example;
- he **forgets** George’s instruction and begins to speak to the Boss when they first arrive on the ranch;
- **despite George’s warnings** he openly expresses his admiration for Curley’s wife: “She’s purty”;
- he brings the puppy into the bunk-house **despite being warned not to**;
- Lennie was “smiling with delight at the memory of the ranch” but Curley thinks he is laughing at him and picks a fight: it is not Lennie’s fault;
- when told by George and the others to let go of Curley’s hand, **he still hangs on**;
- he goes into Crooks’ room **despite being told not to** and **stays** even after Crooks tells him, “You got no right to come in my room”;
- Lennie **accidentally** kills the pup he has been given by stroking it too hard;
- he talks to Curley’s wife **contrary to what he has been told**;
- he **shakes her violently** and kills her;
- what happens to Lennie: he is beaten up by Curley;
- what happens to Lennie: he is shot by his friend, George.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section .

Use the Assessment Matrix.