



Rewarding Learning

General Certificate of Secondary Education
2011

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

TUESDAY 24 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. All mark grids include a descriptor under AO1 assessing QWC through reference to the structure/organisation of responses and accuracy in expression.

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:

- 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 five mark bands in combination with the specific requirements set down for each question.

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

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

Key terms in the question:

“With reference to the ways the named writer **presents** ...”

Consideration of **reactions**

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

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, mood);
- creation of character (e.g. through narrator's descriptions, use of dialogue, actions);
- narration (e.g. omniscient narrator, 1st person narration, use of persona, autobiography);
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- use of punctuation and other typographical effects (e.g. italics, capitalisation, suspension points).

Assessment Matrix – Higher Tier Unit 1 – Prose

Assessment Objective	Band 0 Mark 0	Band 1: Very Little [1]-[10]	Band 2: Emerging [11]-[18]	Band 3: Competent [19]-[26]		Band 4: Good [27]-[34]	Band 5: Excellent [35]-[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempt to focus on question	Begins to focus on question	Some focus on question	Sustained focus on question	Persuasive, coherent answer to the question set
		Very basic level of accuracy in written expression and coherence of response.	Simple, straightforward, or limited response	Begins to develop a response	Fairly developed response	Reasoned response	Evaluative response
			Assertion, basic conclusion, narrative or description	Some argument	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	Developed argument	Sustained argument
AO2 Form and Language	Response not worthy of credit		Fairly sound level of accuracy in written expression and coherence of response. Emergence of appropriate form.			An appropriate form of response which is clearly constructed and accurately expressed	An appropriate form of response which is clearly constructed and expressed with fluency and precision
		Simplistic comments about content	Some awareness of content	Comments on content	Comments on content	Interpretation of content	Assured interpretation of content
		Little or no awareness of structure, form or writer's techniques	Some awareness of structure, form and uses of language	Explains structure, form writer's techniques and uses of language	Explains structure, form writer's techniques and uses of language	Comments on the effects of structure, form, writer's techniques and uses of language	Analysis of the effects of structure, form, writer's techniques and uses of language
			Reference to writer's words			Emergence of a critical vocabulary	Uses appropriate critical terminology

1 Achebe: Things fall apart

- (a) With reference to the ways Achebe **presents** the Oracle and his Priestess in Extract 1 and elsewhere in the novel, show how far you would agree that their power is based on **fear**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

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

In the extract:

- the **habitual obedience** of the villagers is noted as the Priestess began "addressing her prophecy";
- the **ritual nature** of life is emphasised as "There was nothing new in that";
- Chiolo has arrived to claim Ezinma and to take her to Agbala;
- the Priestess's **voice** inspires fear as Ekwefi "jerked her head sharply" at the sound of the voice;
- Chiolo's power is demonstrated as she **ignores** Okonkwo's pleas to leave Ezinma as she is sleeping;
- Chiolo provokes fear as she **warns** Okonkwo to "Beware";
- the Priestess "**cursed**" and warns Ekwefi that she will be struck down if she defies the "mighty Agbala";
- the Priestess encourages Ezinma to stop crying "lest Agbala be angry with you";
- Ekwefi has **no option** but to let Chiolo take Ezinma;
- "The moonlight, and the eerie, long-drawn-out screaming";
- the transformation of Chiolo, a familiar figure into something terrifying and not to be resisted.
- language**: "like a sharp knife"; "like an animal that had snuffed death"; "Beware...", etc.

Candidates may also refer to:

- the power of **superstition** that is shown in the extract;
- Ekwefi **defies the gods** and follows the Priestess into the forest.

The rest of the novel:

- the inhabitants of Umuofia show **unquestioning obedience** to the Oracle;
- though steeped in fear and superstition, these are Umuofia's **traditional beliefs**;
- the demands of the god and his Priestess are **arbitrary** and **fearful**;
- "children were warned not to whistle at night for fear of evil spirits";
- the power of the Oracle is shown as it has "**forbidden Umuofia** to wage a war", inspiring fear even in the bravest of men;
- the Oracle inspires fear as "no one who had ever crawled into his awful shrine had come out without the fear of his power";
- the Oracle of the Hills and the Caves **pronounces the death** of Ikemefuna; Obierika reiterates that the will of the Oracle is not to be contested;
- some candidates may argue that **Christianity** is more **enlightened** and represents progress;
- the authority and decisions of the Oracle are unquestioned because of **fear** and **custom**.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to Key Term "**presents**": see Guidelines at the start of the section.

Use the Assessment Matrix

- (b) With reference to the ways Achebe **presents** Okonkwo, show how far you would agree that he is **powerful**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Okonkwo's strengths:

- Okonkwo's **reputation**: "his fame rested on solid personal achievements";
- **physical stature** suggests power: "He was tall and huge";
- Okonkwo had achieved **success** as a wrestler;
- Okonkwo was **economically successful** in his early years;
- Okonkwo made sharecropping a success;
- **strength of character** – even during bad harvests, Okonkwo declared "I shall survive anything";
- Okonkwo **works hard** to plant a new farm during his exile of seven years;
- Okonkwo's **faith** in custom and tradition is **unshakeable**.

Candidates may also refer to his **weaknesses**:

- Okonkwo's life is **tainted by fear**, "the fear that he might one day resemble his father", and the "fear of failure and weakness";
- Okonkwo is determined, though he lives in fear of repeating his father's "contemptible life and shameful death": quite ironic;
- Okonkwo is fearful that **Nwoye's conversion to Christianity** will annihilate him and his ancestors.

Okonkwo's position of authority in the village:

- Okonkwo tasted palm wine before everyone else, **according to custom**;
- Okonkwo **breaks traditions** as the village spoke of the "nso-ani which Okonkwo had committed" during the Week of Peace;
- Okonkwo's "**prowess was universally acknowledged**";
- Okonkwo exerts **power and control** over his wives;
- Okonkwo **commands respect** in the village as he was the "greatest wrestler and warrior alive";
- Okonkwo **calls the clan together** to discuss the harmful impact of the missionaries: "we must fight these men".

Some candidates may argue that:

- Okonkwo is **chastised** for his "brusqueness" in dealing with unsuccessful men at village meetings;
- Okonkwo grows very fond of Ikemefuna in spite of his belief that to "show affection was a sign of weakness"; he also shows tenderness towards Ezinma in spite of her gender;
- Okonkwo's savage killing of Ikemefuna, while demonstrating physical power may be viewed as **cowardice** as he was "afraid of being thought weak";
- Okonkwo is **helpless** in his exile from the village having accidentally killed a clansman; though he is keen to reassert his dominance when his exile is over;
- Okonkwo is rendered **powerless** as the clan begins to fall apart;
- Okonkwo is **manipulated** by the District Commissioner, like other members of the clan;
- Okonkwo's suicide may be viewed as a **weakness**, while some candidates may view his death with a greater degree of **sympathy**.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to Key Term "**presents**": see Guidelines at the start of the section.

Use the Assessment Matrix.

2 Golding: Lord of the Flies

- (a) With reference to the ways Golding **presents** Jack in Extract 2 and elsewhere in the novel, show how far you would agree that Jack is a **strong leader**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

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

Jack's leadership in the extract:

- Jack's **authority** is demonstrated as he "controlled them";
- Jack's **golden badge** sets him apart from the other boys;
- Jack's **dominance** is clear as he "shouted an order";
- Jack's proud **superiority** is evident as he "vaulted onto the platform";
- Jack's **natural power** is shown as he "peered down" at Ralph;
- Jack issues a series of **commands** to the weary choir-boys;
- the boys **automatically defer** to Jack, "wearily obedient";
- Jack **lacks sympathy** when the boy faints;
- Jack's control over the boys **intimidates** Piggy;
- Jack is **realistic** as he states, "Then we'll have to look after ourselves";
- Jack **arrogantly** declares, "I ought to be chief";
- Jack announces himself as chapter chorister and head boy.

Candidates may also refer to:

Jack's control of the hunters:

- Jack initially takes the **lead** when the boys explore the island;
- Jack **punishes** those who disobey him;
- Jack's presence is **tyrannical** to the point of instilling servitude;
- ultimate power and **control** is demonstrated as he whips the boys into a frenzy which leads to the death of Simon;
- at times Jack has power over **Roger**: "He was eager, impatient, beckoning, so that Roger went to him"; however, complexities of power are suggested when Roger comes down to Jack after killing Piggy;
- Jack demonstrates a **natural instinct** for survival: "We want meat";
- the novel's final reference to Jack as "a little boy" may draw comment.

Jack's challenge to Ralph's power and control:

- Jack initially **declares** that he himself should be chief;
- Jack **rejects the conch**, challenging Ralph and democracy;
- Jack continually **interrupts** the meetings;
- Jack **disregards order**, "Bollocks to the rules!"
- Jack's main source of power is through **luring** the boys away from Ralph with the promise of hunting: "The crowd swayed towards the island and were gone – following Jack";
- Jack's **innate desire to destroy** contrasts with Ralph's concerns about rescue: "the blade continued to flash at the end of the bony arm"; not only his power but his **brutality increases**;
- initial mutual respect transforms to the savage hunting of Ralph.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to Key Term "**presents**": see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) With reference to the ways Golding **presents** the behaviour of the boys, show how far you would agree that they **forget** about rules and good behaviour.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The rules the boys forget:

- when the boys first meet on the island, they agree to have “**hands up**” – a rule that is soon **forgotten**;
- Ralph states that the boys should have **meetings**, which eventually **descend into chaos**: “We need an assembly. Not for fun but to put things straight”;
- ironically, Jack is one of the first to declare, “**We’ll have rules!**”
- the **conch**, symbolising democratic principles is eventually **smashed**: “the conch doesn’t count on top of the mountain”;
- Piggy clings to the principles that the conch represents;
- Ralph declares that they must maintain a **signal fire** but some of the boys let it go out, much to Ralph’s indignation;
- **orderly arrangements** regarding shelters, water, location of toilets are attempted;
- Ralph notes that “**Things are breaking up**” – order and control soon breaks down;
- Ralph continually calls for the need for discipline but even his priority at the end of the novel is **survival**.

The behaviour of the hunters:

- Jack soon shows that his **priority** on the island is **hunting**, not adhering to rules;
- Jack believes that **meat** is a priority as opposed to Ralph's focus on shelter;
- one of the first instances of savagery is when the hunters return from their first kill, **re-enacting the violence**;
- **tribal chants and war paint** supersede any rules: "Jack was safe from shame or self-consciousness" – through his lead the hunters become more frenzied and savage;
- **irrationality replaces logic**: "the world, that understandable and lawful world, was slipping away";
- hunters become responsible for the **fragmentation** of the assembly and order;
- Roger's behaviour becomes increasingly more chilling: the "**hangman's horror clung round him**";
- some candidates may argue that the hunters are more **practical** and the boys cannot survive on symbols and rules from their previous lives;
- some candidates may argue that Jack imposes a new kind of **discipline**.

The killings of Simon and Piggy:

- the killings on the island become more **chilling and shocking**;
- chanting whips the boys into a **frenzy** and they rip Simon apart before he can tell them the truth about the beast;
- the death highlights the boys' retreat into **evil and tribal instincts** and away from order and civilised behaviour;
- Piggy's cruel death marks the death of **intellectual reasoning** and goodness.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Greene: The Power and the Glory

- (a) With reference to the ways Greene **presents** the Priest in Extract 3 and elsewhere in the novel, show how far you would agree that the Priest **deserves sympathy**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

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

In the extract:

- the Priest is **physically exhausted**: has been travelling through the forest for nearly 12 hours;
- the Priest's journey has been **difficult** ("the swamps") and **dangerous** ("the Red Shirts");
- the Priest is **self-conscious** about his **appearance**: "his own face hadn't seemed the right one";
- the Priest **relies on brandy** to alleviate his fear;
- the Priest has been forced to **sacrifice** many of his religious relics, though candidates may argue that he is **weak-willed** in his surrender;
- he knows he is a "**bad Priest**" and his life is punctuated with **failure: be open to the degree of sympathy** that candidates have for the Priest – he acknowledges himself to be "**shame-faced**" about feeling happy to be "**home**";
- the Priest is held in **low esteem**: "they had a word for his kind";
- if the Priest is found, the penalty is **death**.

Elsewhere in the novel:

The Priest's physical and mental pain:

- Mr Tench conveys **some sympathy** for the Priest – he **looks neglected**, in “ill health” and of no “account” to anyone;
- Mr Tench notes a positive quality of inner strength in the Priest, an air of “dignity”;
- some candidates may argue **unsympathetically** that the Priest looks **untrustworthy** and “disreputable”;
- the Priest is physically in pain as his feet become **tattered**;
- the Priest feels **desperately inadequate** in the presence of his daughter;
- the Priest always feels **undeserving** to be classed as a martyr;
- **guilt** surrounds the Priest, **a sense of regret** that he is reliant on alcohol (expect a range of argument as to the degree of sympathy that the candidate may feel towards the Priest);
- the Priest endures **vile conditions in prison**: “overcrowded with lust and crime” and is forced to empty slop pails;
- he feels **guilty** about fathering a child;
- **physical desperation** reaches a climax as he fights a dog for a bone and tries to “lick some water from the uneven ground”;
- the Priest recalls how he was once **ambitious**, though some may argue that this was **greed**;
- the Priest lives a life of **inertia**: “Life didn’t exist anymore”;
- on the night before his death he weeps from a feeling that his life has been **useless**, and from **fear** of the pain he must face.

How the Priest is treated by others:

- **ominous overtones** surround the Priest as Mr Tench thought his physical shape reminded him of a “coffin”;
- the Priest’s life remains in **constant danger**: the Lieutenant’s unrelenting search for him; his experiences become all the more moving as the search closes in on him;
- the Priest is equated to a **common criminal**; some candidates may argue that the Lieutenant is correct to declare that all Priests are **greedy**: “All they want is your money” (he makes frequent and petty calculations about priestly fees);
- Maria is **unwelcoming** as she looks at him with a “kind of contempt”; **guilt** pervades this visit as he felt he had “no business to feel pleasure”;
- Padre Jose **rejects** him; some candidates may argue that it was his **pride** that prevented him from leading a comfortable life like Jose;
- in prison, Priests are **denigrated**: “It’s the Priests who’ve done it”;
- at his arrest: **“He felt no emotion but fear”**;
- the Priest is in the end shot for treason;
- the mestizo sees him as a source of money, and treats him with bogus respect;
- the believers accord him **some** respect.

Expect a range of argument as to the degree of sympathy which candidates feel.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to the ways Greene **presents** the Priest and Coral Fellows, show how far you would agree that **responsibility for others** guides their lives.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The life and work of the Priest:

- the Priest is adamant that he feels responsibility not to be “caught” by the authorities;
- the Priest **abandons** this **responsibility** for others because of his alcoholism; he even bargains for alcohol with the Chief of Police in Carmen;
- the Priest feels responsible for his former parish: “**This is my parish**”;
- the Priest behaves in a responsible manner as he offers himself as a **hostage** to replace an innocent victim;
- on numerous occasions he offers to say **mass**, e.g with Maria; though his **motives are questionable** – it sounded like a “bribe”;
- the Lieutenant does not feel that the Priest behaves in a responsible manner; he mocks the act of confession;
- in prison he hears the “pious woman’s” **confession** (though rather half-heartedly) and even defends the lustful behaviour of those in the cells: “Because suddenly we discover that our sins have so much beauty”;
- candidates may question the Priest’s **dedication**: “He was content to remain all his life the Priest of not a very large parish”;
- the Priest shows responsibility as he travels with the woman and her dead child;
- the Priest shows **love and devotion** towards his daughter: “an immense load of responsibility” that all parents feel;
- some candidates may argue that he has **surrendered to bodily lust** and that this is a dereliction of responsibility to his work as a Priest;
- the Priest is **self-centred** and constantly feels **inadequate**: “why should anyone listen to his prayers?”
- the Priest admits that **pride** has led him to abandon his responsibilities.

Coral Fellows:

- Coral **instructs** her father to go to the policeman: “Hadn’t you better see the man?”
- Coral feels “**immense responsibility**” for her family in spite of her physical weakness;
- Coral takes her responsibilities in the home very **seriously**: “she carried her responsibility carefully like crockery”;
- Coral behaves in a **mature** and responsible manner in the home: “she had other things to think about”;
- Coral appears to **exert control** over her parents: “Well my dear, our daughter seems to have decided”;
- Coral shows a **shrewd interest** in and takes some control of the family business;
- Coral is **dedicated** to her family as she “never left a job half done”;
- some candidates may argue that Coral is **forced** into a more responsible position in the home due to her mother’s apparent ill health;
- some **sympathy** may be expressed for Coral as her childhood has been taken away due to the immense burdens she carries;
- Coral feels a **sense of duty** to the Priest: she brings him food and drink;
- Coral feels responsible for the Priest’s **safety**: “I hope you’ll escape”;
- Coral’s **resolve** is strong even to the point of contemplating vengeance for the Priest’s life;
- the state of her parents at the end of the novel suggest the **importance** of Coral’s precocious sense of responsibility.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/ Literary Techniques in response to the key term “**presents**”: see Guidelines at the start of the section.

Use the Assessment Matrix.

4 Lee: To Kill a Mockingbird

- (a) With reference to the ways Lee **presents** Atticus, show how far you would agree that Atticus deserves to be **admired** by his family and the people of Maycomb.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

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

His relationships with his family:

- Scout demonstrates **strong admiration** for her father as she **challenges** cousin Francis who declares that he is a "nigger lover";
- Atticus's explanations of difficult issues are **straight-forward** and praiseworthy;
- Scout declares that she and Jem found their father "**satisfactory**" but "**feeble**";
- Atticus's **bravery** during the rabid dog incident is acknowledged by the children;
- Jem, as he matures, recognises his father's admirable qualities: "**Atticus is a gentleman just like me**";
- Atticus teaches the children **valuable lessons**: compromise, empathy, respect for others, but some may consider his views of human nature to be idealised;
- Atticus teaches Jem valuable lessons about suffering and **courage** through Mrs Dubose;
- Atticus endeavours to instil in the children **greater understanding** of Boo Radley;
- Atticus emphasises to the children how valuable **Calpurnia** is within the household;
- Miss Maudie highlights to the children Atticus's admirable qualities: "He's the same in the house as he is on the public streets";
- some candidates may feel that Atticus **treats the children** in too mature a fashion; ie his definition of rape;
- Mrs Dubose thinks that Atticus allows the children to "run wild";
- some candidates may feel that he underestimates or is **negligent** about the dangers to his children;
- references to Atticus's brother and Aunt Alexandra should be considered on their merits.

Candidates may refer to the following incidents:

The incident outside the jail:

- Atticus has gone to the jail to **protect** Tom Robinson as a mob has assembled;
- the mob asks Atticus to “step aside”;
- Scout and Jem go to the jail as a show of **loyalty** to their father;
- Atticus shows **courage** both physical and moral in the face of hostility;
- Atticus is not afraid to **stand up** to mob mentality;
- some candidates may argue that Atticus places the children at **unnecessary risk**;
- the mob’s eventual dispersal indicates a **grudging admiration**.

Atticus’s defence of Tom Robinson:

- **Judge Taylor** acknowledges Atticus’s fine qualities as he has assigned him to defend Tom Robinson: Uncle Jack says, “Let this cup pass from you, eh?”;
- **Aunt Alexandra** eventually acknowledges Atticus’s strength and resolve;
- Atticus shows **moral strength** in taking on the trial; he presents a strong case for Tom Robinson even though he knows it will end in defeat;
- Atticus is not afraid to **stand up** for what he believes is right: “This case should never have been brought to trial”;
- some candidates may argue that Atticus is perhaps **too severe** with Mayella as he “rained” questions on her;
- the negro community stand in the courtroom as a sign of their **admiration**;
- Bob Ewell spits in his face.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to the ways Lee **presents** the treatment of Tom Robinson in Extract 4 and the treatment of Tom and Mayella in the rest of the trial, show how far you would agree that they are **treated unfairly**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

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

In the extract:

Tom Robinson:

- Tom has been convicted of a crime he **did not commit**;
- Mr Gilmer continually refers to Tom as “boy” and “Robinson”;
- Mr Gilmer is keen to raise the fact that Tom has a **previous conviction** for “disorderly behaviour”; an older Scout ironically notes that he would “sincerely” tell the jury about this;
- Mr Gilmer focuses unfairly on Tom’s **physical stature**: “strong enough to choke the breath out of a woman”;
- Mr Gilmer is **sarcastic** with Tom: “Then you were mighty polite to do all that chopping”; “that was mighty generous of you”;
- Mr Gilmer **implies** that Tom had an ulterior motive in helping Mayella: “did all this for not one penny”;
- Mr Gilmer **prejudices the jury’s decision** by emphasising that Tom “felt sorry” for Mayella;
- candidates may argue that Mr Gilmer is merely stating fact;
- Mr Gilmer **manipulates** Tom’s words: “then you say she’s lying, boy?”;
- Mr Gilmer **patronises** Tom: “a big buck like you”;
- Mr Gilmer accuses Tom of being “impudent”.

Rest of the trial:**Tom Robinson:**

- Tom is given the **best legal representation** in the form of Atticus;
- Tom is treated with the utmost **respect** by Atticus;
- Atticus asks Tom methodically for his own version of events; he does not manipulate the facts;
- Link Deas interrupts the proceedings to **defend** Tom's integrity;
- one member of the jury wanted an outright acquittal.

Mayella Ewell:

- Atticus treats Mayella with **courtesy** and respect, which she misinterprets;
- Atticus **bombards** her with questions;
- Atticus **tricks** Mayella into conceding that her father is "tollable" except when he drinks;
- some candidates may argue that Atticus is rather **harsh** as he speaks in an "arid, detached, professional" voice;
- Atticus asks her to relive the alleged attacks, some candidates may argue that this is cruel and unfair;
- it is **unfair** that her father has placed her in an invidious situation.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to Key Term "**presents**": see Guidelines at the start of the section.

Use the Assessment Matrix.

5 Orwell: Animal Farm

- (a) With reference to the ways Orwell **presents** Snowball in Extract 5 and elsewhere in the novel, show how far you would agree that Snowball deserves to be **admired**. What do you think of Snowball? Give reasons for your opinions.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

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

In the extract:

- he has **studied** an old book of Julius Caesar's campaigns in order to **plan defensive operations**;
- he "**was in charge** of the defensive operations";
- "**he gave his orders quickly**";
- he had **arranged a signal** for retreat;
- he lures the attackers into the yard and **cuts them off** from behind;
- he **took on Jones** himself and **was injured** in the process;
- he is clearly the **tactician** in the Battle of the Cowshed – **launching the final attack** during the humans' retreat;
- "**The only good human being is a dead one**": this can be expected to draw comment.

Elsewhere in the novel:

- he **leads** the animals in revolt;
- he has obviously **rehearsed** the animals prior to the battle;
- he organises a number of **committees** – though many failed;
- he is **blind** to Napoleon's schemes to displace him;
- he is **oblivious to any damage** caused by disputes with Napoleon;
- he is full of **plans and innovations** – drains, silage etc.;
- his enthusiasm for and **detailed work** on the project of the windmill which is intended to reduce working hours, increase comfort and heat etc.;
- many of his plans are **beyond the animals' comprehension** and the practical needs of the farm;
- his **obsession** with the windmill project sees him closeting himself away, **oblivious** to what is going on at the farm;
- he devotes himself to **bettering the animals** in intellectual, moral and physical ways;
- he is imbued with **the romantic heroism of war** and the need to “**die for Animal Farm**”;
- he **organises the “ceremonies”** on the farm e.g. **the pomp and pageantry** after the “Battle of the Cowshed”; the **solemn oration** at the graveside of the dead sheep.

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

Use the Assessment Matrix.

- (b) With reference to the ways Orwell **presents** life on the farm, show how far you would agree that Animalism **fails**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Everyday life on the farm:

- the animals worked **long hard hours** with little reward;
- **the pigs carried whips** to make the animals work even harder;
- **“Starvation seemed to stare them in the face”**;
- the dogs were **trained to attack** the animals at any sign of insubordination;
- four pigs, three hens, three sheep and a goose **were slain**;
- Boxer was **ruthlessly disposed of** when he became too weak to work;
- there came a time when the animals **couldn't remember** whether things were better before or not.

The building of the windmills:

- the animals worked **“like slaves”** but were **initially happy** in their work and **begrudged no effort** as most of them **pulled together**;
- despite the destruction of the first windmill **the animals worked together again** to construct one with walls twice as thick as before;
- the work was finished **punctually** to the very day;
- from the outset the **pigs “directed and supervised”** the others;
- any animal who was absent from work **faced reduced rations**;
- the animals were **still building windmills** at the end of the book.

Additional material may include the following:

- milk and apples become the **prerogative** of the pigs;
- “**the pigs would decide all questions of farm policy**” and “**...it was always the pigs who put forward the resolutions**”;
- Snowball’s expulsion helped Napoleon and his cohorts and **broke the equality commandment**;
- **the pigs usurped** the harness room and **slept in beds** in the farmhouse;
- the pigs began to engage in **trade with humans** as a result of increased production;
- increasing **prominence of symbols of inequality** – counter to Animalism;
- the young pigs **were discouraged** from playing with the others;
- **rations were reduced** – but not for pigs and dogs.

Expect the failure of most of the “rights” outlined in old Major’s speech, and the maxims of the Seven Commandments, to become to feature in responses.

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

Use the Assessment Matrix.

6 Steinbeck: Of Mice and Men

- (a) With reference to the ways Lee **presents** Curley, in Extract 6 and elsewhere in the novel, show how far you would agree that he is **a danger to others**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

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

In the extract:

- Curley enters the bunkhouse apologising to Slim and, after being faced down by Carlson, **attacks** Lennie for supposedly laughing at him;
- Curley realises a reluctance in Lennie to fight (Lennie promised George not to get involved with Curley) and **takes advantage** with his superior boxing skills;
- he **beats** Lennie remorselessly;
- he continues to hit Lennie **despite** obvious serious injuries to Lennie;
- he only stops when Lennie **crushes his hand**;
- Slim has to **blackmail** Curley to make sure he doesn't take revenge on Lennie.

Elsewhere in the novel:

Curley's attitude towards others

- he **suspects** Slim of being with his wife;
- he **threatens** George but **retreats**, feeling it is too even a match which he might lose;
- he **organises** the men to become armed to hunt Lennie;
- **none** of the other men come to Curley's defence at any time, including when Curley's wife ridicules him;
- Curley's instant **dislike** of Lennie when he squares up to Lennie on first meeting and would have started a fight if George had not intervened;
- **orders** Lennie to speak next time he is spoken to;
- Curley's **attitude** to "big guys";
- Curley wants Lennie to **die painfully** with a gunshot to the guts;
- Curley's wife's fear may imply mistreatment;
- the fury (not grief) he shows at his wife's death.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques: in response to the Key Term "**presents**": see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) With reference to the way Steinbeck **presents** life on the ranch, show how far you would agree that life on the ranch is **unpleasant**.

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

Band 5	35 – 40	Excellent
Band 4	27 – 34	Good
Band 3	19 – 26	Competent
Band 2	11 – 18	Emerging
Band 1	1 – 10	Very Little
Band 0	0	None

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The men's living quarters:

- **sparse conditions** – unpainted floor, small windows, cheap bedding, apple box for shelves, boxes instead of chairs;
- dust-laden atmosphere;
- although the men share the same bunkhouse they **live separate lives**;
- **lack of privacy** with bunks close to each other – Carlson wants rid of the smell of dog;
- Crooks is **isolated** by racist attitudes – **manure** outside window; however he has his own room and has been able to accumulate possessions;
- apparent **infestation** of lice, and rodent infestation can be heard under the floor;
- appears to be **cleaned regularly** and Candy denies lice infestation;
- dim lighting;
- washing facilities are **elsewhere/outside**;
- some friendliness – Slim playing cards and Whit showing magazine article;
- meals are provided;
- entertainment and company for men used to migration.

Daily routine on the ranch:

- the work is **physical, dirty and hard**;
- work is carried out in strong **heat**;
- open/fresh air could be healthy living;
- the working hours are **very long**;
- the type of work means workers have to **migrate** for seasonal work and are unable to establish roots;
- paid only for **exact hours** worked;
- work is **monotonous** – bucking barley or degrading – “swamping”;
- some workers can become skilled in the handling of animals e.g. Slim;
- there is a **hierarchy** among the workers on the ranch;
- seems to be **no alcohol** on the ranch (except at Christmas);
- boss is **seen as fair** if tough;
- the workers stick to a rigid **routine** throughout the day – meals and recreation;
- an **attractive woman** prepared to chat to the men(!);
- a sense of **danger** from Curley.

Additional material may include the following:

- playing cards and playing horseshoes may be seen as **pleasurable or monotonous**;
- the **break from routine** in going into town and Susy’s place;
- lack of permanency;
- working with Slim is considered a **privilege** and he is admired.

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

Use the Assessment Matrix.

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