



Rewarding Learning

General Certificate of Secondary Education
2011

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

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 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, 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 – 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	Attempt to focus on question	Begins to focus on question	Some focus on question
			Simple, straightforward, or limited response	Begins to develop a response	Fairly developed response
			Assertion, basic conclusion, narrative or description	Some elements of argument	Competent argument
		Very basic level of accuracy in written expression and coherence of response.	Fairly sound level of accuracy in written expression and coherence of response. Emergence of appropriate form	Sound level of accuracy in written expression and coherence of response	Competent level of accuracy in written expression and coherence of response
AO2 Form and Language	Response not worthy of credit	Simplistic comments about content	Some awareness of content	Some relevant comments on content	Competent comments on content
		Little or no awareness of structure, form, writer's techniques and uses of language	Some awareness of structure, form, writer's techniques and uses of language	Some relevant comments on structure, form, writer's technique and uses of language	Competent comments on structure, form, writer's technique and uses of language
			Reference to writer's words		

1 Achebe: Things Fall Apart

- (a) With reference to Extract 1 and elsewhere in the novel, show that the power of the Oracle and Chielo his Priestess is based on **fear**.

In your answer you should consider the presentation of:

- what Chielo says and does in the extract;
- how the Oracle shows power 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 and structured argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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:

- Chielo 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;
- Chielo's power is demonstrated as she **ignores** Okonkwo's pleas to leave Ezinma as she is sleeping;
- Chielo 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 Chielo take Ezinma;
- "The moonlight, and the eerie, long-drawn-out screaming";
- the transformation of Chielo, a familiar figure, into something **terrifying** and not to be resisted.

The rest of the novel:

- the inhabitants of Umuofia show **unquestioning obedience** to the Oracle;
- 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 provokes 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.

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) Show that Okonkwo is **powerful**.

In your answer you should consider the presentation of:

- Okonkwo's strengths;
- his position of authority in the village.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

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**. Some candidates may argue that his power derives from this.

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".

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) With reference to Extract 2 and elsewhere in the novel, show that Jack is **powerful**.

In your answer you should consider the presentation of:

- Jack's leadership of the choir in the extract;
- Jack's control of the hunters elsewhere in the novel;
- Jack's challenge to Ralph 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 and structured argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

Jack's leadership of the choir 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 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 announces himself as chapter chorister and head boy.

Jack's control of the hunters elsewhere in the novel:

- 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** are demonstrated as he whips the boys into a frenzy which leads to the death of Simon;
- Jack has **power over Roger**: "He was eager, impatient, beckoning, so that Roger went to him".

Jack's challenge to Ralph elsewhere in the novel:

- 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".

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) Show that the boys gradually **forget** about rules and good behaviour.

In your answer you should consider the presentation of:

- the things the boys do to maintain order;
- the behaviour of the hunters;
- the killings of Simon and Piggy.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.**

The things the boys do to maintain order:

- 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”;
- 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.

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”;
- the hunters become responsible for the **fragmentation** of the assembly and of order;
- Roger’s behaviour becomes increasingly more chilling: the “**hangman’s horror clung round him**”.

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 the Key Term “presentation”: see Guidelines at the start of the section.

Use the Assessment Matrix.

3 Greene: The Power and the Glory

- (a) With reference to Extract 3 and elsewhere in the novel, show that the Priest deserves to be **pitied**.

In your answer you should consider the presentation of:

- the Priest's life and experiences in the extract;
- the Priest's physical and mental pain elsewhere in the novel;
- how the Priest is treated by others 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 and structured argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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 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;
- he knows he is a "**bad Priest**" and his life is punctuated with **failure**;
- 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;
- the Priest's feet become **tattered**;
- the Priest feels **desperately inadequate** in the presence of his daughter;
- the Priest continually feels **undeserving** to be classed as a martyr;
- the Priest endures **awful conditions in prison**: "overcrowded with lust and crime" and is forced to empty slop pails;
- he feels **guilty** about his reliance on alcohol and 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";
- 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:

- the Priest's life remains in **constant danger**: the Lieutenant's unrelenting search for him;
- the Priest is equated with a **common criminal**;
- Maria is **unwelcoming** as she looks at him with a "kind of contempt";
- Padre Jose **rejects** him;
- in prison, Priests are **denigrated**: "It's the Priests who've done it";
- the Priest is in the end **shot** for treason.

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) Show that the novel presents **responsible** people.

In your answer you should consider the presentation of:

- what Coral Fellows says and does for her family;
- what Coral Fellows says and does for the Priest;
- what the Priest says and does for others.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

What Coral Fellows says and does for her family:

- 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 control of the family business;
- Coral is **dedicated** to her family as she "never left a job half done".

What Coral Fellows says and does for the Priest:

- 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.

What the Priest says and does for others:

- the Priest is adamant that he feels responsibility not to be "caught" by the authorities;
- 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;
- the Priest shows some commitment to his vocation: in prison he hears the "pious woman's" **confession** and even defends the lustful behaviour of those in the cells;
- the Priest shows responsibility as he travels with the woman and her dead child.

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 Atticus deserves to be **admired** by his family and the people of Maycomb.

In your answer you should consider the presentation of:

- his relationships with Scout and Jem;
- the incident outside the jail;
- Atticus's defence of Tom Robinson.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

His relationships with Scout and Jem:

- 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;
- 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;
- 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 for the children Atticus's admirable qualities: "He's the same in the house as he is on the public streets".

The incident outside the jail:

- Atticus has gone to the jail to **protect** Tom Robinson as a mob has assembled;
- Scout and Jem go to the jail as a show of **loyalty** for their father;
- Atticus shows **courage** both physical and moral in the face of hostility;
- Atticus is not afraid to **stand up** to mob mentality;
- 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;
- **Aunt Alexandra** eventually acknowledges Atticus's strength and resolve: "I'm sorry brother";
- 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";
- the negro community stand in the courtroom as a sign of their **admiration**.

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 4 and elsewhere in the novel, show that Tom Robinson and Boo Radley are **treated unfairly** by others. Which of the two do you feel more sympathy for? Give reasons for your opinions.

In your answer you should consider the presentation of:

- Mr Gilmer's treatment of Tom in the extract;
- how Boo Radley is treated by his family and by the people of Maycomb;
- and anything else you consider relevant.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.**

Mr Gilmer's treatment of Tom in the extract:

- 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 **bombards** Tom with questions;
- 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;
- 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".

How Boo Radley is treated by his family and by the people of Maycomb:

- Boo Radley has been **imprisoned** in his home due to the cruelty of his over-zealous family;
- Nathan Radley **cruelly** cements up the knot-hole in the tree, thus denying Boo any communication with the outside world;
- Boo Radley is subject to **gossip** and rumour fuelled by fear and superstition;
- Boo Radley is subjected to **torment** at the hands of the local children;
- Boo Radley becomes a figure of **ridicule** and childish imagination: "he dined on raw squirrels".

Additional material may include:

- both Tom Robinson and Boo Radley are **mockingbird symbols** in the novel;
- Tom is **cruelly shot** from behind as he tries to run away;
- Tom has been convicted of a crime he **did not commit**;
- Jem can appreciate how **unfairly people** are treated as he reflects that he once thought that Maycomb folks “were the best folks in the world”.

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) With reference to Extract 5 and elsewhere in the novel, show that Snowball deserves to be **admired** by the other animals on the farm.

In your answer you should consider the presentation of:

- what he does in the extract;
- his ability as a leader elsewhere in the novel;
- his plans for the future 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 and structured argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

What he does 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.

His ability as a leader:

- he **leads** the animals in revolt;
- he has obviously **rehearsed** the animals prior to battle;
- he organises a series of **committees**;
- 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.

His plans for the future:

- he is full of **plans and innovations** – drains, silage etc.;
- his enthusiasm and **detailed work** on the project of the windmill, designed to **reduce** working hours, **increase** comfort and heat etc.;
- his ideas helped to make Animal Farm **a better place**;
- he has **the best interests** of the animals in mind.

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) Show that Animalism **fails** for the animals on the farm.

In your answer you should consider the presentation of:

- what old Major says about Animalism;
- the inequality of life on the farm;
- the cruelty of life on the farm.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

What Old Major says about Animalism:

Old Major passionately outlines the ideals of Animalism as follows:

- the right to **keep and rear** their offspring;
- the right to live their "**natural span**" of life;
- the need to "**get rid of man**" and **show hostility** towards him;
- the need for **unity and comradeship** among the animals;
- the need for **equality**;
- the need to outlaw **aggressive, harmful behaviour** among animals;
- the need to **scorn man's ways and vices**;
- **common** objectives.

The inequality of life on the farm:

- **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;
- **symbols of inequality** – the green ribbons, the beer ration;
- the young pigs **were discouraged** from playing with the others;
- **rations were reduced** – but not for pigs and dogs;
- **the pigs alone traded** with humans.

The cruelty of 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.**

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) With reference to Extract 6 and elsewhere in the novel, show that Curley is **dislikeable**.

In your answer you should consider the presentation of:

- what Curley says and does in the extract;
- Curley's treatment of his wife elsewhere in the novel;
- 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 and structured argument (AO1), backed up with understanding of the writer's methods and intentions (AO2).

Band 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

Curley's treatment of his wife:

- Curley **does not give proper attention** to his wife who resents this and wanders round the ranch seeking company;
- Curley's treatment of his wife can be inferred from her words, her movements, her behaviour in general;
- he neglects her;
- he visits Suzy's place;
- Curley does not take her needs and wants into consideration.

Additional material may include:

- Curley's instant **dislike** of Lennie: he is clearly aggressive towards Lennie and squares up to him on first meeting, demanding Lennie answer his questions when George intervenes;
- Curley orders in an **aggressive manner** that Lennie speaks next time he is spoken to;
- Candy talks of Curley's attitude to "**big guys**" and that Curley is "**always scrappy**";
- Curley wants only revenge when his wife is killed (and for the injury to his hand) and wants Lennie to **die painfully** with a gunshot to the guts. He seems to feel no grief.

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) Show that life on the ranch is **difficult and unpleasant**.

In your answer you should consider the presentation of:

- the men's living quarters and the work they do;
- Candy's life;
- the life of Curley's wife.

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

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 4	31 – 40	Competent
Band 3	21 – 30	Some
Band 2	11 – 20	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.

The men's living quarters and the work they do:

- **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;
- apparent **infestation** of lice, and rodent infestation can be heard under the floor;
- dim lighting;
- washing facilities are **elsewhere/outside**.
- the work is **physical, dirty and hard**;
- work is carried out in strong **heat**;
- the working hours are **very long**;
- the type of work means workers have to **migrate** for seasonal work;
- paid only for **exact hours** worked;
- work is **monotonous** – bucking barley, or degrading – Candy's swamping;
- some workers are skilled e.g. Slim – there is a **hierarchy**.

Candy's life:

- Candy's **only** real relationship is with his dog;
- Candy **envies** George and Lennie's friendship which highlights the absence of friendship in his own life;
- Candy's **fears** for the future suggest the **bleak** nature of life on the ranch;
- Candy's history suggests the **dangerous** nature of life on the ranch;
- Candy is **unable/unwilling to be friendly** with the isolated Crooks.

The life of Curley's wife:

- Curley's wife is **lonely** as is seen in her compulsive seeking out of the men's company;
- she is **trapped** in a loveless marriage;
- she meets with uneasiness and evasiveness when she tries to interact with the men;
- she speaks disparagingly of her house and her home;
- the collapse of her dreams increases the **dissatisfaction** with her present circumstances.

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.

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