



General Certificate of Secondary Education
2012

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

TUESDAY 22 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 candidate's responses to the following assessment objectives and their interpretation as set out below.

Assessment Objective 1

Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

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 forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

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, 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	Attempts 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
AO2 Form and Language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response. Form mostly appropriate	Assertion, basic conclusion, narrative or description	Some elements of argument	Competent argument
			Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Competent level of accuracy in written expression and coherence of response	Competent level of accuracy in written expression and coherence of response
			Some awareness of characters, settings and events	Some relevant comments on characters, settings and events	Competent comments on characters, settings and events
			Little or no awareness of structure, form or writer's techniques	Some relevant comments on structure, form or writer's technique	Competent comments on structure, form or writer's technique
			Occasional reference to writer's words	Some understanding of the writer's use of language	Competent understanding of the writer's use of language

1 Achebe: Things Fall Apart

(a) Show that Nwoye is a **weak** character. Do you feel sorry for him? Give reasons for your opinion.

In your answer you should consider the presentation of:

- his interests;
- his relationship with Okonkwo;
- what Okonkwo thinks of 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	0	None
Band 1	1 – 10	Very Little
Band 2	11 – 20	Emerging
Band 3	21 – 30	Some
Band 4	31 – 40	Competent

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

His interests:

- like his grandfather, Nwoye's interests are **artistic** and **sensitive** in contrast to those of the warrior-like Okonkwo;
- he is **superstitious**: love of folk tales and legends;
- he enjoys the stories his **mother** tells him; he knows that this is foolish and that he should prefer the more violent stories his father tells;
- he is affectionate towards the exiled **Ikemefuna** and "hung limp" when he realises that he has been killed.

His relationship with Okonkwo:

- it is a **tense** and often **violent** relationship with his father;
- Nwoye struggles to live up to the expectations of the **powerful** and **overbearing** Okonkwo;
- his father's constant nagging and beatings make him develop into a "**sad-faced youth**";
- Nwoye knows that Ikemefuna has been killed when his father walks in, but does not confront him about it;
- Nwoye is **disowned** by his father when he joins the missionaries; Okonkwo does not feel that he is worth fighting for: "I will only have a son who is a man".

What Okonkwo thinks of him:

- Nwoye is a constant source of **disappointment** to his father;
- his "**incipient laziness**" angers his father;
- Okonkwo is **disgusted** by his son's **physical weakness**: "A bowl of pounded yams can throw him in a wrestling match";
- Okonkwo believes his son is too **effeminate** and has "too much of his mother in him";
- Okonkwo wants his son to grow into a **strong man** and be head of the household;
- some candidates may feel sorry for him due to the high regard Okonkwo has for Ezinma.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Techniques, in response to 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 **traditions** are **important** to the people of Umuofia.

In your answer you should consider the presentation of:

- what happens at the wedding feast in the extract;
- how the people of Umuofia live their lives elsewhere in the novel;
- Okonkwo's attitudes to change 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	0	None
Band 1	1 – 10	Very Little
Band 2	11 – 20	Emerging
Band 3	21 – 30	Some
Band 4	31 – 40	Competent

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Extract:

The following are traditions observed during the wedding feast:

- formalised preparations for a wedding feast for Obierika's daughter;
- palm wine is presented as a gift by the in-laws;
- Maduka **sweeps** the ground in front of his father's *obi*;
- a giant **goat** is led into the compound;
- a **grand procession** passes by the suitor;
- a formalised **chant** begins as the bride is offered;
- the occasion is a **social event**.

How the people of Umuofia live their lives elsewhere in the novel:

- formalised **social relationships**: the elders;
- a primitive **religion**, the Oracle, the sacrificial killing of Ikemefuna;
- farming**: how and when crops are planted;
- traditional **medicine**, e.g. Ezinma's malaria is cured with a herbal remedy;
- settling disputes**: Ikemefuna is sent as compensation for the death of a woman from Umuofia; the punishment for murder is seven years exile;
- social customs**: during the Week of Peace, violence is forbidden.

Okonkwo's attitudes to change elsewhere in the novel:

- Okonkwo **resists** any change to tradition; he thinks the new social and political order is not manly enough;
- he **fights** for what he believes in: holds a feast for his kinsmen – symbolic of his **faith in the old ways**;
- following his return from exile, Okonkwo wishes to re-establish his **former position** of superiority;
- Okonkwo is resistant to change: **disowns** his son who joins the white missionaries.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Golding: Lord of the Flies

(a) Show that Roger is **nasty and dangerous**.

In your answer you should consider the presentation of:

- his role as one of Jack's hunters;
- the killing of Piggy;
- the hunting of Ralph.

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

His role as one of Jack's hunters:

- **he becomes a supporter of Jack** and more vocal – shouting at Ralph that there is no need to worry about the fire, there's plenty of time;
- when the boys in a frenzy pretend Robert is a pig and attack him, Roger is “**fighting to get close**”;
- Roger **enjoys tormenting** the wounded sow when he becomes an active hunter and gives her an agonising death – the clutch of civilisation is loosening;
- **he happily joins in** when the hunters hide behind their painted masks and become savages; he pretends to be the pig in their post-prandial dance, then becomes a hunter again.

The killing of Piggy:

- Roger wields the ultimate power, the lever, as the savages gain power;
- Piggy and Ralph are **dehumanised** in Roger's eyes: “Ralph was a shock of hair and Piggy was a bag of fat”;
- **he kills Piggy** “with a sense of delirious abandonment” as the boys become a “solid mass of menace” and “their incantation of hatred” becomes “a storm of sound”;
- he is **totally confident** after the murder of Piggy. He “edges past the Chief, only just avoiding pushing him with his shoulder” and goes to deal with the twins “wielding a nameless authority”.

The hunting of Ralph:

- **he hurts the twins** until they inform on Ralph, and the twins call him a “terror” ;
- he moves into a **position of power** – he is **equal to Jack** in the hunting of Ralph;
- it is he who prepares for Ralph's death with a stick sharpened at both ends; this symbolises the complete loss of civilisation on the island and Roger's **complete descent into savagery** – Ralph is to be impaled like a pig.

Some candidates may say Roger is **no worse than any of the others** – perhaps more imaginative; some may find him sadistic.

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 the boys' actions in the novel are **caused by fear**.

In your answer you should consider the presentation of:

- what the boys say and do in the extract;
- how they react to stories about the beast elsewhere in the novel;
- the making of fires and the building of shelters 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	0	None
Band 1	1 – 10	Very Little
Band 2	11 – 20	Emerging
Band 3	21 – 30	Some
Band 4	31 – 40	Competent

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What the boys say and do in the extract:

- the boy with the mulberry birthmark saw a snake-thing, a beastie – this **makes the boys restless**;
- the “**grave nodding of heads**” is a relief from the tension;
- the **relieved ridiculing** of the little boy’s words disguises impending fear;
- the big ones decide it was a **nightmare** and Ralph **calls an assembly** to “talk about the fear and decide there’s nothing in it”;
- the “**dubiety**” of the littluns;
- more “grave nodding” acknowledging their nightmares;
- the **unspoken disbelief** which greets Ralph’s assertion that there is no beast.

How they react to stories about the beast elsewhere in the novel:

- Phil **frightens them** with his talk of seeing someone in the trees;
- Percival is the first to mention **a beast** which came out of the sea;
- these two assertions lead to **pandemonium** and eventually a **vote in the assembly** to try to calm the littluns;
- Samneric are frightened by the parachutist; their description fills Ralph and Piggy with **terror** – “Soon the darkness was full of claws, full of the awful unknown and menace”;
- the fear of the beast spreads and the boys go to search for it. This leads them to **explore** an unknown part of the island;
- Ralph, Jack and Roger climb the mountain and are **terrified into flight** by “the thing that bowed”;
- Jack **leads a breakaway** group who decide to ignore the beast but leave it a tribute of dead meat;
- Simon discovers the **truth of the beast**; when he comes out of the trees the boys are in a frenzy and in **their terror** and panic they attack and **kill Simon**. “The crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.”

The making of fires and the building of shelters elsewhere in the novel:

- fear** of never getting off the island leads to them lighting the signal fire;
- one reason for building shelters is to provide a **sense of safety, of home**, for the littluns who are having nightmares;
- they **have to move the fire to the beach** – the beast is beside the original fire so they cannot light it; it is too big to fight and they are frightened to go near it;

- Ralph admits to Piggy, after the hunters leave, that **he is afraid** of the enormity of the task for a small group of keeping the fire alight;
- this desire for shelter and the wish to be rescued are also the product of fear - yearning for **normality** and for **grown-ups to take charge again**.

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 the lieutenant is **ruthless** and **determined**.

In your answer you should consider the presentation of:

- why the lieutenant wants to capture the priest;
- the things the lieutenant does to capture the priest.

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Why the lieutenant wants to capture the priest:

- he has a '**natural hatred**' for priests;
- he is '**infuriated**' at the thought that some people still believe 'in a loving and merciful God';
- his **ruthless** side is shown as he feels '**no sympathy**' for priests who are forced to marry;
- he wants to '**eliminate**' all in the world that has made him sad – 'the Church, the foreigner and the politician'; and he is **prepared** to make a '**massacre**' for the sake of Luis and children like him;
- his **determination** to catch the priest becomes an obsession: he is described as a man who was 'under the influence of some **secret passion** which had broken up the routine of his life' at the time of priest's capture.

The things the lieutenant does to capture the priest:

- he states that he could capture the priest **within a month** if given the power and suggests to the Chief of Police that he would take **hostages** from local villages and shoot them until the priest is given up;
- his **ruthlessness** is clear when looking at the picture of the priest he says "We've shot him half a dozen times";
- he is **prepared to wait** and sleep the night on Captain Fellows' veranda in order to question the Captain on his return;
- he is '**glad**' when he hears that the Governor will allow him to act as he pleases when he is searching for the priest;
- he **rails** against the villagers in the priest's home village when they refuse to give him any information about the priest;
- he **threatens** the villagers, mentioning the events in Concepcion, and eventually takes one of the villagers' sons as an **hostage**.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to 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 characters experience **suffering**.

In your answer you should consider the presentation of:

- what Mrs Fellows says and does in extract 3;
- the Chief of Police;
- Mr Tench.

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mrs Fellows says and does in extract 3:

- she looks at her husband through the mosquito-net with a '**scared thin face**';
- she '**flinched away** into the white muslin tent';
- on her face is the '**outline of her frightened welcome**';
- she tells her husband that she was suffering 'a bit of **fever** yesterday';
- she '**trembled** in her tent';
- she is **defensive** about her illness: " 'I tell you I had a fever,' Mrs Fellows wailed, 'I felt so terribly ill'";
- her real ailment appears to be a **fear of death**, but she dresses it up as 'fever, rats, unemployment';
- she feels that she will **die in this strange land** and be left behind when others leave: her arm goes 'stiff' and she 'strained away' from her husband when he mentions that his boss's secretary has gone 'west'.

The Chief of Police:

- from the first description he is seen to be in **pain**: "He held a handkerchief to his mouth: he was in distress. 'Toothache again,' he said, 'toothache'";
- he claims that his toothache '**poisons the whole of my life**';
- his **rotten teeth** are symbolic of his approach to police work: lazy, irresponsible, keen to delegate responsibility to the lieutenant but quick to distance himself from the lieutenant's approaches;
- at the end of the novel he has his toothache **fixed** by Mr Tench as the execution of the priest takes place: he is **inured** to the death of one more priest.

Mr Tench:

- he suffers from **painful indigestion**;
- he is **lonely and frustrated** and feels in exile 'what am I here for?';
- at the start of the novel he is also '**shaken with nausea**';
- he is so **alone** that he is happy to seek a casual companionship with the priest simply because he speaks English and has some brandy;
- his illness is symbolic of his **frustrated existence and isolation**: 'His mouth fell open: the look of vacancy returned';
- he **dreams** of escaping and returning to England;
- his **loneliness** is described as 'abandonment';

- at the end of the novel he witnesses the execution of the priest, feeling both **appalled and helpless**; the rifles ‘seemed to vibrate inside his own guts: he felt sick and shut his eyes’;
- the event literally leaves him doubled in two with pain and exacerbates his own sense of loneliness: ‘an appalling sense of **loneliness** came over Mr Tench, doubling him with indigestion’.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: To Kill A Mockingbird

(a) Show that Scout becomes **less** **childish** by the end of the novel.

In your answer you should consider the presentation of:

- Scout's experiences of school;
- Scout's attitude towards Boo Radley;
- Scout's relationship with her father.

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 an understanding of the writer's methods and intentions (AO2).

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Scout's experiences of school:

Scout's experiences of school show her **childishness** at the start of the novel.

- she had been **looking forward** to school and is **disappointed** on her first day;
- she was miserable at break and **wanted to go home**;
- she was childishly **disappointed** to learn that she had to stay away from Jem and stick with first grade;
- she **speaks before she thinks**;
- she **doesn't understand** what she has done to annoy Miss Caroline;
- she is **naïve and innocent** on her first day at school, she is **exasperated** with her teacher but starts to show some maturity when she shows **sympathy** for Miss Caroline when she sees her crying;
- she **childishly** rubs Walter Cunningham's nose in the dirt;
- she shows some **maturity** when she has to **learn to understand** the ways of poorer children in the class, such as Walter Cunningham and Burris Ewell.

Scout's attitude towards Boo Radley:

- initially she is **taken in** by Jem's description of Boo;
- she sees Boo as a "malevolent phantom";
- she takes part in **childish** Radley games until Atticus points out how wrong these are;
- she gradually **welcomes** Boo's gifts and becomes less afraid of him;
- at the end of the novel she **accepts** Boo and takes him by the hand to see Jem and show him home;
- she **affectionately** calls him "Mr Arthur".

Scout's relationship with her father:

- she begins to **question** Atticus's teaching after her experience on her first day at school but he teaches her the value of **compromise**;
- she waits **excitedly** for Atticus to come home from work;
- she is often **confused** by what Atticus says and fails to **understand** his wisdom at first;
- she **learns valuable lessons** from Atticus, e.g. when Atticus encourages her to "climb into a person's skin and walk around in it";
- she **admits** at the end that "Atticus was right";
- she is **loyal** to her father;

- she thought of her father as old and “feeble” until she sees how he shoots the dog and begins to **re-evaluate** her opinions.

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 characters **cover up the truth** for differing reasons. Do you think they are right to do so? Give reasons for your opinions.

In your answer you should consider the presentation of:

- what Heck Tate says and does in the extract;
- what Bob and Mayella Ewell say during the trial.

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 an understanding of the writer's methods and intentions (AO2).

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Heck Tate says and does in the extract:

- he is **adamant** that Bob Ewell fell on his knife;
- he **denies** that he has the knife that killed Bob, and even when Atticus questions him he sticks to his story;
- he goes so far as to act out his version of the murder to **convince** Atticus;
- he **loses his temper** when Atticus refuses to go along with his lie;
- he has to remind Atticus that it is his decision as sheriff and he takes **responsibility** for the lie;
- he **fabricates**: "took (the switchblade) off a drunk man"; "if it was any other man it'd be different" – hinting that it **would be wrong** to subject him to publicity.

What Bob and Mayella Ewell say during the trial:

- Bob Ewell lies in court to **protect himself** and to preserve what dignity he has as a white man;
- he feels **confident**: "So help me God" he crowed;
- he **tries to look sincere**: "a dogged earnestness";
- he does **not want to be caught out**: "seemed to decide the question was safe";
- he has decided what to say and **sticks to it**: "Nothing Atticus asked him shook his story";
- Mayella **hesitates** and seems **unsure** when asked if her father beat her, so her denial rings false;
- she sounds **insincere** when she makes her denials;
- she lies because she is **frightened** of her father. When asked again if her father had beaten her she won't answer but "her face was a mixture of **terror** and **fury**";
- her defence of her father sounds **untruthful** when Tom Robinson implies that she has been abused by her father;
- she looks **stealthily** about her, "like a steady-eyed cat with a twitchy tail".

The second part of the stem calls for a moral judgement. Reward clear reasoning.

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 how Boxer is **fooled** by the pigs.

In your answer you should consider the presentation of:

- what Boxer says and does in the extract;
- how the pigs trick Boxer elsewhere in the novel;
- Boxer's belief in Animalism elsewhere in the novel

(Use extract 5, printed in the Resource Booklet, to answer this question.)

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Boxer says and does in the extract:

- Boxer makes a hard **effort** to formulate his thoughts;
- Boxer concludes that he **cannot believe** the stories about Snowball because of what he actually saw;
- Boxer argues with Squealer in **initial** disbelief;
- Boxer speaks in simple, short sentences in contrast to Squealer;
- Boxer is “**still a little uneasy**” after Squealer’s graphic story of Napoleon’s heroism;
- Boxer is **convinced** by Squealer that Snowball turned into a traitor;
- Boxer **does not question** anything that Napoleon says, “It must be right”;
- Boxer **releases** the dog on demand of Napoleon, demonstrating the level of credibility Napoleon had achieved in Boxer’s eyes.

How the pigs trick Boxer elsewhere in the novel:

- Boxer is easily tricked by **clever arguments** by Squealer and doesn’t realise the duplicity of the pigs;
- Boxer only realises there are changes when **directly told**;
- Boxer accepts the **explanations given** for the changes;
- Boxer allows the pigs to **exploit** his strength, idealism and simple-mindedness;
- Boxer is tricked into thinking the knacker’s van is an ambulance.

His belief in Animalism elsewhere in the novel:

- Boxer accepts the Principles of Animalism but he needs them explained first;
- Boxer is “not of first rate intelligence”;
- his entire philosophy of life is summed up by two **simple** maxims: “I will work harder” and “Napoleon is always right” and he believes that this will result in the ideal solution;
- Boxer has a **simple** philosophy based on Animalism; consequently, he uses the minimum amount of strength and regrets the injury he inflicts on the farm-boy;
- Boxer **keeps working** and does extra work on his own to haul stones for the windmill (the work ethic of Animalism) – even when recovering from illness;
- Boxer **firmly believes** in his hope of retirement in the pasture even though no animal in Animal Farm has “retired”.

Credit any other valid suggestions.

Uses 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 animals experience both **hope** and **shock**.

In your answer you should consider the presentation of:

- old Major's dream and the early days of Animal Farm;
- Napoleon's displays of power on the farm;
- 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 writer's methods and intentions (AO2).

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

Old Major's dream and the early days of Animal Farm:

- the mood at the first meeting is one of **hope and idealism**;
- **warm atmosphere** in the opening chapter;
- **good relations** exist between the animals at the meeting – Clover protects the smaller animals;
- details of old Major's speech and the singing creates a **hopeful atmosphere**;
- a **sense of hope** and cooperation as the first harvest is gathered in;
- the **optimism** of early communal activities.

Napoleon's displays of power on the farm:

- the animals are **hopeful** at the idea of the windmill – then Napoleon urinates on the drawing;
- the animals are **shocked** when Napoleon uses his dogs to expel Snowball;
- the **starving into submission** of the hens;
- the animals are **shocked** by the purges, heightened by the graphic and horrific details of the killings;
- the **betrayal** of the ill Boxer who is no longer of any benefit to the farm.

Additional material may include:

- Molly's shock at the implications of the Rebellion – sugar, ribbons;
- the animals' shock at the luxuries of the farmhouse;
- "And yet the animals never gave up hope".

Reward relevant interpretative discussion of the final scene of the novel.

Credit any other valid suggestions.

Uses 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 in what ways George is **loyal** to Lennie.

In your answer you should consider the presentation of:

- how George helps Lennie before they reach the ranch;
- how George helps Lennie 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	0	None
Band 1	1 – 10	Very Little
Band 2	11 – 20	Emerging
Band 3	21 – 30	Some
Band 4	31 – 40	Competent

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

How George helps Lennie before they reach the ranch:

- George **worries** about Lennie: "Lennie, for God's sake don't drink so much. You gonna be sick like you was last night";
- he **repeats** things until Lennie can remember them;
- he **takes care** of Lennie's work-card;
- he **shares his plans** with Lennie – they will both live on the dream farm;
- even though Lennie **irritates** him, he still befriends Lennie – "When I think of the swell time I could have without you, I go nuts. I never have no peace";
- George is **ashamed** of himself, after speaking meanly to Lennie;
- he **delights Lennie** with repetition of their dream and their friendship: "We got a future. We got somebody to talk to that gives a damn about us";
- he instils **confidence** in Lennie about their friendship: "I got you to look after me, and you got me to look after you";
- he **makes sure Lennie also gets work** when there is a chance of employment;
- George **advises Lennie** to hide by the river if he is ever in trouble;
- George hides him and **helps him to escape** when Lennie gets in trouble in Weed for stroking a woman's dress;
- George's concern for Lennie's hygiene and welfare, e.g. the mice, the drinking water.

How George helps Lennie at the ranch:

- he does the **talking for both of them** so that the new boss is not fully aware of Lennie's disability;
- he **praises** Lennie's strength and stamina to the boss;
- George **takes care of him**. When Slim asks: "You guys travel the road together?" George replies: "We kinda look after each other. He ain't bright";
- he tells Curley: "**We travel together**";
- he gets Lennie a **pup**;
- although George tells Lennie not to get into trouble and not to fight with Curley, when he sees the way the fight is going, he **tells Lennie to fight**;
- George **warns** Lennie to stay away from Curley's wife: "Don't you even take a look at that bitch";
- George makes sure he is **beyond the reach of the angry** ranch-hands when Lennie kills Curley's wife;

- he can see Lennie is distressed (he has been disturbed by the predictions of an imaginary rabbit) and he **calms him, before he shoots him**, by reciting the familiar words of their dream.

Some candidates may think George is a loyal friend when he kills Lennie. Some may see George as caring for Lennie.

Reward consideration of what may be meant by **loyalty**, e.g. the consistency of George's friendship over time and despite difficulties.

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 dreams of a better life **never come true**.

In your answer you should consider the presentation of:

- what Curley's wife says and does in the extract;
- what Curley's wife says and does elsewhere in the novel;
- Candy's dream for the future.

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Curley's wife says and does in the extract:

- the **ominous portent** in Curley's wife's words "Maybe I will yet";
- Curley's wife's **rush** to spill out her tale;
- her proclamation of her **potential as a movie star** on the basis that "the guy says I coulda";
- her need for a dream – to escape to a **life of glamour**;
- presumably her life did once have an element of romance, hinted at by the Riverside Dance Palace;
- she **threatens**, "She said darkly" with an overtone of **foreboding**;
- she boasts that **she could have been famous**: "I tell you I could of went with shows . . . An' a guy told me he could put me in pitchers....";
- the **desperation** of her explanation, "before her listener could be taken away";
- she talks of show business with little **sense of reality**, "she made a small gesture with her arm and hand to show that she could act.:";
- she refuses to **allow any interruption** from Lennie;
- she hasn't understood that Lennie **isn't absorbing** any of her story;
- she **seeks to impress**;
- she is so **unused to an audience** she has to constantly check if Lennie is listening;
- she **declares** "I don't like Curley";
- she moves closer to Lennie and this signals **impending danger** to the reader.

What Curley's wife says and does elsewhere in the novel:

- 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";
- her dreams are not likely to be fulfilled as she has **no way of escaping** her life on the ranch;
- her husband is **uxorious** and would not let her leave;
- she tries to act and dress in a glamorous way – but is reduced to trying to seduce Lennie;
- all **her dreams end** when Lennie kills her.

Candy's dream for the future:

- Candy is old and disabled; he knows what happens to old ranch-hands when they can no longer work, and the **prospect is bleak**;
- the death of his dog brings home to him the **fragility of life** – and of security, so he **needs** a dream;
- 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;
- although they all dream, even they **cannot believe** their hopes will be **fulfilled**: "They looked at one another amazed. This thing they had never really believed in was coming true" – and yet the reader has no belief in this.

Credit any other valid suggestions.

Uses 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.