



General Certificate of Secondary Education
2012

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

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 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:

- 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 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, 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 – 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	Sustained focus on question	Persuasive, coherent answer to the question set
		Very basic level of accuracy in written expression and coherence of response. Form mostly appropriate	Simple, straightforward, or limited response Assertion, basic conclusion, narrative or description Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to develop a response Some argument Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	Reasoned response Developed argument An appropriate form of response which is clearly constructed and accurately expressed	Evaluative response Sustained argument An appropriate form of response which is clearly constructed and expressed with fluency and precision
AO2 Form and Language	Response not worthy of credit	Simplistic comments about characters, settings and events Little or no awareness of structure, form or writer's techniques	Some awareness of characters, settings and events Some awareness of structure, form or writer's techniques Occasional reference to writer's words	Comments on characters, settings and events Comments on structure, form or writer's techniques Some understanding of the writer's use of language	Interpretation of characters, settings and events Some discussion on the effects of structure, form or writer's techniques Meaningful comment on some stylistic devices, with the emergence of a critical vocabulary	Assured interpretation of characters, settings and events Developed discussion on the effects of structure, form or writer's techniques Analysis of the writer's language and style, using appropriate critical terminology

1 Achebe: *Things Fall Apart*

- (a) With reference to the ways Achebe **presents** Nwoye, show how far you agree that he is a **weak** character.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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 interests:

- like his grandfather's, 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;
- Nwoye is **disowned by his father** when he joins the missionaries, and 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.

Candidates may also refer to:

- Nwoye is **intuitive**: he senses that Ikemefuna has been killed;
- he **questions** the barbarity of the Ibo customs;
- he enjoys "**difficult and masculine tasks**" in the house;
- he participates in **physically demanding** work around the compound;
- though initially hesitant, he has the **strength** to leave his father's oppressive regime and join the white missionaries: "something had given way inside him";
- his determined non-resistance to his father in Chapter 17 may be seen as weakness, or as a strength (i.e. overcoming the father).

Use of Language and Stylistic Devices/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** Ibo society in extract 1 and elsewhere in the novel, show how far you agree that **traditions are important** to these people.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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.

Extract:

The following traditions are observed during the wedding feast:

- Formalised preparations for a wedding feast for Obierika's daughter;
- palm wine is presented as a **gift** from the in-laws;
- the critical commentary on the wine supply shows the involvement of the guests in the proceedings;
- 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;
- singing and dancing is an important part of this occasion along with story-telling;
- the occasion is a **social event** with associated rituals.

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 **fight**s 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.

Candidates may also refer to the gradual erosion of Ibo customs and traditions through the new white missionary church and the people's acceptance of it:

- Nwoye is an enthusiastic **convert** to the new religion;
- during Okonkwo's exile, old traditions have been swept away; many do embrace the new order, e.g. an overzealous new convert unmasks an *egwugwu* during a religious ceremony;
- some religious beliefs stay the same: **Akunna** does not endorse the concept of One God, but he does send one of his sons to the mission school;

- Okonkwo will **never submit** to the new way of life – he commits suicide;
- at the end of the novel, the villagers' refusal to touch Okonkwo's body is based on the traditional idea of impurity.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/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** Roger, show how far you agree that Roger is **nasty and dangerous**.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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 the argument.

Material might include:

- Roger **does not associate** with the others at first roll-call – a “slight, furtive boy whom no-one knows”;
- hint that he **may not mix easily** – “kept himself to himself”;
- he might be **secretive**, having “an inner intensity of avoidance and secrecy”;
- Roger “mutters” when saying his name but the **normality of a roll-call** elicits a response from him;
- at his second appearance his **gloominess and remoteness** develop into “something forbidding”;
- his potential for cruelty is shown when he creates **minor damage, prank-like**, by destroying the little boys’ sandcastles;
- he follows Henry along the beach and throws stones in his direction – he does not intend to hit him; he is still “**conditioned by civilisation**”;
- he is **capable of feeling guilt**, he is embarrassed when he realises Jack has seen him throw stones at Henry;
- when he becomes an active hunter, Roger **enjoys tormenting** the wounded sow and gives her an agonising death – the clutch of civilisation is loosening;
- he begins to **separate himself from the crowd**, joining Jack and Ralph in search of the beast;
- 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 hunters hide behind their painted masks and become savages, **he happily joins in** – he pretends to be the pig in their post-prandial dance, then becomes hunter again;
- when the boys in a frenzy pretend Robert is a pig and attack him, Roger is “**fighting to get close**”;
- it is Roger who **suggests a vote for leader** – he still recognises conventional rule;
- “uncommunicative by nature”, he sits silently with Ralph while Jack goes ahead on the mountain;
- he is **like any other boy** in that he breaks the tension on the mountaintop with a joke;
- he throws stones at the twins when they go with Ralph to the Fort but **deliberately misses**.

Additionally candidates should refer to:

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 he 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 "**presents**", see Guidelines at the start of the section .

Use the Assessment Matrix.

- (b) With reference to the ways Golding **presents** the boys' fear in extract 2 and what they do elsewhere in the novel, show how far you agree that the boys' actions on the island are **caused** by fear.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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 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 the boys react to stories about the beast:

- 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”.

How the boys organise themselves on the island:

- 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; the beast 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** in the face 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;
- these are also reasons for the assembly – a **continuation of a known life**, bounded by rules – fear that this is disappearing.

Additional material might include:

- **fear of Roger** makes the twins inform on Ralph;
- when he is on the run Ralph feels the **normal fear** of the dark;
- when he is pursued his **terror is overwhelming**: He “became fear; hopeless fear on flying feet, rushing through the forest towards the open beach”;
- **not everything is motivated by fear**: the boys hunt for food; they play games in the sand; they swim;
- Jack does **not** always act out of fear, but from a lust for **power** and an obsession with **hunting**;
- Simon’s actions are driven by a need to find and **communicate the truth**;
- Ralph is **not** always motivated by fear – he wants to see fair play done, he wants them to be rescued.

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.

3 Greene: *The Power and the Glory*

- (a) With reference to the ways Greene **presents** the lieutenant, show how far you agree that the lieutenant is **ruthless** and **determined**.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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.

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 and 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 for having spirits.

The things the lieutenant does to capture the priest (up to the end of Book 3 Chapter 2):

- 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**.

How the lieutenant behaves towards the priest after his capture:

- he **allows** the priest to finish with the American criminal;
- he **listens** to the priest during their debate and is surprised and disconcerted by his humility and openness;
- he begins grudgingly to **respect** the priest;
- he **offers** to transfer the priest from solitary confinement;
- he **brings** the priest brandy 'against the law';
- he feels a **sense of emptiness** now that the hunt for the priest has ended: 'he felt without purpose, as if life had drained out of the world'.

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 Greene **presents** Mrs Fellows in extract 3, and the Priest and Mr Tench elsewhere in the novel, show how far you agree that some characters **suffer** more from mental pain than physical pain.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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.

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 Priest:

- the priest is aware of his own **weaknesses**. He gets angry when he is called away to see the dying woman, and refers to himself as "unworthy";
- his **guilt** about being an unworthy priest causes him to pray "Let me be caught soon";
- he feels **further guilt** about having had a child and abandoning the child and her mother;
- his **mental turmoil** is increased when he hears that a hostage has been shot on his account;
- his **inner turmoil** drives him to drink: he is torn between his duty as a priest to stay and his wish to survive: "He was shaken with the enormity of the problem";
- his fatigue and hunger are frequently mentioned.

Mr Tench:

- he suffers from **painful indigestion**;
- he is **lonely and frustrated** and wonders 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’; but, also, it redoubles his determination to leave.

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.

4 Lee: *To Kill A Mockingbird*

- (a) With reference to the ways Lee **presents** Scout, show that Scout becomes **less childish** by the end of the novel. What do you think of Scout? Give reasons for your opinions.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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.

What Scout says and does at school:

- Scout's experiences of school show her childishness at the start of the novel;
- Scout **speaks before she thinks** and is **quick to jump to conclusions**;
- she gets angry easily especially with Jem and Calpurnia but **comes to understand** them better;
- she had been **looking forward** to school and is childishly **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 **doesn't understand** what she has done to annoy Miss Caroline;
- she is **naive 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, takes him by the hand to see Jem, and shows him home;
- she conveys some understanding of Boo's experience;
- she **affectionately** calls him "Mr Arthur".

Scout's attitude towards her father:

- she begins childishly 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 in a childish way as old and “feeble” until she sees how he shoots the dog and begins to **re-evaluate** her opinions.

Additional material may include:

- she is **initially horrified** by Aunt Alexandra but later shows **maturity** when she **comes to appreciate** her by the end of the novel;
- Scout shows maturity at the Missionary tea and, having seen Aunt Alexandra’s composure, **makes an effort** to be more lady-like; however **she doesn’t fully understand** the ladies’ veiled comments;
- Scout’s **immaturity** at the end of the novel is also shown by her portrayal as a ham for the school pageant.
- some candidates may use the above evidence to show that Scout has matured during the course of the novel. On the other hand, candidates may argue that at the end of the book she is still young and naive about many things in Maycomb, for example in the way she **accepts** the outcome of the trial **without question**, unlike Jem;
- some candidates may comment on the older Scout, who narrates the story.

Credit any other valid suggestions for example about the nature and effects of Lee’s narrative technique.

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 Lee **presents** covering up the truth in extract 4 and elsewhere in the novel, show how far you agree that it is right to **cover up the truth**.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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.

What Heck Tate says in the extract:

- he is **adamant** that Bob Ewell fell on his knife;
- he speaks **stolidly** and "**patiently**" as he repeats his version of events;
- he **denies** that he has the knife that killed Bob. Even when Atticus questions him he sticks to his story;
- he covers up with a half-truth: "Took it from a drunk man";
- 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 doesn't actually state that Boo is responsible but he wants to **protect** Boo, hinting that **it would be wrong** to subject him to publicity.

What Atticus says in the extract:

- he is prepared to allow Jem to be tried for the murder of Bob Ewell because it would be **wrong to lie** about it;
- he **mistakenly believes** Heck Tate is trying to protect Jem by insisting that Bob Ewell fell on his knife;
- he speaks "**grimly**" and "**abruptly**" as he tries to argue his point of view;
- when he realises the truth, he agrees to go along with Heck Tate's lie to **protect** Boo.

What Miss Maudie and the children say about Atticus when he shoots the dog:

- Jem is **shocked** into silence at his father's skill;
- Miss Maudie calls him "One-Shot Finch", a name the children **had never heard**;
- Miss Maudie **tells the children** how Atticus got the nickname "One-Shot Finch";
- Miss Maudie **explains** to the children why Atticus **has never told them** about his skill as a marksman;
- Jem advises Scout **not to say anything** about Atticus's skill with a gun, even though she wants to **boast** about it;
- Jem **warns** Scout that Atticus would not want people to know and they should **cover up the truth**.

Additional material may include:

- Atticus believes in **telling his children the truth** as if they were adults. He tells his brother; "When a child asks you something, answer him, for goodness sake. But don't make a production of it";
- Atticus insists that his children **tell him the truth** and even uses lawyer tricks to catch them out: "What are you doing with those scissors, then?... Nothing what?";

- Atticus teaches Scout about **compromise** as a way of bending the truth;
- Atticus tells the children the **truth** about Mrs Dubose so that they can understand her better;
- Atticus wants the **truth** about Tom Robinson and Mayella Ewell **to be evident** in the courtroom;
- Atticus **pushes** Mayella to **tell the truth**;
- Atticus will **not lie** to Tom Robinson, even to give him reassurance.

Some candidates may use Bob and Mayella Ewell to argue that it is wrong to **cover up the truth**.

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 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 was “like a steady eyed cat with a twitchy tail”.

The Radleys and Mrs Dubose may also draw comment.

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.

5 Orwell: *Animal Farm*

- (a) With reference to the ways Orwell **presents** Boxer in extract 5 and elsewhere in the novel, show how Boxer is **easily fooled** by the pigs. What do you think of Boxer? Give reasons for your opinions.

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

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

The structure indicated 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 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 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, but Boxer insists that Snowball was not a traitor from the start;
- Boxer **does not question** anything that Napoleon says, "It must be right";
- Boxer **releases** the dog on request of Napoleon demonstrating the level of credibility Napoleon had achieved in Boxer's eyes.

Elsewhere in the novel:

- Boxer **accepts** the Principles of Animalism without question but he needs them **explained** first;
- Boxer is "not of first rate intelligence";
- Boxer is **easily fooled** by clever arguments by Squealer and doesn't realise the duplicity of the pigs;
- Boxer **only realises** there are changes when directly told;
- Boxer **allows** the pigs to continually exploit his strength, idealism and simple-mindedness;
- when things go wrong, Boxer maintains that he is **at fault** and must "work harder";
- Boxer's 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: "I have no wish to take life, even human life" (after the Battle of the Cowshed when he believed that he had killed the lad); consequently, he uses the minimum amount of strength to repel the attacking dogs during the first purge;
- Boxer **keeps working** and does extra work on his own to haul stones for the windmill – even when recovering from illness;
- Boxer **firms believes** in his hope of retirement in the pasture even though no animal in Animal Farm has "retired".
- Boxer **doesn't realise** he is being put in the knacker's van until it is being driven away.

Credit any other valid suggestions.

Uses 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** the animals' life on the farm, show how far you would agree that the animals experience **disappointment**.

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

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

The structure indicated 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 the argument.

The hopes inspired by old Major:

- 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 create a **hopeful atmosphere**;
- ideals of comradeship, unity in struggle, progress.

Possible indicators of disappointment:

- the animals are **hopeful** at the idea of the windmill – then Napoleon urinates on the drawing;
- Napoleon uses his dogs to expel Snowball;
- the **starving into submission** of the hens;
- the purges;
- the **betrayal** of the ill Boxer who is no longer of any benefit to the farm.

Possible indicators of the survival of hope:

- "and yet the animals never gave up hope";
- continuing pride in the existence of Animal Farm.

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

Credit any other valid references.

Uses 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 Steinbeck **presents** the friendship between George and Lennie, show how far you agree that George is **loyal** to Lennie.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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 the argument.

Possible indicators of loyalty:

- it is **unusual** to see “two guys travel together”;
- George and Lennie are **good companions**;
- George stays around Lennie because **he needs someone to share his dreams** and plans – they will both live on the dream farm;
- they **complement each other** – one large and slow-witted; the other small and quick-witted;
- George can see **opportunities** for jobs – Lennie's strength helps him keep in work;
- they are almost **family**, “Guys like us that work on ranches, are the loneliest guys in the world. But not us. Not us! An' why? Because . . . because I got you to look after me, and you got me to look after you, and that's why”;
- their relationship may just be **one of propinquity**, “But you get used to goin' around with a guy an' you can't get rid of him”; “Got kinda used to each other after a little while”, but it offers **mutual support**;
- George still befriends Lennie, though Lennie irritates him: “When I think of the swell time I could have without you, I go nuts. I never have no peace”;
- George hides Lennie and **helps him to escape** when Lennie gets in trouble in Weed;
- George is aware that Lennie frequently gets into trouble, and makes plans for that eventuality – he **advises Lennie** to hide by the river if he is ever in trouble;
- when Lennie kills Curley's wife, George has to make sure he is **beyond the reach of the angry ranch hands**.

Possible indicators of disloyalty:

- there is a hint of exploitation by George, perhaps: Lennie is certainly a work asset;
- George must have had a **sense of power** when travelling with Lennie – he could **control** Lennie – telling him to jump in the Sacramento River. He may still feel this way, telling Lennie to fight with Curley;
- George **loses his temper** intermittently with Lennie and gets **fed up** with him sometimes – “I could get along so easy and so nice if I didn't have you on my tail.” “If I was alone I could live so easy”;
- George **can be mean** to Lennie, “I wisht I could put you in a cage with about a million mice an' let you have fun”; but when this upsets Lennie George is **ashamed** of himself, and he reassures Lennie, “Cause I want you to stay with me”.

Some candidates may think George is a loyal friend when he kills Lennie; others may think this is the last thing a loyal friend would do. While some may see George as caring for Lennie, others may think he is too controlling. 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 “presents”, see Guidelines at the start of the section .

Use the Assessment Matrix.

- (b) With reference to the ways Steinbeck **presents** Curley's wife's dreams in extract 6 and elsewhere in the novel and Candy's dreams elsewhere in the novel, show how far you agree that these dreams could **never come true**.

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 – 18	Emerging
Band 3	19 – 26	Competent
Band 4	27 – 34	Good
Band 5	35 – 40	Excellent

The structure indicated 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 the argument.

In the extract:

- Curley's wife has a dream – to escape to a **life of glamour**;
- her need for a dream: "– maybe I will yet";
- 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 looked closely at Lennie to see whether she was impressing him";
- she is so **unused to an audience** she has to constantly check if Lennie is listening;
- she **declares** "I don't *like* Curley" indicating the realities of her life;
- she moves closer to Lennie and this **signals impending danger** to the reader;
- the **foreboding quality** of Steinbeck's description at the end of the extract, "Now the light was lifting as the sun went down".

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?";
- the men think that "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 stiffes – 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 look and act like a film star;
- all **her dreams end** when Lennie kills her.

Candy's dream for the future elsewhere in the novel:

- 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, 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;
- his dream is dashed when George has to kill Lennie – there can be no farm now.

Credit any other valid suggestions.

Uses 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.