



General Certificate of Secondary Education
2013

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

MONDAY 20 MAY, MORNING

**MARK
SCHEME**

Introduction

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

Assessment Objective 1

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

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

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

Quality of written communication is also being assessed through AO1. This requires that candidates: ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear; select and use a form and style of writing appropriate to purpose; and organise information clearly and coherently, using appropriate vocabulary. All mark grids **also** include a descriptor under AO1 assessing quality of written communication: [3] marks in addition to the [40] for the question attempted are available for this, 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 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, multiple narrators' use of persona, autobiography);
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. “cliff-hanger” endings, flashbacks);
- 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	Attempts to focus on question Simple, straightforward, or limited response Assertion, basic conclusion, narrative or description	<div> <div>Begins to focus on question</div> <div>Begins to develop a response</div> </div> <div>Some focus on question Fairly developed response</div> <div>Some argument</div>	Sustained focus on question Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained 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	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	An appropriate form of response which is clearly constructed and accurately expressed	An appropriate form of response which is clearly constructed and expressed with fluency and precision
AO2 Form and Language	Response not worthy of credit	Simplistic comments about content Little or no awareness of structure, form or writer's techniques	Some awareness of content Some awareness of structure, form, writer's techniques and uses of language Occasional reference to writer's words	Comments on content Explains structure, form, writer's techniques and uses of language Some understanding of the writer's use of language	Interpretation of content Comments on the effects of structure, form, writer's techniques and uses of language Comments on language and style with the emergence of a critical vocabulary	Assured interpretation of content Discussion on the effects of structure, form, writer's techniques and uses of language Analysis of the writer's language and style using appropriate critical terminology

For use and application in Unit 1: Prose

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

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

THRESHOLD PERFORMANCE [1]

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

INTERMEDIATE PERFORMANCE [2]

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

HIGH PERFORMANCE [3]

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

1 Achebe: *Things Fall Apart*

- (a) With reference to the ways Achebe presents Obierika, show that Obierika is a **good friend** to Okonkwo. What do you think of Obierika? Give reasons for your opinions.

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

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

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 friendship with Okonkwo:

- he is **trusted** by Okonkwo, who feels he can discuss private matters concerning family and society with him;
- he **trusts** Okonkwo sufficiently to ask him to be present during the negotiations over his daughter's bride-price;
- he **reassures** Okonkwo when the latter is concerned about Nwoye's manliness;
- he **questions** Okonkwo's decision to take part in the killing of Ikemefuna;
- he **warns** Okonkwo that his decision to take part in this killing may have repercussions;
- he **helps and consoles** Okonkwo the night the latter is forced to flee after he has killed a fellow clansman inadvertently;
- he **stores** Okonkwo's yams in his own barn;
- he **mourns** his friend's calamity (exile) and questions why Okonkwo should be punished so severely;
- he **visits** Okonkwo in the second year of his exile and brings him cowries from the harvest of his yams and tells him of the destruction of the Abame village and the massacre of its people;
- he has been **looking after** Okonkwo's affairs while the latter is in exile, including making money for Okonkwo from his yams;
- he is **concerned** for his friend and visits Okonkwo again two years later when he discovers that Nwoye has joined the missionaries;
- he **builds** two huts for Okonkwo in Okonkwo's old compound in preparation for Okonkwo's return from exile.
- he puts forward **logical objections** to Okonkwo's urge to fight the white man when Okonkwo comes back;
- he **argues** that it is already too late for fighting since Ibo society is being undermined from within as too many of their own tribesmen have become Christians;
- he sits in silence with Okonkwo **mourning** the change in Ibo society;
- he is, however, ready to **fight** alongside Okonkwo against the white man and fellow-kinsmen who have become Christian after the humiliation of Okonkwo and the other clansmen by the District Commissioner and the court messengers;
- he is **angry** that Okonkwo has been forced to commit suicide;
- he speaks a **fitting and memorable epitaph** for Okonkwo.

Additional material may include the following:

- he has a critical, perceptive mind. He knows Okonkwo and his family well, and he understands the dynamics of his friend's family;
- he is **unafraid** of questioning tribal laws;
- he skilfully **negotiates** his daughter's bride-price without offending his daughter's suitor and family;
- he **believes** whole-heartedly in traditional magic, or medicine, e.g. the success of the Umuike market;
- he takes great **pride** in tradition, e.g. the wedding feast for his daughter;
- he **joins** with the other men in cleansing the land and destroying Okonkwo's compound as this was the **will** of the goddess;
- although he questions Okonkwo's punishment he is unable to find any answers and **accepts** the will of the goddess;
- he acts as spokesman for the village to the Commissioner at the end of the novel;
- he **understands** that the white man has outmanoeuvred them and that traditional Ibo society has fallen apart.

Presentation:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to the ways Achebe **presents** women and girls in Umuofia in extract 1 and elsewhere in the novel, show how far you agree that women and girls in Umuofia lead **difficult** lives.

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

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

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.

In the extract:

How Ekwefi prepares Okonkwo's meal:

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

Ezinma:

- Ezinma observes and asks about the pot of hot water, "Is it true that when people are grown up, fire does not burn them?";
- she joins in **plucking** the feathers of the hen;
- she **makes a fire** for Nwoye's mother by carrying out some live coals in a piece of broken pot, breaking firewood into little pieces "across the sole of her foot", and "blowing it with her breath";
- she **fans** the fire until it "burst into flames";
- she **runs** to bring the yams for cooking so that they will not be late;
- she **takes** Okonkwo's pottage to him in his obi and waits for him to eat it, before taking it away;
- she is **shouted** at by her father for not sitting like a woman;
- she wants to carry Okonkwo's chair to the wrestling but is told that this is a "**boy's job**".

Nwoye's mother:

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

Okonkwo:

- Okonkwo thinks of women in terms of his "desire to conquer and subdue".

Candidates may discuss the primitive cooking conditions, as well as the inequality that exists between men and women in Ibo society and assess these as difficulties. However, the co-operation between the women and the casual instruction of child by mother may suggest a viable counter-argument.

How wives are treated elsewhere in the novel:

- Okonkwo is provoked to “justifiable” **anger** by his youngest wife, Ojiugo, who has neglected her duties and forgotten to cook the afternoon meal, and he “beat her very heavily”;
- Okonkwo **beats** Ekwefi when he mistakenly believes she has killed a banana tree, because he is frustrated about the inactivity around the Festival of the New Yam;
- when Ekwefi mocks Okonkwo’s prowess as a hunter with a gun, he rushes to get it and **fires** after her as she makes her escape;
- Okonkwo **shouts** at Ekwefi, e.g. when he is preparing the medicine when Ezinma is ill, but later in this episode shows some **compassion** towards her and his daughter;
- at the marriage dispute overseen by the *egwugwu* we hear how Uzowulu **beat** his wife every day for nine years;
- however, the *egwugwu* find in her favour and Uzowulu is forced to **beg** her to return to him;
- it is Okonkwo’s wives who are **expected** to prepare the feast to thank Okonkwo’s mother’s kinsmen as they prepare to return to Umuofia after seven years in exile.

Additional material may include the following:

- women play **no part** in the running of Ibo society, though they do have a **female priestess** of the Oracle, Chielo, whom everyone obeys;
- a **bride-price** is negotiated for a woman by her father prior to her marriage;
- Ekwefi has had ten children but only one **survived** into adulthood;
- the women in Ibo society and the different wives of each man are very **supportive** of each other: they share folk tales and songs and look after each other’s children;
- Uchendu, Okonkwo’s uncle, recognises the importance of mothers as **comforters** in Ibo society. He speaks seriously and at length, reminding Okonkwo of his duties to his women;
- Ezinma **refuses to marry** whilst in exile because Okonkwo has asked her to marry in Umuofia;
- women are understated in the novel – indicates their limited value;
- women are referred to as bearers of children, i.e. just tools of reproduction;
- number of wives affects social status: women are regarded as **possessions** of men;
- Okonkwo’s wish that Ezinma was a boy shows inequality of regard;
- the strong and lasting marriage of Ndulue and Ozoemena (referred to by Obierika) may be found suggestive.

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*

Answer either (a) or (b)

- (a) With reference to the ways Golding **presents** Ralph's life on the island, show how far you agree that Ralph gains the **respect** of the other boys.

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

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

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.

Evidence that Ralph gains the respect of the other boys:

- the boys decide to elect a chief and this becomes election by "acclaim" of Ralph himself;
- Ralph **declares himself chief**, a decision that is met with applause from the rest of the boys;
- the boys **initially respect** his allocation of tasks, e.g. building of huts and keeping the fire lit;
- Ralph holds up the conch and **gains** silence;
- Ralph and Jack look at each other with "shy liking", suggesting **mutual respect**;
- Ralph's relationship with Jack begins as a **partnership** as they explore the island together;
- Jack shows **grudging respect** as he reluctantly apologises for his part in letting the fire go out;
- when they are rebuilding the fire, Ralph does not move. "No-one, not even Jack could ask him to move . . . Jack was powerless and raged";
- the boys look at Ralph with "**eager faces**" when he suggests that they need to go hunting;
- Ralph, on several occasions simply **raises his hand** to call for silence;
- Piggy **defends Ralph's leadership**;
- Piggy looks at Ralph in **admiration** when he dives into the water;
- Piggy **supports** Ralph, e.g. he tells him to use the conch;
- Piggy **maintains loyalty** to Ralph, understanding that Ralph is his only protection against Jack;
- on the issue of rescue there was a "**violent swing to Ralph's side**";
- Ralph **gains some respect** when he wounds a pig: "He sunned himself in their new respect";
- at the end when the naval officer asks, "Who's boss here?" Ralph loudly replies "I am" and no-one protests.

Evidence that Ralph is not respected:

- Ralph **laments** that though he is chief, Jack's hunters do not listen to him;
- Jack's resentment of Ralph's leadership** escalates and he challenges what Ralph stands for: "He had not got the conch and thus spoke against the rules";
- when Ralph **proposes** that they need to keep a fire going, the meeting breaks off in chaos;
- Jack **defies** Ralph's position as chief: "Why should choosing make any difference?";
- Ralph is **powerless** to stop the hunters' coercion of the twins to join them and the killing of Piggy;

- **Jack asserts** himself chief in the most terrifying manner;
- by the end of the novel, the hunters set fire to the forest to smoke Ralph out, in order to kill him;
- respect is replaced by hatred in the last two chapters of the novel.

Presentation:

Characterisation of Ralph through:

- physical description;
- social background;
- articulacy;
- narrative access to his thought processes.

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** life on the island in extract 2 and elsewhere in the novel, show how far you agree that life on the island is **exciting**.

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

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

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

Jack's experiences in the extract:

- Jack's **animalistic urges** are heightened by the thrill of exploring the island: "Jack was bent double";
- Jack seems **united** with the surroundings, "only a few inches from the humid earth";
- Golding creates an air of **anticipation**: "There was only the faintest indication of a trail here";
- Jack's **exploration isn't all exciting**: "Uncomfortably on all fours";
- the **potential for violence** excites Jack, the "sharpened stick" at his side;
- Golding heightens the **intensity** of Jack's experience: "The forest and he were very still";
- the "uncommunicative" air of the forest **grips** Jack;
- Jack's experience here is also **potentially dangerous**: "The silence of the forest was more oppressive";
- Jack is **frightened** by this experience: "Jack himself shrank at this cry";
- Jack is **exhilarated by the thrill** of exploring: "He passed like a shadow under the darkness of the tree";
- Jack is **lured** by the "seductive" sound of the pig run;
- Jack's **primitive nature** is suggested to as he "snatched up the spear".

The boys' experiences elsewhere in the novel:

- the potential for an **idyllic time** on the island is shown in descriptions such as "white surf flinked on a coral reef";
- the **oppressive heat** is referred to as Ralph "became very conscious of the weight of clothes";
- Ralph is immediately **excited** by the prospect of life on the island: "He sat back and looked at the water with bright, excited eyes";
- Ralph reacts with **excitement**, "Whizzoh!" to the delights of the island, "glittering fish flicked";
- the boys are **enthralled** by the prospect of being on the island: "While we're waiting we can have a good time on this island";
- Ralph is **enthused** by life on the island and dives into the warm water;
- **childish excitement** is shown in "we'll have fun";
- **lack of parental authority** excites the boys: "There was no parent to let fall a heavy hand";
- the **illusionary power** of the boys' experience is shown: "Within the diamond haze of the beach";
- the island **encourages the boys' animalistic** and **exploratory** urges;
- the boys initially conform to **mundane rules and routines** such as "Hands up like at school" and keeping the fire lit;
- life on the island is **potentially dangerous**: "occasional plunges through the undergrowth", "Robert cut his knee quite badly";
- the boys' experience is **destructive**: they move a great rock that "smashed a deep hole in the canopy of flowers";
- the boys view their experience in terms of Western **dominance**, "This belongs to us";

- some of the boys are **distressed** by nightmares of the “beastie”;
- the boys **do not speak** of the likelihood that a young boy has been killed in the fire;
- **primitive instincts** overcome the boys;
- Jack’s **natural affinity** with the setting is shown in, “He walked with an accustomed tread”;
- Simon’s experience of the island is one of **fascination, discovery and psychological turmoil**: “Simon’s body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster”;
- **nightmarish quality** of terror to the boys’ experience on the island: deaths of Piggy and Simon; cruelty and terror;
- dirt and squalor: stomach cramps, diarrhoea, scurf, running noses;
- bullying, homesickness;
- cruelty is linked with excitement – when discussing the ‘play’ hunt, Jack suggests, “use a littlun” and everybody laughed;
- excitement of the feast and the dance is rooted in violence: “Kill the Pig, cut her throat. Bash her in”, leading to the killing of Simon;
- both Golding and the boys refer to the excitement of the desert island literary genre.

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.

3 Greene: *The Power and the Glory*

- (a) With reference to the ways Greene **presents** Padre José, show how far you agree that Padre José deserves to be pitied.

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

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

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.

Arguments that Padre José deserves to be pitied:

- Padre José is **compelled** by the state to marry;
- the mother of Juan refers to Padre José as a “**despicable** man”;
- Padre José’s physical descriptions evoke **pity** as he “crouched like a galley slave”;
- Padre José feels that his life is a **life sentence**: “Here life went on and on”;
- candidates may argue as to the extent to which they **sympathise** with his self-loathing: “he was a buffoon”;
- Padre José feels **physically inferior**: he was “just a fat old impotent man” who was “mocked and taunted between the sheets”;
- Padre José feels that he has “**defiled**” everything that is sacred: “He was a sacrilege”;
- candidates may argue as to the extent to which this deserves pity;
- Padre José’s marriage is **loveless**, his wife is called a “harsh housekeeper”;
- children overhear Padre’s José’s wife call him and they **mock** him, leaving him with a “disintegrated smile”;
- Padre José feels that he is **not respected** in his own home, the town and the rest of the country, “in the whole abandoned star”;
- as he walks into the former “Garden of God”, he feels some “**homesickness**”;
- candidates may argue as to the extent to which they feel sorry for Padre José when he declares himself a “**coward**”;
- Padre José has **low self-esteem**: “he was fat and ugly and old and humiliated”;
- Padre José is gripped by an “**unforgivable sin, despair**”: candidates may argue as to the extent to which this deserves pity;
- the priest alludes to Padre José’s **low self-worth**, “he had never considered himself worthy of the priesthood”: this self-deprecation permeates the novel;
- Padre José is **tormented** as he decides whether to hear the priest’s last confession: “what does one more failure matter in a life like this?”

Arguments that Padre José does not deserve to be pitied:

- Padre José still holds himself in **high regard**: “the gift he had been given which nobody could take away”;
- Padre José still feels he has the **power of consecration**: “the power he still had of turning the wafer into the flesh and blood of God”;
- some candidates may argue that there is an element of **self-pity** in him, as he thinks with “envy” of men who had died already;
- Padre José accepts the **hatred** that is felt towards the Church and himself as he compares himself to an “obscene picture” to “corrupt children”;

- some might argue that he marries out of cowardice;
- Padre José refuses to say a prayer over the coffin of a young child;
- Juan's mother refers to him as a "despicable" man;
- he submits to his ghastly wife when asked to hear the priest's confession – just some pathetic protests made.

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** differing attitudes to the priest in extract 3 and elsewhere in the novel, show how far you agree that **hatred** is shown towards the priest.

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

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[18]
Band 3	Competent	[19]–[26]
Band 4	Good	[27]–[34]
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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.

The search for the priest in the extract:

- the Lieutenant's **relentless pursuit** of the Priest: "The Lieutenant barked out, 'Attention. All of you'";
- a **determined** search for the Priest is evident as "The outer ring of police closed in";
- the scale of rewards indicates that the Priest is ranked as worse than a **murderer**;
- the Lieutenant declares the **illegality** of the Priest's position, "a traitor to the republic";
- the Lieutenant is **hostile** towards anyone who may be harbouring the Priest: "Anyone who shelters him is a traitor too";
- the Lieutenant is **cynical** of priests: "All they want is your money";
- the Lieutenant **bombards** the crowd with questions to **prompt cynicism** of the Church: "What has God ever done for you?"
- the Lieutenant **implores** the crowd to "help" in the search for the Priest;
- the Lieutenant singles out a child and says that she is worth **more** than the "Pope in Rome";
- a **bounty** has been placed on the Priest's head;
- Maria shows some degree of **loyalty** to the Priest: "I'm his wife";
- the crowd remains silent and **do not betray** the Priest in spite of the danger;
- Maria **diverts** the police away from the true identity of the Priest: "Why, the child doesn't know her own name".

Elsewhere in the novel:

The Lieutenant:

- candidates may refer to the Lieutenant's **hatred of Priests**: "Something you could almost have called horror moved him";
- the Lieutenant is anti-clerical. It is not just this Priest, but Priests in general who are hated;
- however, at the end the Lieutenant "couldn't summon up any hate for the small, hollow man".

Villagers:

- the crowd **does not betray the Priest** in spite of the hostage-taking;
- some villagers offer the Priest **support** and **advice**: "That's all right father", "It's no good staying father";
- a villager offers the Priest a **safe haven** in "Las Casas";
- some degree of **faith** is shown: for "obscure and superstitious reasons" they preferred not to betray him to the police.

Maria:

- Maria shows the Priest some "**affection**" even though affection between them is "taboo";
- however Maria tells the Priest that he is **unwanted**: "We don't want you anymore";

- Maria **mocks** the “whiskey priest” and alludes to other scandals concerning him: “I’ve heard things”;
- **Maria** gives the Priest an onion to conceal the alcohol from his breath as the police arrive;
- Maria **debases** the Priest: “Go and find it (his case) yourself on the rubbish tip”;
- Maria thinks that the Priest is **worthless** as a father: “But you might as well be a thief . . .”

What the mestizo says and does

- he **distrusts** the Priest as he hides the horse’s saddle during the night they spend together;
- the mestizo feels no loyalty to the Priest; the Priest felt that he was in the “**presence of Judas**”;
- he **threatens** the Priest as he leaves, “I don’t forget a face”;
- his **betrayal** of the Priest is alluded to by the jefe: “We’ve got a man who knows him. Spoke to him, spent a night with him”; the Lieutenant also refers to this: “You’ve done your job”;
- candidates may argue that the mestizo is motivated by **self-interest** and greed rather than by hatred: “Why shouldn’t I have it all”.

Padre José

- **turns the Priest away**: “José’s face wore an expression of hatred”;
- he does later refer to him as “poor man”.

Coral Fellows

- furnishes the Priest with **protection**.

In prison

- several prisoners ask him to say **mass** and hear their **confessions** in spite of the Priest telling them that he lives in “mortal sin”;
- other prisoners express their **loathing of him**: “The sooner you are dead the better”.

Mr Lehr

- shows the Priest **respect**: “A Priest’s credit, father, is always good enough for me”;
- the Priest is surprised by the **kindness** that he is shown: “How odd it seemed at first to be treated as a guest, not as a criminal or a bad priest”.

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.

4 Lee: *To Kill A Mockingbird*

- (a) With reference to the ways Lee **presents** Jem, show how far you agree that he **matures**.

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

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

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.

Candidates may refer to the following experiences:

Boo Radley:

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

The incident with Mrs Dubose:

- his hot-headed response to Mrs Dubose's comments about Atticus demonstrate loyalty but also **his immaturity**;
- Jem's punishment teaches him **self-control**;
- through this experience, he learns the value of **moral courage**, “that it is not a man with a gun in his hand”.

The trial of Tom Robinson:

- Jem takes a **profound interest** in the trial;
- he has a **mature discussion** with Atticus about rape;
- Jem understands the **harsh reality** of the guilty verdict, “a separate stab” in his back;
- Jem's youthful idealism is **shattered** as he **realises** that the people of Maycomb are not the “best folks in the world” after all;
- in his innocence, Jem looks to **Miss Maudie** to make sense of the guilty verdict;
- Jem has **difficulty dealing** with the verdict: “Can't any Christian judges an' lawyers make up for heathen juries. . . Soon's I get grown –”;
- Jem **shows some insight** into the verdict: “You just can't convict a man on evidence like that” – he begins to **understand things** from an adult's point of view;
- Jem shows his **naivety** when he states, “We oughta do away with juries”.

Additional material may include the following:

- Jem **admits he is scared** of Bob Ewell and tells Atticus: "We think you oughta do something about him";
- Jem demonstrates new-found **understanding of the vulnerable** when he tells Scout not to stand on a roly-poly bug;
- Jem comes to value Atticus more through incidents such as shooting the mad dog, staying outside the jail, defending Tom Robinson;
- his changing relationship, increasingly tolerant and protective, with Scout is a background to the events of the novel;
- his progress is punctuated by moodiness and tears.

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 Lee **presents** parenting in extract 4 and the ways children are brought up elsewhere in the novel, show that there are **differing** ways of bringing up children.

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

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

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.

In the extract:

- Atticus is interested in the **children's education** as he reads to Scout every night;
- Atticus explains to Scout in **practical terms** that she must attend school; he tells her he has to "make a living";
- Atticus demonstrates **concern** for Scout: "Now what's the matter?"
- Atticus teaches Scout the **value of empathy**: "Consider things from his point of view";
- Atticus explains to Scout that both she and Miss Caroline had **learnt important lessons**;
- Atticus **is firm** that Scout must go to school and explains using legal terminology: "The law remains rigid";
- Atticus **helps** Scout to understand that the Ewells are different and belong to an "exclusive society";
- Atticus makes Scout feels **comfortable** and **confident** to probe him on why the Ewells are allowed to e.g. "hunt and trap out of season";
- Atticus teaches Scout important lessons such as **compromise** with typical legal terminology: "An agreement reached by mutual concession";
- the extract ends on a **light-hearted note** with Scout "preparing to spit" – a relaxed and informal relationship;
- Bob Ewell's neglectful parenting is glanced at.

Atticus's role as a parent elsewhere in the novel:

- candidates may discuss how Atticus treats the children with "**courteous detachment**".
- Atticus speaks **candidly** to the children on sensitive matters;
- Atticus tries to **prepare** the children for the trial and what will face them: Atticus deliberately wanted Scout to overhear his "jar the jury conversation" with Uncle Jack;
- Atticus **encourages** the children to "Try fighting with your head for a change";
- Atticus silently "**reprimands**" Scout for her bad manners when Walter Cunningham joins them for lunch;
- until his shooting of the "mad dog", Scout felt that Atticus was merely "satisfactory" as a parent";
- Atticus **enables** Jem to see what "real courage" is during his punishment for destroying Mrs Dubose's flowers;
- Atticus is firm as he **instructs** the children to "stop tormenting that man" (Arthur Radley);
- Atticus's calculation of the **need** for Calpurnia in the household.

Ewells:

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

The Radleys:

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

Dill:

- Dill has an unhappy relationship with his family which is manifested in his imaginative tales and running away from home.

Candidates may also mention Calpurnia, Aunt Alexandra, Nathan Radley, Uncle Jack, the Cunninghams.

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** the pigs, show how far you agree that the pigs **abuse** their power.

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

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

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.

Evidence that power is abused:

By Napoleon:

- Napoleon exercises **violent power** through the expulsion of Snowball, aided by the “enormous dogs wearing brass-studded collars”;
- Napoleon **rules over the animals** with fear and terror;
- Napoleon **eliminates** possible enemies through false confessions and executions following the collapse of the windmill;
- Napoleon abuses his power in **exploiting** Boxer's goodness.

By Squealer:

- Squealer maintains Napoleon's dictatorship through **fear** and **propaganda**: “He could turn black into white”;
- he **brainwashes** the other animals;
- Squealer uses his **psychological control** over the animals to systematically distort the Seven Commandments;
- Squealer **instils fear** in the other animals by repeatedly threatening the return of Jones.

By the pigs:

- the pigs **manipulate** the other animals, taking advantage of their lack of intelligence;
- the pigs **dupe** the other animals, e.g. trading with humans;
- the pigs create a **mystical aura** around Napoleon with titles such as, “Father of All Animals”;
- the pigs use their **superior position** for their own ends, e.g. they take the apples and milk for themselves;
- the pigs **decide** on all “questions of farm policy”;
- under the pigs' **control**, the animals work 60 hours per week;
- the Seven Commandments are **gradually eroded** as the pigs grow in power, culminating in: “All animals are equal but some are more equal than others”;
- as their power increases, the pigs ironically become more like the **human oppressors** **they expelled**: they looked “from pig to man again; but already it was impossible to say which was which”;
- the betrayal of Boxer.

Candidates may argue that power is not abused by the pigs:

- **Old Major** uses his power and eminence to mobilise the animals into revolution;
- the animals use their collective power to bring in the harvest quicker than in Jones's day;
- **Snowball** tries to organise the animals into various committees, though they prove ineffective;
- **Snowball** tries to promote literacy and a communal spirit;
- **Snowball** orchestrates the defence of the farm during the Battle of the Cowshed;
- the animals' power is once again mobilised during the Battle of the Windmill;
- there are a few young pigs who try to protest, but are quickly eliminated.

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** Squealer in extract 5 and elsewhere in the novel, show that Squealer is **persuasive**. What do you think of Squealer? Give reasons for your opinions.

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

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

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 Squealer says and does in the extract:

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

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

- he makes the other animals feel **guilty**: "You do not imagine . . ."
- he **declares** the difficulties some pigs experience in having to consume the milk and apples;
- he **laments** the personal sacrifice involved in having to eat the milk and apples;
- he **argues** that what is good for the pigs is, by definition, good for all;
- he **emphasises** the tireless nature of the efforts made by the pigs on the animals' behalf;
- he **concludes** that the milk and apples were consumed for everybody else's sake;
- again, he **employs** a full range of persuasive techniques;
- he **wins them over**: "Now if there was one thing the animals were completely certain of, it was that they did not want Jones back".

How he supports Napoleon's use of power:

- he serves as Napoleon's **propagandist**: "He could turn black into white";
- he **delivers and justifies** any unpalatable decisions;
- he **instils fear** in the other animals by repeatedly threatening the return of Jones;
- he **manipulates** the Commandments;
- he provides **apparently irrefutable** statistical evidence of Napoleon's success;
- he trains the sheep to **drown out opposition** at the meetings.

Expect candidates to take into account the fact that Squealer is **always accompanied by dogs** when he goes persuading.

There is also a **sinister side** to his character which is evidenced in his noting the signs of resistance to Napoleon from Boxer.

In addition, Squealer's **cowardice** is alluded to in the Battle of the Windmill: "Squealer, who had unaccountably been absent during the fighting".

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.

6 Steinbeck: *Of Mice and Men*

- (a) With reference to the ways Steinbeck **presents** the lives of George, Candy and Crooks, show how far you agree that their lives are **lonely**.

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

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

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.

George: is lonely

- George refers to “**guys like us**” and almost **defines** their loneliness;
- George enjoys **no intelligent conversation** from Lennie;
- George **can't get rid** of Lennie because of his promise to Aunt Clara;
- Lennie **ignores** almost all of George's instructions;
- George **can't settle** in one place and **develop friendships** because of Lennie getting into trouble;
- George **yearns for freedom** without “guys looking for them”;
- George ends the novel **alone**.

Is not lonely

- it is **unusual** for two men to travel together at this time but George has a **constant companion**;
- George has a **sounding board** for his dreams;
- they **complement** each other – large and slow-witted – small and quick-witted;
- George gains **employment opportunities** from Lennie's strength;
- there **may** be the possibility of friendship between George and Slim.

Candy:

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

On the other hand, Candy has a **fairly secure job** where he has the opportunity to live and work in the company of others, at a time when **many had no guarantee** of such security. He **can be accused** of ruining the trust of those he meets by carrying gossip.

Crooks:

- he **lives in the barn** with the animals;
- he is the **only** black man on the ranch;
- he speaks of the **gradual isolation** he suffered in the past as a negro;
- he is **disabled**;
- he is **not allowed** in the bunkhouse or, when exceptionally admitted, he is humiliated;
- **no one** but Slim and the Boss has ever been in his room;
- he speaks of how being alone has **loosened his grip on reality**;
- he gets **“treated”** at Christmas – a further isolating experience.

It may be argued that Crooks does **little to endear himself** to others – he is suspicious and cynical. He has **comfort**, of a kind, where he lives. He also has **privacy** while the other ranch workers live in communal dwellings.

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** Lennie in extract 6 and elsewhere in the novel, show how far you agree that Lennie is to **blame** for all that happens to him.

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

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

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 Lennie says and does in the extract:

- the **implication** that Lennie's **forgetfulness** gets them into trouble: "Then you forget em...";
- Lennie's **inability** to do anything about his poor memory;
- Lennie **thinks** he lost his work card;
- Lennie's **crafty insistence** that he is not carrying a mouse;
- Lennie makes **an excuse** that the mouse is dead;
- Lennie's **embarrassment** which suggests **a degree of acceptance of responsibility**;
- Lennie's **lack of intelligence** is illustrated by his stammering and struggling to remember;
- the reference to Weed suggests that something **more seriously blameworthy** has been done;
- Lennie's inaccurate **joyous recollection** of their departure from Weed in contrast to George's **clear, realistic and honest** recollection of same departure;
- Lennie's slavish imitating of his mentor is a sign of his dependence.

Lennie elsewhere in the novel:

- he **deliberately does exactly the opposite** of what George tells him – picking up dead mice for example;
- he **disobeys** George and begins to speak to the Boss when they first arrive on the ranch;
- he **openly expresses his admiration** for Curley's wife: "She's purty";
- he brings the puppy into the bunk-house **despite being warned not to**;
- when told by George and the others to let go of Curley's hand **he still hangs on** – but he is in shock;
- he goes into Crooks' room **despite being told not to** and stays even after Crooks tells him, "You got no right to come in my room";
- he talks to Curley's wife **contrary to what he has been told** – she entices him;
- he **kills** the pup he has been given;
- he **shakes the girl violently** and kills her – he **doesn't know his own strength**;
- what happens to Lennie? he is beaten by Curley;
- what happens to Lennie? he is shot by his friend.

Candidates may pick up on Lennie's **manipulation** of George, particularly in the pages immediately following the extract:

- **denying** his love of ketchup **softly** in order to add sincerity;
- **offering** all of the ketchup to George in a **grandiose** gesture;
- **shifting the blame** to George by insisting that he himself should leave, "George, you want...";
- **disowning** mice and ketchup;
- **repeating** the offer to leave George;

- **shifting George's focus** back to where they both feel comfortable – the dream of the ranch;
- he **allows** George to take care of him. When Slim asks: "You guys travel the road together?" George replies: "We kinda look after each other. He ain't bright";
- Lennie has **companionship** on his travels;
- Lennie has **someone to share his dreams** and hopes with and **someone who can articulate** those dreams;
- Lennie is **defended** by George;
- he has **a sense of family** – they look out for one another;
- Lennie has a **father figure** in George;
- he lets George do the **talking for both of them** so that the new boss is not fully aware of Lennie's disability;
- **he delights in the way George praises** his strength and stamina to the boss.

Some candidates may argue that Lennie is not to blame because of his **disabilities** which leave him **vulnerable to manipulation**, e.g. by Curley, Curley's wife or even Crooks. Credit a lively and textually informed response which adopts a position and defends it with verve.

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.