



General Certificate of Secondary Education
2015

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

MONDAY 18 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.

Assessment Objective 2:

Explore how language, structure and form contribute to writers' presentation of ideas, characters, themes and settings.

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

- consider and comment upon differing 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 Begins to develop a response </div> <div> Some focus on question Fairly developed response </div> </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	Some awareness of content	Comments on content	Interpretation of content	Assured interpretation of content
		Little or no awareness of structure, form or writer's techniques	Some awareness of structure, form, writer's techniques and uses of language	Explains structure, form, writer's techniques and uses of language Some understanding of the writer's use of language	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	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** Ezinma, show how far you agree that Ezinma is to be **admired**.

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 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.

Her home life:

- Ezinma has a close relationship to her mother and this relationship is more like one of **equals**;
- Ezinma has a tendency to **ask** many questions, e.g. as they cook, and wait for the new year wrestling matches to begin;
- Ezinma brings her father his meal and shows great **love** for her father;
- Okonkwo can't help wishing she were a boy and shows his **admiration for her alertness**;
- Ezinma has a more "**masculine**" spirit than her brother, Nwoye, which may provoke a variety of arguments re. admiration;
- some aspects of her presentation suggest that Ezinma is a **spoilt child**: "it was impossible to refuse Ezinma anything";
- Ezinma is the only child to have won Okonkwo's **respect** which may or may not be argued to be admirable considering Okonkwo's often rash behaviour;
- Ezinma asks if she can carry his chair to the wrestling match, but he won't let her because that is a boy's job;
- her **failure to conform** to the traditional role of a young female may be admirable to the reader, but is not to her father;
- during Okonkwo's exile, Ezinma grows into a **beautiful** girl and upon her return to Umuofia, is quickly proposed to;
- the narrator implies that Ezinma settles down into a **good marriage**.

Her struggle with illness:

- the narrator tells how Ezinma has always been a sickly child but she **resists**, "always bubbling with energy";
- the town considers her to be an *ogbanje* child – one who goes through many cycles of being born, dying, and re-entering her mother's womb, but she **survives** this stigma;
- in order to **break** her connection to the *ogbanje* world, Ezinma is forced to locate her *iyi-uwa* (a kind of magic stone) showing her **alertness** as she claims that the "stone" is hers;
- Chielo the priestess takes Ezinma on a long journey to the shrine of Agbala. We never learn what happens to her in the shrine, but she emerges alive and **whole**.

How she helps Okonkwo after the killing of Ikemefuna and after Okonkwo is taken hostage by the District Commissioner:

- two days after Okonkwo helped kill Ikemefuna, Ezinma brings him food and **insists** that he eat it, since he hasn't eaten for two full days;
- she **breaks** the traditional 28 day stay with her husband-to-be's family to return home and wait for her father's return after he is taken hostage by the District Commissioner;
- she **satisfies herself** that something is being done for her father;
- her father ate **only to please her** when he returned after being taken hostage by the District Commissioner.

Use of Language and Stylistic Devices/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 Achebe **presents** events in extract 1 and elsewhere in the novel, show that the missionaries **change** the Ibo tribe's way of life. Do you think that this made life better for the Ibo tribe? 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 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 effect of Mr Brown's actions in the extract:

- Mr Brown's persuasion that Chukwu, in Christianity, is a "loving father" **rejects** the fear which is the basis of the Umuofia religion;
- Mr Brown does not attack their beliefs but sets up a school and hospital, which leads to the **undermining** of the tribe's traditional education and 'medicine';
- Mr Brown begs the people to send their children to his school;
- Mr Brown presents valid and strong reasons why the children should be educated as he thinks fit, and this contributes to the **destruction** of the traditional education of the tribe;
- Mr Brown provides gifts to those attending as a start to **persuading them away** from the traditional religion and values of the tribe;
- the results of education become visible to the people, who feel these are 'improvements' on the traditional way of life;
- on his return, Okonkwo can clearly see the changes in Umuofia and that "it was barely recognisable" showing the **destruction** that has already happened as a result of Mr Brown's innovations;
- on his return, Okonkwo finds that his prestige is no longer what it was;
- Okonkwo rejects Mr Brown's attempt to reconcile Okonkwo with Nwoye, highlighting the **destruction** of his own family's way of life;
- Okonkwo **mourns** for the life he knew and sees his way of life "breaking up and falling apart".

The massacre at Abame:

- Obierika recounts how "Abame has been **wiped out**";
- the elders felt that the appearance of the "strange" (white) man would "**break their clan** and spread destruction among them" so they killed the white man;
- Obierika alleges that the three white men and a large number of other men massacred those in the market, leaving a "**great evil**";
- rumour spreads of the white man with "powerful guns", and "strong drinks" who "took slaves";
- Uchendu reflects on **incompatibilities**: "what is good among one people is an abomination with others".

The actions of the missionaries elsewhere in the novel:

- the sending of messengers to **break up** the meeting in chapter 24: the head messenger orders "this meeting to stop";

- the missionaries actively **encourage** the natives to “leave your wicked ways” and “false gods”;
- the missionaries’ **influence** increases as converts steadily increase;
- Okonkwo justifiably **fears** that the natives will “abandon their ancestors”;
- various rituals are **destroyed**: Mr Kiago ordered the “outcasts” to shave off their hair;
- the missionaries (including Ibos) create **division** in Umuofia, e.g. killing the sacred python and the behaviour of Enoch;
- the missionaries become more “self-assured and confident” in their endeavours to “civilise” the village;
- the missionaries take great pride in the fact that Ogbuefiu joined them;
- the missionaries do not understand the customs of the village and try to **eradicate** them;
- Okonkwo sums up the **impact** the missionaries have had: “he has put a knife in the things that held us together and we have fallen apart!”;
- the missionaries provided medical **help**.

However some candidates may argue that the missionaries have brought a “peaceful administration” to the village. Indeed the white man asserts that he has civilised the ways of the village: “we have a court of law”.

Some candidates may argue that the missionaries bring enlightenment as they encourage the villagers to leave their “wicked ways”.

Other relevant textual detail includes:

- Nwoye is “captivated” by the missionaries;
- a school is set up to teach “young Christians” to read and write;
- a court of law is set up.

Use of Language and Stylistic Devices/Techniques, in response to the 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** Simon, show that Simon is treated **unfairly** by the other boys. Does Simon deserve this treatment? Give reasons for your opinions.

Reward candidates who can present a personal response, and informed structured 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.

How Simon is treated by the other boys:

- the choir boys '**snigger**' at the fact that he frequently suffers fainting fits;
- Simon is **chosen** by Ralph to go on the first "expedition" on the island, but even at the beginning Ralph and Jack **do not take into consideration** that Simon is younger, and cannot keep up;
- Ralph fails to repay Simon's loyalty to his leadership by **taking him for granted**: "Simon's always about";
- Ralph calls him "**queer**" and "**funny**" when speaking to Jack, despite the fact that Simon is the only one who helps him to make the huts;
- Jack **acts aggressively** towards Simon, throwing a 'great hunk of meat' at Simon's feet and shouting, "Eat! Damn you!";
- Simon's opinions on the beast are **not listened to by the other boys**;
- any time he speaks in front of the whole group the **other boys laugh at him** and "he lowers his head in shame";
- Piggy calls his ideas "Nuts" and Jack harshly **dismisses his ideas**: "What good did Simon do speaking...?";
- Ralph contributes to Simon being **humiliated** at the meeting when the beast is discussed: "Ralph took back the conch, looking Simon sternly in the face as he did so";
- Piggy **doesn't show him any respect** ("You shut up, young Simon!"), despite the fact that he is also ridiculed by the other boys;
- Ralph **looks away 'impatiently'** when Simon injures himself by walking into a tree;
- Ralph **replies 'curtly'** when Simon tries to reassure him that he'll return home some day, calling him "**batty**";
- Simon is **murdered by the other boys** when he is mistaken for the beast;
- Ralph **fails to intervene/and may even contribute** to the murder of Simon, despite the fact that Simon viewed him as a friend;
- Piggy is unsympathetic and **disrespectful** to the memory of Simon: "- he had no business crawling like that out of the dark. He was batty. He asked for it";
- there is a striking **contrast** between Simon's intended altruism in releasing the boys from fear, and their vicious treatment of him, born of that very fear.

Some candidates may argue that Simon provokes some of the mistreatment he receives:

- he **hangs around Ralph**, constantly seeking his approval: "Simon put out his hand, timidly, to touch Ralph; but Ralph started to run";
- he introduces ideas about the island which **unnerve the others**: "As if it wasn't a good island";

- he **prefers his own company** at times and wanders off into the jungle, aware that there is no real “beast”;
- he **fails to stick up for himself**, unlike Piggy who is also ridiculed by the group;
- he is a **sensitive, insecure boy** who is apprehensive about speaking in front of others due to a “dreadful feeling of the pressure of personality”.

New Testament parallels may be drawn and some may regard Simon as a “Christ-like” figure with superior knowledge. Some may argue that he provokes the other boys by his persistent exceptionality.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/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** reactions to the killings on the island in extract 2 and elsewhere in the novel, show that there are **differing reactions** to the killings on the island. Whose reaction surprised you the most? 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 in the material below is intended only as an example and a guide to the material.

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

In the extract:

- Ralph's **shock** at Simon's death is shown as he wants to raise the subject again with Piggy: "That was Simon", whereas Piggy tries to stop Ralph speaking about it;
- Ralph refers to Simon's death as "**murder**", whereas Piggy **feels he has to justify their actions**: "It was dark. There was that – that bloody dance";
- Ralph says that, unlike Piggy who was "scared", **he "doesn't know what [he] was"**, whereas Piggy **speaks 'excitedly'** when he feels he has found an explanation of their actions, trying to find a 'formula' to fit;
- Ralph is **shocked and frightened** by the behaviour of everyone, reflected in his broken speech: "Don't you understand? The things we did –";
- Ralph's voice is 'low and stricken' and **full of remorse**;
- Ralph **tries to reassure himself** that Simon is still alive: "P'raps he was only pretending";
- Ralph 'rocks to and fro' in an **attempt to comfort himself**;
- Ralph's recollections about the killing lead to him feeling **a mixture of 'loathing' and a 'feverish excitement'** as he remembers the thrill of the kill;
- in contrast, Piggy feels **he must morally justify what happened** by calling it an "accident" and then saying Simon "asked for it";
- Ralph **wails like a child** in the face of what they have done: "O God I want to go home", whereas Piggy's fear of recrimination means he **does not acknowledge the loss of Simon**;
- both boys **feel the need to distance themselves** from Simon's death, owing to a fear of recrimination: "That's right. We was on the outside. We never done nothing, we never seen nothing".

Elsewhere in the novel:

- Jack is '**too happy**' at the recent killing of the pig to care when Ralph admonishes him about the fire, and is **gripped** by a 'compulsion to track down and kill' again;
- Simon and Piggy are frightened when they witness the procession of hunters carrying the 'gutted carcass of a pig':
- the hunters '**buzz**' with excitement at their recent kill;
- Piggy **cries out 'shrilly'** against the killing of the pig;
- Ralph reacts '**uneasily**' after his participation in the 'game' of pretending to kill Robert;
- Roger releases the lever which causes Piggy's death with '**a sense of delirious abandonment**';
- Ralph is **rendered speechless** by Piggy's death;
- Jack **reacts to Piggy's death remorselessly**: "See! See! That's what you'll get!";

- the tribe are at first silent, but then “screaming” advance on Ralph;
- Ralph **feels a ‘spasm of terror’** when he thinks of the deaths of Simon and Piggy, and what could happen to him as he is hunted;
- the naval officer is **shocked** by the fact that two of the boys were killed on the island by the boys themselves;
- Ralph **weeps with ‘spasms of grief’** when he thinks about the killings on the island, including the death of his ‘true, wise friend’ Piggy.

Candidates may discuss the differing reactions to the killings in terms of the descent into savagery experienced by some of the boys, and how this affects the morality of the group as a whole.

A logical argument must be provided by candidates about whose reaction to the killings is the most surprising. Reward candidates who do so, using carefully selected textual evidence.

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 Priest, show how far you agree that he is **pitiable**.

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

Pitiable:

- the Priest often is **physically exhausted**;
- his journeys are **difficult** ("the swamps") and **dangerous** ("the Red Shirts");
- he is **self-conscious** about his **appearance**: "his own face hadn't seemed the right one";
- he has been forced to **sacrifice** many of his religious relics;
- he looks **neglected**, in "ill health" and of no "account" to anyone;
- he is physically **in pain** as his feet become tattered;
- he endures **vile conditions** in prison: "overcrowded with lust and crime" and is forced to empty slop pails;
- he feels **guilty** about fathering a child;
- his **physical desperation** reaches a climax as he fights a dog for a bone and tries to "lick some water from the uneven ground";
- he recalls how he was **once ambitious**,
- he weeps on the night before his death from a feeling that his life has been **useless**, and from **fear of the pain** he must face;
- his life **remains in danger**: the Lieutenant's unrelenting search for him;
- he is **shot** for treason;
- he is seen by the mestizo as a source of money, and is treated by him with **bogus respect**.

Not Pitiable:

- the Priest **relies on brandy** to alleviate his fear;
- he knows he is a "**bad Priest**" and his life is punctuated with **failure**: be open to the **degree of pity** that candidates have for the Priest – he acknowledges himself to be "**shame-faced**" about feeling happy to be "**home**";
- Greene frequently describes the Priest as looking **untrustworthy** and "disreputable";
- the Priest has **fathered** a daughter;
- the Priest lives a life of **inertia**: "Life didn't exist anymore";
- he makes frequent and petty calculations about priestly fees;
- he is made to feel **unwelcome** by Maria as she looks at him with a "kind of contempt";
- his presence **endangers** others;
- it may be argued that he is **lifted above pity** by his sacred calling.

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

Use the Assessment Matrix.

- (b) With reference to the ways Greene **presents** Mr Tench in extract 3 and Padre José and Captain and Mrs Fellows elsewhere in the novel, show that they lead **lonely** lives. Who do you think is the loneliest? 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 following textual details may be used as supporting material.
The words in bold may form part of an argument.

In the extract:

- Mr Tench is writing a letter to his wife for the **first time** in many years;
- he is struggling with this and “Who knew who was alive still?” indicates his **physical and geographical separation** from his wife;
- he is struggling to understand his own **purpose** in writing to her “other than the vague desire to put on record to somebody that he was still alive”;
- he is **unclear** as to whether his wife has remarried and even what she looked like: “He couldn’t remember his wife clearly – only the hats she wore”;
- he has **nothing significant** in his life to share in the letter: “The trouble was – nothing ever happened here”;
- he had exchanged **only** one letter with his wife since their son died: “The years really meant nothing to him” – highlighting his **isolation**;
- there is a clear sense that he is **wasting** his life away: “He had meant to leave six years ago” and “There was nothing to do but wait”;
- the knocking at the bolted door quickly brings Mr Tench back to the reality of his situation: one in which he is as **emotionally isolated** from others as he is **physically isolated**, “Why write at all? He couldn’t remember now what had given him the odd idea”;
- the fact that the extract opens a chapter entitled ‘The Bystanders’ may draw comment from a few students.

Elsewhere in the novel:

Padre José:

- his physical descriptions evoke **pity** as he “crouched like a galley slave”: a possible physical manifestation of his loneliness;
- his loneliness makes him feel that his life is a **life sentence**: “Here life went on and on”;
- his loneliness makes him feel **physically inferior**: he was “just a fat old impotent man” who was “mocked and taunted between the sheets”;
- his loneliness has arisen as he feels that he has “**defiled**” everything that is sacred: “He was a sacrilege”;
- Padre José is **compelled** by the state to marry;
- his loneliness is exacerbated as his marriage is **loveless**, his wife is called a “harsh housekeeper”;
- he feels that he is **not respected** in his own home, the town and the rest of the country, “in the whole abandoned star”, adding to his loneliness;
- he feels some “**homesickness**” as he walks into the former “Garden of God”;
- his loneliness contributes to his **low self-esteem**: “he was fat and ugly and old and humiliated”;
- Padre José is gripped by an “**unforgivable sin, despair**”;

- 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?"

The Captain and Mrs Fellows:

- Captain Fellows is happiest when he is **alone**: "He was borne up on a big tide of boyish joy...: he felt no responsibility for anyone";
- when he arrives 'Home' a "very slight cloud marred his happiness", suggesting that he feels **isolated** from his home-life;
- his **pretence** at understanding his wife's unhappiness: "It was his one firm conviction – that he really felt the correct emotions of love and joy and grief and hate";
- Captain and Mrs Fellows share "a kind of diffidence";
- Captain Fellows is **distant** from his daughter: after Coral kisses him "he could feel the lack of meaning";
- he feels no **bond** for Coral, she "was the stranger in their house";
- Mrs Fellows looks at her husband through the mosquito-net with a 'scared thin face' and she 'flinched away into the white muslin tent', suggesting her **isolation** from her husband;
- her **loneliness** has become a mental and physical ailment: on her face is the 'outline of her frightened welcome';
- she feels that she will **die in this strange land** and be left behind when others leave, emphasising her loneliness: her arm goes 'stiff' and she '**strained away**' from her husband when he mentions that his boss's secretary has gone 'west';
- neither Captain nor Mrs Fellows has ever faced up to the demands of parenthood or adult life: "They were companions cut off from all the world: there was no meaning anywhere outside their own hearts";
- the **tension** that surrounds their proposed return to England and the **hollowness** of Mrs Fellows' words: "We've got each other, dear";
- some candidates may suggest an authorial **irony** in the choice of name.

Expect a range of personal opinions and reward those candidates who develop an informed argument based on the key terms of the question.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

- (a) With reference to the ways Lee **presents** Calpurnia, show how far you agree that she is **respected**.

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.

Respected by Scout and Jem:

- Calpurnia has established a **respected place** in the Finch family through years of **dedicated service** and through the **love** she has shown the children;
- she is **respected** as a **mother-figure** by Scout and Jem; she is a **positive female role-model** for Scout: "... by watching her I began to think that there was some skill involved in being a girl";
- she sets **clear boundaries** for them which are within "calling distance" of her and are usually **respected**;
- she is **strict** and does not waver in **her authority**: "Our battles were epic and one-sided";
- Calpurnia becomes more **respected** and **valued** by Scout as she grows up; her **rebellious attitude towards her changes** when she goes to school: "Calpurnia's tyranny, unfairness, and meddling in my business had faded to gentle grumblings of general disapproval. On my part, I went to much trouble sometimes not to provoke her";
- she **teaches Scout how to write** by setting her tasks, but Scout **doesn't respect her** for this until she is older;
- she is **respected** for being **sensitive and considerate** as she recognises Jem's maturity – she calls him "Mister Jem";
- Calpurnia is more **respected** by the children than Aunt Alexandra is. She is more **liberal and understanding** than Aunt Alexandra, who is obsessed with tradition and family heredity;
- her "other life" **intrigues** the children; they have been **inspired** by their experience at her church – Scout wants to visit Calpurnia's home;
- Calpurnia's **intelligence** is **respected** and **admired** by the children. They are surprised to hear that she taught her son to read and write from old law books: "Jem was thunderstruck. 'You mean you taught Zeebo outa that?'"

Respected by Atticus:

- she is held in **high esteem** by Atticus; he **relies** on her to look after the children, especially in his absence;
- Calpurnia's position is **respected** by Atticus: **he pays her a fair wage** and considers her "a **faithful member** of this family." In **contrast**, Mrs. Merriweather pays Sophy "her dollar and a quarter every week" and refers to her as a "sulky darky";
- Calpurnia's **authority** is **supported** and **respected** by Atticus: "Calpurnia always won, mainly because Atticus **always took her side**";
- she is **defended** by Atticus: "We couldn't operate a single day without Cal, have you ever thought of that?" He **refuses to sack** her, emphasising to Aunt Alexandra how much he and the children have grown to **rely** on her;

- she is treated as **the family's equal** by Atticus: "Anything fit to say at the table's fit to say in front of Calpurnia";
- what she does for the family is **appreciated** by Atticus: "You think about how much Cal does for you, and you mind her, you hear?";
- **her opinion** regarding Tom Robinson is **respected**: "He's a member of Calpurnia's church, and Cal knows his family well. She says they're clean-living folks";
- Calpurnia's **moral standards** are **admired** and **respected** by Atticus: "she tried to bring them up according to her lights, and Cal's lights are pretty good";
- she is **trusted** by Atticus in times of crisis and she is **respected** as an **important bridge** between the black and white communities: she accompanies him to inform the Robinson family of Tom's death.

Not respected by Aunt Alexandra and members of her community:

- she is treated **disrespectfully** by Aunt Alexandra: "Put my bag in the front bedroom, Calpurnia." Her imperative language forces Calpurnia into subservience;
- Calpurnia is viewed with **suspicion** by Aunt Alexandra: she **does not trust** her to cook for the Missionary Society: "she did not permit Calpurnia to make the delicacies
- Aunt Alexandra **disagrees** with Atticus about allowing the children to visit Calpurnia's home;
- Calpurnia is treated with **prejudice** and is viewed as a **negative influence** by Aunt Alexandra: "... you've got to do something about her" – Aunt Alexandra tries to **usurp** Calpurnia's position in the children's lives;
- some members of Calpurnia's congregation are **disrespectful and critical** of her for being on such friendly terms with her white employer: "You ain't got no business bringin' white chillun here – they got their church, we got our'n";
- Calpurnia is on the receiving end of Lula's discriminatory and disrespectful comments.

Use of Language and Stylistic Devices/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** reactions to Tom Robinson's death in extract 4 and how Tom Robinson is treated elsewhere in the novel, show how far you agree that reactions to Tom Robinson's death are **unsurprising**.

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:

Helen Robinson:

- Helen Robinson's reaction is **unsurprising**. She instinctively knows there has been a tragedy involving her husband. Her heart-wrenching physical collapse indicates her complete **despair**;
- Helen is weak and defenceless and her reaction is **typical** of a grief-stricken wife;
- Helen's reaction is **surprising** to Dill, "Just fell down in the dirt, like a giant with a big foot just came along and stepped on her." This illustrates the oppressive treatment of the black community by the white community.

The people of Maycomb:

- Atticus is **predictably** tender and respectful to Tom's little girl as he offers her his finger;
- it is **unsurprising** that Tom Robinson's death is unimportant to the people of Maycomb: "Maycomb was interested by the news of Tom's death for perhaps two days";
- the reaction of the people is **unsurprising**: "**Typical** of a nigger to cut and run"; the repetition of '**typical**' illustrates the depth of their **prejudice**;
- it is **unsurprising** that Tom's death is a source of gossip: ellipses shows how the gossip quickly spread through Maycomb – led by that "English channel of gossip, Miss Stephanie Crawford";
- it is **unsurprising** that people are insulting and disparaging of Tom's character "... but when it comes down to the line the veneer's mighty thin. Nigger always comes out in 'em" – as during the trial Tom is presented as having no human dignity in their eyes;
- it is **surprising** to the reader that they continue to hide behind their bigotry, even though they know the truth from the trial;
- Mr Underwood in his editorial **surprisingly** expresses disgust at the "senseless slaughter" of Tom Robinson. This is unusual as Atticus had stated: "He despises Negroes, won't have one near him";
- Mr Underwood is moved by the manner of Tom Robinson's untimely death and is bitter at his unfair treatment: "Mr Underwood simply figured it was a sin to kill cripples be they standing, sitting or escaping";
- Mr Underwood is **surprisingly** indignant and takes a risk in expressing an alternative view;
- the Maycomb people are **predictably** cynical in response to the article. They think Mr Underwood is "making a fool of himself" and see his article as a mere attempt to get published in the *Montgomery Advertiser*;
- Mr Underwood is exasperated and invokes **the symbol** of the songbird "He likened Tom's death to the senseless slaughter of songbirds...". The Mockingbird motif is invoked to reinforce Tom's innocence;

- Mr Ewell's reaction is **predictably** heartless and bigoted; he displays no remorse for his part in Tom Robinson's demise, "... one down and about two more to go".
- there may be valid comment on Scout's "queasiness" and Jem's guarded reactions.

Elsewhere in the novel:

- **racism** is rife in Maycomb society: the innocent Tom Robinson was treated unfairly in life therefore it is **unsurprising** that racial prejudice is again present in reactions to his death;
- due to the harsh nature of Maycomb society, it is **unsurprising** that there is complete disregard for Tom's life as he is shot seventeen times; "He wasn't Tom to them, he was an escaping prisoner."
- a gossip among the townspeople **unsurprisingly** reflects the bigotry of the attitudes displayed during the trial;
- in view of Miss Maudie's disgust at the "carnival" of the trial, it is **not surprising** that her reaction to Tom's death should be both sober and sharply critical;
- Miss Maudie's insistence in finding some good in the outcome of the trial may be seen as **surprising**;
- Bob Ewell is clearly racist and **unsurprisingly** incriminates Tom Robinson because Mayella had "tempted a Negro" and in doing so had broken a "rigid and time honoured code." His callous reaction as he revels in Tom's death is **expected**;
- it may be found **surprising** that Mayella lies in court saying that Tom Robinson took advantage of her. She previously flirted with him, but now treats him with disdain: "she looked at him as if he were dirt beneath her feet." However, it is **unsurprising** that she covers up the truth to protect herself;
- Atticus illustrates the core of the feeling within the town as he reflects upon the issue, "This case is as simple as black and white." This feeling **continues to determine** people's reactions to Tom's death;
- Link Deas may or may not be seen as **surprising**: speaks up for Tom in court, provides support for Helen Robinson; likewise Heck Tate;
- Miss Maudie's insistence on finding some good in the outcome of the trial may be seen as **unexpected**.

Use of Language and Stylistic Devices/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** life on Animal Farm, show how far you agree that **equality** cannot be achieved on Animal Farm.

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 of inequalities:

- the **successive breaking** of the Seven Commandments;
- the right of all animals to **keep and rear** their offspring is removed;
- the right of all animals to live their “**natural span**” of life has disappeared;
- the **need for comradeship** among the animals is abused by the pigs;
- milk and apples become the **prerogative** of the pigs;
- the need to **outlaw aggressive, harmful behaviour** between animals is forgotten;
- **common objectives** are ignored;
- the principles of the revolution are **perverted**: “some animals are more equal than others”;
- the animals, but not the pigs, work **long, hard hours** with little reward;
- Boxer is **ruthlessly disposed** of when he becomes too weak to work;
- from the outset the pigs “**directed and supervised**” the others;
- the dogs are **trained to attack** the animals if they disobey;
- **executions** – four pigs, three hens, three sheep and a goose;
- rations are reduced but not for the pigs.

Expect candidates to focus on the ways the pigs flagrantly abuse their powers and ensure that **equality is forgotten**.

Much of what follows below can be expected:

- the pigs **twist** the Seven Commandments;
- the pigs undertake **physically less demanding** tasks;
- “The pigs would **decide** all questions of farm policy” and “it **was always the pigs** who put forward the resolutions”;
- debates and elections are **abolished**;
- Squealer **carefully controls** any information given to the animals;
- the pigs **carry whips**;
- Napoleon **removes the pups** to create his own secret police;
- Snowball's expulsion sounds the **death knell for equality**;
- the pigs set aside the harness room and the house for their **sole use**;
- they **sleep in the beds**;
- the young pigs are **discouraged** from playing with the other young animals;
- the pigs **alone** trade with humans;
- ultimately, the other animals become **dependent** on the pigs.

Impossibility/possibility of equality:

Better candidates may be expected to engage vigorously with the impossibility/possibility of achievement of equality. Arguments may derive from –

- flaws in the animals' leaders;
- the weakness of the followers – gullibility, short memory, lack of understanding;
- ultimately, the impracticality of the project;
- and yet at the end of the novel the animals still believe that “some day... the Republic of the Animals... was coming”.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/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** Snowball in extract 5 and elsewhere in the novel, show how far you agree that Snowball is a **strong leader**.

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:

- Snowball regularly **wins over** the others with his oratory;
- he has vigorous and decided opinions, and his “own support”;
- he was **less effective** at canvassing than Napoleon;
- he **studies** stock-breeding magazines;
- he **makes many plans** to improve life on the farm;
- he identifies the need for a windmill and where it can **best** be sited;
- he is **able to articulate** the benefits arising from the generation of electricity;
- he **persuades** the animals of the benefits accruing from the windmill – “fantastic machines which would do their work for them...”;
- he cleverly **masters** the manipulation of the books;
- he is charismatic: his activities **fascinate** the other animals;
- he **is able** to turn his ideas into a “working” plan;
- he shows **perseverance and determination**.

His strengths as a leader elsewhere in the novel:

- he **plans** battle tactics with military precision and, having studied Caesar's campaigns in order **to plan** for the defence of the farm, **ensures** the animals are ready for war;
- he is clearly the **strategist** in the battle;
- he **lures** the attackers into the yard and cuts them off from behind;
- he **leads** the attack and takes on Jones **himself** and is injured in the process;
- he **cunningly** launches the final attack during the humans' retreat;
- he thinks there is **no place for sentimentality** – his ruthless reaction to the presumed death of the stable boy;
- he is prepared to **kill**;
- he regularly **wins over** the others with his oratory;
- he is **prepared to die** for Animal Farm because he is imbued with the romantic heroism of war;
- he encourages the **celebration of victory** after battle;
- he delivers a **poignant oration** at the graveside of the dead sheep;
- he believes it is important to **acknowledge** and **reward** the bravery of those who fought alongside him;
- he **organises** a series of committees and devotes himself to bettering the animals in intellectual, moral and physical ways.

His shortcomings:

- the **lack of success** of his various committees – “On the whole, these projects were a failure”;

- he **agreed** with the pigs' use of milk and apples;
- his **poor awareness** of Napoleon's schemes to displace him;
- he was **oblivious** to any damage caused by his disputes with Napoleon;
- his **obsession** with the windmill led him to closet himself away from what was going on around him;
- his plans were **beyond the comprehension** of the animals;
- he was **not** considered to have the same "depth of character" as Napoleon;
- he was **unable to "control"** the animals as Napoleon could with the dogs.

Candidates may draw attention to the way Orwell **contrasts** Snowball's and Napoleon's **leadership styles** and conclude that Snowball was too much of an **idealist**. On that the seeds of despotism were present in Snowball, as well as in Napoleon.

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.

6 Steinbeck: *Of Mice and Men*

- (a) With reference to the ways Steinbeck **presents** Slim, show how far you agree that he is someone to be **admired**.

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.

Slim's life and work on the ranch:

- he possesses a **natural authority** over the other ranch workers: "Slim's word was law";
- he is **respected** and **looked up to** by the other workers: "his word was taken on any subject";
- he is described as possessing **dignity** and **majesty**: "a majesty achieved only by royalty and master craftsmen";
- he is the **lead** mule-team driver, "the jerkline skinner" and this position makes him "the **prince** of the ranch";
- his **superb** skill is described hyperbolically: "he was capable of killing a fly on the wheeler's butt with a bull whip without touching the mule";
- despite his skill, he is on the **same level** as the other workers as he lives in the bunkhouse and has no say in who works on his team: "hope you get on my team";
- Candy looks to him to save his dog: "Candy looked a long time at Slim to try to find some reversal", while Carlson asks his opinion and **obeys** him without question: 'You know what to do';
- some candidates might argue that he is **heartless** in allowing the killing of Candy's dog, showing **little regard** for Candy's distress;
- he has a **caring** nature when he treats the mule's injury but **is unsentimental** about the pups, showing his **pragmatism**: "I would have had to drowned most of 'em".

Slim's relationship with George and Lennie:

- he **approves** of George and Lennie's friendship, he doesn't judge unlike the Boss or Curley: "Ain't many guys travel round together... I don't know why";
- he shows a readiness to **praise** Lennie: "I never seen such a strong guy";
- he **doesn't judge** Lennie when he hears what happened at Weed: "He ain't mean... I can tell a mean guy a mile off";
- he **understands** why George has to kill Lennie and **understands** how difficult it was, offering his **support**: "You hadda, George, I swear you hadda";
- some candidates might argue that he is **prying** when he quizzes George about Lennie.

Additional material may include the following:

- he is described in great detail and the length of this description indicates Steinbeck's **enthusiasm** for the character;
- he is described in **glowing** terms: "majesty", "understanding beyond thought", "god-like";
- his **ease of manner** around other characters, especially Curley's wife;

- he **invites confidence**: “It invited confidence without demanding it”;
- he is **not** intimidated by Curley: “You lay offa me”, leading other characters to mock Curley: “You god-damn punk... Slim threwed a scare into you. You’re as yella as a frog belly”;
- Curley appears nervous around him, showing Slim’s **authority** on the ranch: “Well, I didn’t mean nothin’, Slim. I just ast you”;
- Slim is **deferred** to by Curley when Lennie crushes his hand: “I won’t tell”;
- other characters look to him for **advice or guidance**;
- unlike Curley, Slim stays **calm** and is never seen to lose his temper;
- he is **contrasted** with the Boss and Curley when Candy points out Slim’s height advantage: “Slim don’t need to wear no high-heeled boots”;
- some candidates might argue that he is **no better** than the other ranch workers: he frequents Susy’s place, he does nothing about how Crooks is treated, he seems to encourage Curley’s wife’s flirtation and shows **little ambition** to leave the ranch.

Credit any other valid references.

Use of Language and Stylistic Devices/Dramatic 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** life on the ranch in extract 6 and elsewhere in the novel, show how far you agree that life on the ranch is **unhappy**.

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 the characters say and do in the extract:

- Curley's wife is **trapped** in a marriage with a man she despises: "Sure I've gotta husband. Swell guy, ain't he?";
- she describes how she is expected to stay in the house with **no company** other than Curley: "Think I'm gonna stay in that two-by-four house and listen how Curley's gonna lead with his left twice";
- she is **left out of things** and doesn't know what happened to Curley's hand: "Say – what happened to Curley's hand";
- she is contemptuous of the others in the room but is **left behind** with them while the ranch-hands go out: "Standin' here talking to a bunch of bindle stiffs – a nigger an' a dum-dum and a lousy ol' sheep – an' likin' it because they ain't nobody else";
- Candy believes they can escape **but** is reminded of his position on the ranch by Curley's wife: "Curley's wife laughed at him. 'Baloney,' she said. 'I seen too many you guys'";
- Lennie is **made uncomfortable** by Curley's wife even though he may not understand the reasons for the tension: "he dropped his eyes in embarrassment";
- Crooks is **threatened** by Curley's wife and even though he tries to stand up to her, **steps down** when reminded of his situation on the ranch: "Crooks seemed to grow smaller, and he pressed himself against the wall";
- Candy tries to stand up to Curley's wife but **steps down** knowing her **power over him**: "Nobody'd listen to us".

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

- she is trapped on the ranch in a **loveless** marriage: "I don't *like* Curley. He ain't a nice fella";
- she is **dominated** by Curley and his possessiveness, making her life on the ranch lonely with no chance of getting away: "Why can't I talk to you? I never get to talk to nobody", "I can't talk to nobody but Curley. Else he gets mad";
- she seeks fun and admiration which makes the ranch-hands suspicious and wary of her, adding to her **loneliness**: "she got the eye";
- she hangs onto her **unattainable dreams** of being in the "movies" as her escape route from the ranch;
- she is **desperate** to talk to Lennie, revealing her thoughts and feelings in an attempt to escape her loneliness: "You're nuts...But you're kinda nice fella".

Additional material may include the following:

- the dream of owning a farm house as a means of escape is continually shown to be **unattainable**: "I seen hundreds of men come by on the road... An' never a god-damn one of 'em ever gets it";

- Crooks' disability brings him **chronic pain**;
- Crooks lives on his own, **isolated** from the others on the ranch, but he does have a measure of privacy;
- the use of foreshadowing to show that the chance of escape from the ranch is limited, e.g. Candy's dog;
- the ranch-hands accept the living conditions as they know it won't **get any better**;
- the Boss and Curley are not trapped on the ranch, while ranch-hands such as Slim and Carlson appear to be **content** with their lot and life on the ranch with **no ambition to escape**;
- some candidates might argue that George is not trapped as he fits in with life on the ranch, going to town with the others and forming a friendship with Slim who supports him after Lennie's death;
- consolations of ranch life: cards, games of horseshoes, visits to Suzy's place.

Credit any other valid suggestions.

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

Use the Assessment Matrix.