



General Certificate of Secondary Education
2016

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

MONDAY 23 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	Begins to focus on question Fairly developed response	Some focus on question Fairly developed response	Persuasive, coherent answer to the question set Evalutative response
AO2 Form and Language	Response not worthy of credit	Some writing about text or task	Assertion, basic conclusion, narrative or description Very basic level of accuracy in written expression and coherence of response. Emergence of appropriate form 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 expressed with fluency and precision An appropriate form of response which is clearly constructed and accurately expressed Competent level of accuracy in written expression and coherence of response. Form mostly appropriate

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** Nwoye, show how far you agree that he is a **disappointment** to his family. Do you feel sorry for him? Give reasons for your opinion.

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 Nwoye is a disappointment to his family:

- Nwoye knows he is a source of disappointment: "he knew his father wanted him to be a man";
- his "incipient laziness" **angers** his father;
- it is a **tense** and **violent** relationship: "he sought to correct him by constant nagging and beating";
- Okonkwo is **ashamed** of Nwoye and how his laziness reflects upon him in the eyes of the community: " I will not have a son who cannot hold his head up in the gathering of the clan";
- Nwoye is **scared** of his father: "But the boy was afraid of him...";
- Nwoye **struggled to live up to** his father's **expectations**, Okonkwo wants him to grow into a strong man but believes he is too **effeminate**: "too much of his mother in him";
- Okwonkwo is **disgusted** by his son's physical weakness: "A bowl of pounded yams can throw him in a wrestling match";
- Okonkwo **fears** he is artistic and sensitive like his grandfather, rather than a warrior; "Nwoye resembled his grandfather...";
- the **comparison** between Nwoye and Unoka shows that he is a **disappointment** to Okonkwo;
- Okonkwo **questions** whether Nwoye is his son and feels his **weakness** reflects on his own masculinity: "How could he have begotten a woman for a son?";
- Nwoye is presented as **weak** and **sensitive**, as a **contrast** to Okonkwo's strength and ruthlessness: "a sad-faced youth", "Nwoye knew that it was right to be masculine and violent, but...he still preferred the stories that his mother used to tell";
- Okonkwo is **pleased** with Nwoye when he stops spending time with his mother and takes on "difficult and masculine tasks";
- Okonkwo is "**inwardly pleased** at his son's development" while Ikemefuna lives with them;
- Okonkwo feels Nwoye is **becoming more masculine**: "always happy when he heard him grumbling about women" "in time he would be able to control his womenfolk".

Okonkwo's reaction to Nwoye's conversion to Christianity:

- Obierika is **concerned**, knowing Okonkwo will be **disappointed** and visits Okonkwo when Nwoye has been seen with the missionaries: "What moved Obierika to visit Okonkwo was the sudden appearance of the latter's son, Nwoye, among the missionaries";
- Okonkwo **refuses to speak** of his son, Obierika hears the story from his mother;
- Nwoye knows his father will be **disappointed** in his involvement with the missionaries: "He dared not go too near the missionaries for fear of his father";
- Okonkwo's disappointment leads him to **furiously beat** Nwoye when he hears that Nwoye has been seen among the Christians: "hit him two or three savage blows";
- Nwoye is **disowned** by his father when he joins the missionaries; Okwonkwo feels he is not worth fighting for: "I will only have a son who is a man".
- Okonkwo believes Nwoye's conversion is a **betrayal** of the traditions of the tribe: "To abandon the gods of one's father...was the very depth of abomination".

Some candidates might argue that, while Okonkwo is **disappointed** by Nwoye, the rest of his family are not. His mother tells Obierika the story of his conversion and he is said to "return later to his mother and his brothers and sisters and convert them to the new faith".

Credit any other valid suggestions.

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

(b) With reference to the ways Achebe **presents** kinship in extract 1 and elsewhere in the novel, show how far you agree that **kinship** is important to the Ibo tribe.

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.

What happens at the feast in extract 1:

- Okonkwo holds the feast to **thank** his **kinsmen**: "My mother's people have been good to me and I must show my gratitude";
- the entire **extended family** is invited to the feast: "All the *umunna* were invited to the feast";
- the oldest **kinsman** is shown **respect**: "The oldest member ...was Okonkwo's uncle...The kola nut was given to him to break";
- Uchendu's **prayer** shows the **importance of kinship**: "We do not pray to have more money but to have more kinsmen";
- Uchendu uses **animal imagery** to show how people can **rely on kin**: "An animal rubs its aching flank against a tree, a man asks his kinsmen to scratch him";
- Okonkwo's wives and children **help** to serve the food;
- Okonkwo and his kinsman **repeat** the **importance of kinship**: "it is good for kinsmen to meet";
- even those kinsmen who could not attend the feast are included: "the few kinsmen who had not been able to come had their shares taken out for them";
- Okonkwo is called 'son' by his **kinsman**;
- the elder explains the **importance of kinship** to the younger generation: "you do not understand how strong is the bond of kinship. You do not know what it is to speak with one voice";
- the elder warns that the new religion is a danger to the **unity of kinship**: "A man can now leave his father and his brothers";
- repetition** of "kinship" and the inclusive pronoun "you" and ancestors, throughout the extract emphasises the **importance** of kinship to the tribe.

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

- Okonkwo works hard from an early age to **look after** his mother and sisters: "And so at a very early age...Okonkwo was also fending for his father's house";
- Okonkwo's family are shown to live together in harmony, **helping** each other;
- the murder of a daughter of Umuofia in another village is harshly punished as it is **blow against the clan**: "But the war that now threatened was a just war";
- Ikemefuna is given to the **clan** as compensation: "he belonged to the clan as a whole";
- Okonkwo is punished when he breaks the law of the **clan** during the Week of Peace, with the possibility of his actions adversely affecting his **kin**: "The evil you have done can ruin the whole clan";
- festivals are **celebrated** with joy, as time will be spent with **kin**: "women talked excitedly about the relations who had been invited";
- Chielo calls Enzinma "my daughter" and **shows interest** in her wellbeing;
- Okonkwo is upset when Ikemefuna has to be killed as he has become **part of the family**; he is warned not to take part in killing Ikemefuna: "That boy calls you father. Do not bear a hand in his death";
- Ekwevi is **devastated** when Chielo takes her daughter, while even Okonkwo is described as being "gravely worried";
- the extended **clan** are **involved** in preparation for the wedding feast, showing the **bond of kinship**: "the entire neighbourhood wore a festive air...Everybody had been invited";
- Okonkwo is exiled when he kills a clansman as it is an affront against **kinship**: "It was a crime against the earth goddess to kill a clansman";
- Okonkwo is **welcomed by** his **mother's kin** and is given refuge.

Some candidates might argue that Okonkwo's actions are often selfish and show a **disregard for kinship**:

- he **kills** a fellow tribesman though this is inadvertent;
- he **beats** his own family members with little provocation;
- he is **ashamed** of his father yet worries about his son's respect for his ancestors;
- he **offends** against the earth goddess with the possibility of bringing disaster to his clan;
- he **disowns** his son and refuses to talk about him, warning his other sons against following Nwoye: "let him follow Nwoye now while I am alive so that I can curse him".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Golding: *Lord of the Flies*

(a) With reference to the ways Golding **presents** Jack, show how far you agree that he is an **evil** dictator.

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]

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The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Jack as an evil dictator:

- his **dictatorial leadership** is shown when he forces the choir to stand still until one boy faints: "Choir! Stand still!";
- his temper and tendency towards **violence** is shown by slamming his knife into tree trunks;
- Jack's **obsession with killing** pigs dominates his thoughts and dictates his actions;
- he perpetuates the **myth** of the "beastie";
- masks his humanity** by painting his face; Jack finds he can free himself from civilized constraints and moral responsibility – inspires **terror**: "the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness...";
- causes a divide** – promises meat, play and freedom;
- initiates **violence** between the two groups;
- uses **punishment beatings** to maintain his leadership: "He got angry and made us tie Wilfred up...";
- he **tortures** Samneric to force them to join his tribe: "Samneric lay looking up in quiet terror...";
- he is a **bully** to Piggy from the very beginning: "Shut up Fatty...";
- has **no regard** for the conch as it represents rules that he has no interest in: "And the conch doesn't count at this end of the island...".
- Jack's innate **primal** desire to hunt: "for a minute becomes less a hunter than a furtive thing";
- Jack's blood lust grows more **irrational** after his failure to kill the pig "next time there would be no mercy..." – his **obsession** with hunting means he abandons the fire, causing the boys to miss the opportunity to be rescued;
- Jack is a powerful **manipulator** – he claims to have been wounded by the boar, he constantly accuses Ralph of cowardice, and he is always careful to appear brave in front of the others;
- Jack **incites** the frenzy that leads to Simon's murder: "*Kill the beast! Cut his throat! Spill his blood...*";
- he leads a group to **murder** Ralph: "They're going to do you...";
- Jack's ability to **disrupt rational thought**, and communicate fear and chaos allows him to slowly assume dictatorial control.

Reward candidates who explore the complexities of Jack's motivations:

- Jack is **brave** and curious – he investigates the island and searches for the beast;
- he is a **strong character** – able to kill the pig;
- he is determined to survive and is **resourceful**, he does not rely on being rescued;
- shows some calculated humility, he is able to accept he did wrong and apologise;
- he is able to **unite** the boys and lead them by identifying what motivates them – fear;
- he is a **better leader** than Ralph, because of his ability to understand the boys' needs and desires: "we hunt and feast and have fun".

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.

(b) With reference to the ways Golding **presents** the conch in extract 2 and elsewhere in the novel, show how far you agree that the conch is **important** to the boys.

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]

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

In the extract:

- the conch **gave Piggy a voice**: "Let me speak...";
- the savages **reject** democracy: "steady booing...";
- power** of conch to silence the boys: "there was silence now..."
- Piggy recognises** the power of the conch and attempts to use it to instil democracy and sense back into boys: "which is better...";
- the conch's **symbol** of democracy and freedom is shown to be weak, vulnerable and fragile against the power of the savages: "the fragile, shining beauty of the shell...";
- the conch is **easily destroyed** by the savagery of Roger: "the conch exploded into a thousand white fragments and ceased to exist."
- magical associations of language used to describe the conch: "white magic", "the talisman".

Elsewhere in the novel:

- Ralph's leadership is granted because he had the conch;
- conch is used to **call boys** together to form assemblies;
- holding the conch conferred the **right to speak**;
- the conch gave the timid members of the group **confidence to speak up** and reassurance that they would be heard: "I got the conch, you let me speak...";
- the conch **raised Piggy's self esteem**: "Piggy lifted the conch as though to add power to his next words...";
- Piggy **understands** what awaits if the power of the conch is lost;
- the importance of the conch is shown through the **beautiful descriptions**: "Something creamy lay among the ferny weeds... ever so valuable... conch glimmered...".

Additional material may include:

- Jack **denounces** the power of the conch: “we don’t need the conch anymore...”;
- Jack stole fire as opposed to the conch – its importance had become so **limited** that it was no longer a target for Jack’s usurpation of power;
- its **destruction** marks the end of civilisation on the island: “the conch exploded...”.

Expect a range of personal opinions and reward those who develop an informed argument.

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** the Priest and Padre José in the novel, show how far you agree that the priests in the novel are **ashamed** of their sins.

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.

The Priest's reaction to the things he has done:

- he acknowledges that five years before he had “given way to despair...the **unforgivable sin**”,
- he admits that “He was a **bad priest**, he knew it”;
- he compares his sins to “the rubble of his **failures**”;
- he refers to his sexual relations with the woman Maria as “his **crime**”;
- he feels that looking at his child Brigitta is like looking at “his own **mortal sin** looking back at him”;
- he believes he lives in a state of “mortal sin” as an **unrepentant sinner**;
- he is aware that it was **pride** – “the sin by which the angels fell” – that had led to him becoming the only practicing priest in the state;
- he asks God's **forgiveness** for being a “proud, lustful, greedy man”;
- he is **ashamed** at his desire to escape the repulsive, treacherous Mestizo as “Christ had died for this man too”;
- he tells the pious woman in the prison, “I know – **from experience** – how much beauty Satan carried down with him when he fell”.

Padre José's reaction to the things he has done:

- he is **ashamed** of himself for marrying and wonders “whether he was even fit for hell”;
- he believes that as a married priest, he is a “**sacrilege**” and that “Wherever he went, whatever he did, he **defiled** God”;
- he **compares** himself to an “obscene picture” that is “hung here every day to corrupt children with”;
- he recognises that he is living in a “continuous state of **mortal sin**” as an unrepentant married priest;
- he entreats the family in the cemetery to leave him alone as he is “**unworthy**” and a “**coward**” who has valued his own safety above his priestly duties;
- he knows he is in the “grip of the **unforgivable sin**, despair”;
- he tells the Priest, “You know what sort of man I am”;
- he **acknowledges** his sins against the Priest by imploring his wife to let him do his “duty” and by telling the lieutenant, “Tell him I shall pray”.

On the other hand:

- the Priest **acknowledges** that he feels an “over-powering love” for his child, Brigitta, despite the circumstances of her conception;
- he **asks** the poor people of the border town for “one peso fifty per head” to perform the only baptism the town has seen in three years;
- he makes “**calculations**” relating to how much he could make and what he could spend it on (“there was no need to arrive in Las Casas then as a beggar”);
- he **attempts to justify** his fee by telling himself “...they don’t value what they don’t pay for”;
- Padre José **refuses** to say a prayer at the graveside of a dead child in order to maintain his own safety (“If I could...my children”);
- he also **refuses** to shelter his fellow clergyman, the Priest, or to hear his dying confession, in order to avoid the wrath of his wife.

Credit any other valid suggestions.

Use of Language and Stylistic/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 that Greene **presents** the lieutenant in extract 3 and elsewhere in the novel, show how far you agree that the lieutenant is **motivated** solely by his hatred of religion.

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:

- he **experiences** a “natural hatred” in his bowels like one “dog” acknowledging another, when he sees the photograph of the Priest;
- he **states** that the Priest “looks like **all the rest**”;
- he is **moved** by a sense of “horror” as he remembers from childhood the “smell of incense” and “the immense demands made from the altar steps”;
- he **angrily recalls** the poor being exploited (“taking their centavos”) and abused by the clergy;
- he **vows** to catch the Priest and that “It is only a matter of time”;
- he **proclaims** that a criminal like the gringo “does no real harm” and that “we do more good when we catch one of them [the clergy]”;
- he is full of “**venom**” for his enemy, the Priest;
- he believes his **ruthless plan** relating to the hostages would be “worth it” if it meant they would be “rid of those people for ever”.

Candidates may argue that it is not only his own personal hatred of organised religion that motivates the lieutenant in the extract, but also a moral desire to seek justice for the poor people whom he witnessed being “abused” by the clergy of his youth.

Evidence from elsewhere in the novel of the lieutenant being motivated by his hatred of religion:

- he believes the faith of his people in God and the clergy to be a “**weakness**” in his “own land”;
- he recalls with **disdain** the “monsignor” he witnessed being executed;
- he believes Padre José’s circumstances to be a form of penance where Padre Jose must live “a witness to the **weakness of their faith**”;
- he calls the Priest a “**traitor to the republic**” as he prepares to take a hostage from the Priest’s former parish;
- a sense of “**physical disgust**” overcomes him when the Priest mentions the Guilds;
- he contemplates eliminating the “**beast**” of the Priest without trial when he finally captures him.

Evidence from elsewhere in the novel that the lieutenant is not motivated solely by hatred of religion:

- his campaign against the clergy **also** aims to “eliminate anything...at which a foreigner might have cause to sneer”;
- he **believes** the eradication of religion he is striving to achieve will give the people, including Luis and the other children, “the right to be happy in any way they choose” and an end to their poverty and suffering;
- he is prepared to “make a massacre **for their sakes**”;
- he is **also** motivated by a “secret love” of his people, including the children he believes are “more valuable than the Pope in Rome”;
- he tells the Priest that he “wanted **to give [his people] everything**”.

Reward candidates who go beyond the single motive of hatred of religion.

Credit any other valid suggestions.

Use of Language and Stylistic/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** Atticus's **courage**, show how far you agree that his courage is in the best interests of his children and of Maycomb.

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 following textual details may be used as supporting material.

The words in bold may form part of an argument.

Courage as a parent:

- brings up his children on his own;
- he **defends** Calpurnia's position in the family;
- he has the courage to stick to his principles – wanted Jem to go to trial over the death of Bob Ewell, "Nobody's hushing this up. I don't live that way . . ." (some candidates may argue that it is not in Jem's best interests to endanger him in such a way);
- he **protects** his children against the rabid dog, "One shot Finch...";
- his actions in sending Jem to read to Mrs Dubose may be seen as courageous and **unconventional** as she is a very aggressive woman, "I wanted you to see what real courage is", (some candidates may argue that allowing Jem to be verbally abused is not good parenting.)
- he insists on **honesty** in giving information to his children: "when a child asks you something, answer him for goodness sake".

Moral courage to defend Tom Robinson:

- Atticus has the **courage to defend Tom Robinson** even though it is a hopeless case: "I'm simply defending a Negro... if I didn't I couldn't hold up my head in town...";
- courage to **go against** his neighbours, friends and family: "We're fighting our friends... they're still our friends and this is still our home..." (some candidates may argue that Atticus allows for his children to be bullied);
- **physical courage** to stand up to the mob, "Atticus remained where he was..." (some candidates may argue that he puts his children in danger);
- Atticus' closing argument at the trial shows his **courage to teach the town a lesson** about humanity and morality: "one iota of evidence...";
- Atticus has the courage to go **against** social codes, i.e. exposing lies, "She was white and she tempted a Negro..."
- he **addresses** the problem of prejudice with courage: "evil assumption..."/"this applies to the human race and to no particular race of men..."/"all men are created equal...";

Reward candidates who discuss, e.g. Atticus turning away when Bob Ewell spits in his face in terms of his children's best interests.

Expect a range of personal responses and reward those who develop an informed argument.

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.

(b) With reference to the ways Lee **presents** Maycomb in extract 4 and elsewhere in the novel, show how far you agree that Maycomb is a **prejudiced** community.

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.

In the extract:

- the children **believe prejudiced rumours without question**, “He’s got a Co-Cola bottle full of whisky in there...”;
- Dill’s **immediate reaction** to the idea that Dolphus Raymond has a “coloured woman” and “mixed chillun” is that, “he doesn’t look like trash...”;
- Raymond’s children are **unwanted** by all of society, “don’t belong anywhere. Coloured folks won’t have ‘em because they’re half white; white folks won’t have ‘em ‘cause they’re coloured;
- north/south divide**, Maycomb is much more prejudiced: “They don’t mind ‘em up north...”;
- Jem’s attitude to **racism** shows his understanding of the prejudice in Maycomb society, “but around here once you have a drop of Negro blood, that makes you all black...”.

The reaction of the community to Atticus’ defence of Tom Robinson:

- all members of the society, even the **children** are prejudiced: Cecil Jacobs is the first to taunt Scout about her father’s decision: “My folks said your daddy was a disgrace an’ that nigger oughta hang from the water-tank...”;
- Atticus’s family **disapprove** of his decision: “I guess it ain’t your fault if Uncle Atticus is a nigger-lover besides, but I’m here to tell you it certainly does mortify the rest of the family... He’s ruinin the family...”;
- Maycomb society “go stark raving mad when anything involving a negro comes up...”;
- ordinary members of Maycomb society, neighbours, form a **mob** and **threaten** and at the jail: “In ones and twos, men got out of the cars. Shadows became substance...”;
- Mr Ewell’s language** at the trial shows his prejudiced views that black men are no better than animals: “I seen that black nigger yonder ruttin’ on my Mayella!”

Additional material might include:

- it is **assumed** that the intruder at the Radleys home is black. Miss Stephanie's response shows the **depth of prejudice** in the community: "Scared him pale, though. Says if anybody sees a white nigger around, that's the one";
- some candidates may mention the significance of Jem's snowman is made from mud but plastered over with snow – the covering up of the black man by making him whiter, more "pure";
- Mrs Dubose shouts many **insults**: "Your father's no better than the niggers and trash he works for!";
- Aunt Alexandra's focus is on **class system**: "her preoccupation with heredity... the longer a family had been squatting on one patch of land the finer it was...";
- Aunt Alexandra **disapproves** of Calpurnia's place in the Finch family. She is firmly reprimanded by Atticus who shows his views on **equality**: "She's a faithful member of this family...";
- the ladies charity and "Christian" attitudes at the missionary circle show their **hypocrisy** and racist attitudes: 'Gertrude, I tell you there's nothing more distracting than a sulky darky.';
- the ladies use **religion** in order to reprimand black servants: "Sophy you simply are not being a Christian today. Jesus Christ never went around grumbling and complaining."
- Mrs Farrow shows her **bigotry**: "We can educate 'em till we're blue in the face, we can try till we drop to make Christians out of 'em but there's no lady safe in her bed these nights...".
- the family are victims of "neighbourhood legend...";
- Miss Stephanie Crawford uses the misfortunes of the family for **gossip**: "So Jem received most of his information from Miss Stephanie Crawford, a neighbourhood scold...";
- Calpurnia casts **judgement** on the Mr Radley: "there goes the meanest man ever God blew breath into...";
- some candidates may refer to the **tolerance** and **open-mindedness** of Miss Maudie, Dolphus **Raymond**, Judge Taylor, Link Deas and Heck Tate.

Non-prejudiced views:

- after Tom's conviction, **Miss Maudie reminds the children that not all members of Maycomb society are prejudiced**: "His coloured friends for one thing, and people like us. People like Judge Taylor. People like Mr Heck Tate...";
- Miss Maudie sees the court case as a **step closer towards equality**: "it's just a baby step, but it's a step...";
- Mr Dolphus Raymond's attitudes shows that not **all of Maycomb is prejudiced**: "Cry about the hell white people give coloured folks, without even stopping to think that they're people too...";
- Atticus' speech shows his **desire for equality**: "a quiet, respectable, humble Negro who had the unmitigated temerity to feel sorry" for a white woman has had to put his word against two white people's...";
- he categorically addresses the **problem of prejudice as being evil**: "the evil assumption – that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women, an assumption one associates with minds of their calibre...";
- "All men are created equal";
- Miss Maudie teaches Aunt Alexandra of the importance of **Atticus in the town's attempt to progress**: "The handful of people in this town who say that fair play is not marked White Only; the handful of people who say a fair trial is for everybody, not just us; the handful of people with enough humility to think, when they look at a Negro, there but for the Lord's kindness am I...".

Expect a range of personal responses and reward those who develop an informed argument.

Credit any other valid answers.

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.

5 Orwell: *Animal Farm*

(a) With reference to the ways Orwell **presents** Boxer, show how far you agree that Boxer's actions are always in the **best interests** of 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 the argument.

Boxer's strengths and weaknesses:

- he is held in **reserve** by Snowball to be used as a main unexpected **weapon** in a classic pincer movement;
- he strikes **terror** in the enemy: "the most terrifying spectacle of all was Boxer"; "Panic overtook them";
- his **strength** is vital in turning the tide of the battle: "striking out with his great iron-shod hoofs";
- his actions precipitate the **withdrawal** of the men: "At the sight, several men dropped their sticks and tried to run";
- his **efforts** are recognised by the other animals and he is **awarded** a medal for his effort, "Animal Hero, First Class";
- he is the **hardest worker**, doing much more work by far than any of the other animals;
- without his strength and effort, the building of the first windmill would **not have been possible**;
- Boxer **epitomizes** Animalism: dedication, loyalty, and a huge capacity for labour;
- his efforts and example in the building help to **unite** the animals' belief in Animalism and **continued servitude** under Napoleon's rule;
- his **sacrifice** in working "harder" for the sake of Animal Farm, even to the detriment of his health, inspires the other animals to continue to believe in Animalism despite Napoleon's increasing excesses;
- he is **naïve** in insisting that Napoleon is always right and this **devotion** sustains Napoleon's rule that, in turn, **dilutes the aims** of Animalism;
- he is **unaware** that he is being **exploited**, so unwittingly helping Napoleon destroy the intentions of Animalism;
- he is worried about the reasons for Snowball's expulsion and, consequently, is targeted by Napoleon and becomes **dispensable**;
- Boxer is vital to the Farm because of his strength but he becomes less so when his exertions ruin his health and, with diminished importance, **becomes vulnerable** to Napoleon's pitiless rule.

Boxer's belief in Animalism and Napoleon's rule:

- he fully believes in what old Major says in his speech, including the idea of freedom from servitude;
- he **sets an example** to the other animals by giving up his straw hat to demonstrate his support for Animalism and its leadership;
- although he cannot learn the Commandments he demonstrates his **loyalty** to Animalism by making up his own slogans: "Napoleon is always right", "I will work harder";
- he **refuses to blame** Napoleon for the slaughter even though he cannot understand why it took place, which is vital in allowing Napoleon to continue with his dictatorship;
- his only way of making sense of changes in Animalism and the changes imposed by Napoleon is to work harder;
- he **continues working** for the cause of Animalism and Napoleon's rule even when injured;
- he **works unthinkingly** for the good of the new order, convinced that Napoleon is always doing the right thing;
- he represents **decency and faith** and extends this to his support of Napoleon, and the other animals are aware of this.

How Boxer is treated by the other animals:

- he is admired by the other animals as he is loyal and **protective** of them;
- he is **exploited** by Napoleon and his follower pigs and is eventually betrayed when his importance diminishes and Napoleon's rule is secure;
- Boxer overexerts himself on behalf of the Farm despite Clover's warnings.

Candidates may argue that it is Boxer's blind devotion that sustains Napoleon in power and that Boxer's actions are ultimately destructive to the cause of Animalism and not in the best interests of the Farm.

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 Orwell **presents** the lives of the animals in extract 5 and elsewhere in the novel, show how far you agree that the Revolution does not make life **better** for the animals.

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.

What Old Major says in the extract:

- old Major says, “our lives are miserable, laborious and short”;
- old Major says that when the animals cease to be useful they are “slaughtered with **hideous cruelty**”;
- he states that the life of the animals on the farm is one of “**misery and slavery**”;
- Orwell has old Major asking **rhetorical questions** and using **exaggeration** “No, comrades, a thousand times no!” to inspire the animals to rise against their difficult lives;
- old Major asks **painful** questions to named animals about the effects on them of the actions of Man and answers them to show the **hurt inflicted**;
- he uses **emotive language** for effect, “miserable”, “bare rations”, “enemy”, “horror”;
- he says that **Man** is their only “**enemy**” and he “consumes without producing”;
- he says that **no animal** in England is “free”;
- he says that “**All animals are equal**”;
- he warns of the dangers that may follow revolution.

Life before the Revolution:

- Jones is **idle** and **self-indulgent** and his lack of care makes the animals' lives difficult;
- Jones **neglects** his duties to the animals, making their lives difficult;
- Jones is often **drunk** and unaware of what is happening on the farm;
- Jones responds to the animals' discontent with **violence**;
- the animals are **starving** and are forced to raid the store-shed.

Life after the Revolution:

- immediately after the revolution the “animals were **happy** as they had never conceived it possible to be”;
- all the animals are involved in **making decisions**, e.g. they vote to preserve the farmhouse as a museum;
- the animals **work together** on the harvest: “Nobody shirked, nobody grumbled over rations”;
- Snowball **tried to promote** literacy and a communal spirit;
- there is a **lingering pride** among the animals in living on a farm which they owned themselves;
- the pigs soon **take charge**, e.g. they take the apples and milk for themselves; even Jones had shared out the milk in the hens’ mash;
- the revolutionary ideals of old Major and the Commandments are **gradually eroded by the pigs**;
- the pigs **decide** on all questions of farm policy; decisions are increasingly **imposed** on the animals;
- Squealer **exploits** and **controls** the animals through manipulation, rhetoric and propaganda;
- the animals eventually work a **60 hour week** and on Sunday, “they work like slaves”;
- the pigs **cancel** the debates: any pretence of consensus is gone;
- Napoleon rules the farm through **terror**;
- Napoleon’s treatment of the animals is **worse** than Jones’s, e.g. the bloody executions of the four pigs and three hens;
- Napoleon uses the sheep to **silence criticism**;
- the pigs **take advantage** of the animals’ loyalty in the most cruel of ways, e.g. Boxer’s death;
- the pigs lead a life of luxury, while the other animals **starve**.

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** Curley's wife, show how far you agree that Curley's wife is a **victim**.

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.

The case for agreeing she is a victim:

- she is **trapped** in a loveless marriage, finding no comfort in her husband or her home and declaring, "I don't like Curley";
- she is **afraid** of Curley and speaks of him in a **disgusted manner**, "Swell guy, ain't he?";
- she is **treated as a possession** and **threatened** by Curley;
- she is **left alone** for long periods of time: "I get awful lonely" but is **not allowed** to leave the ranch;
- she is **not allowed** to talk to anyone because of his jealousy: "... I can't talk to nobody but Curley. Else he gets mad.";
- Curley appears to have only a **sexual interest** in her: "glove fulla Vaseline!";
- Curley goes to Suzy's place, **disrespecting** her;
- Curley shows **no grief** at her death – only anger;
- the men think "A ranch with a bunch of guys on it ain't no place for a girl, specially like her";
- the men refer to her in **derogatory terms** – a chattel, a temptress, a sex object, "jail bait";
- she is viewed with mistrust by the men for being "party";
- the men both dislike and lust after her;
- the men are **uneasy and evasive** when she tries to interact with them;
- she is **not named**;
- she is the **only woman** on the ranch and lonely;
- she **insists her mother robbed her** of a glittering career "in the movies";
- she is **cruelly misled** by man from "the pitchers";
- she believes that her mother intercepted letters to her;
- she is **stifled and frustrated** on the ranch: "Standin' here talking to a bunch of bindle stiffs – a nigger and a dum-dum and a lousy old sheep – and likin' it because they ain't nobody else".
- she is the victim of her own **stupidity**;
- she is a **victim of the times** she lived in;
- she is **killed** by Lennie;
- even in death she is spurned by Curley.

On the other hand:

- she speaks **disparagingly** of her house and her home: "I tell you I ain't used to livin' like this";
- she has a dream to help her **escape** from the reality of her life;
- the **way she dresses** and is **excessively made up** is inappropriate for the surroundings, "rouged lips.... heavily made up....cotton house dress and red mules.... bouquets of red ostrich feathers";
- she married for **entirely selfish** reasons;
- she is **continuously dissatisfied** and seeking a way out;
- she is **vicious, threatening** and **vindictive** when dealing with Crooks;
- she **deliberately flirts** with the men: "leaned against the door frame so that her body was thrown forward";
- she is **forever finding excuses** to enter the bunkhouse;
- she seems to **deliberately avoid** Curley;
- she **ridicules** his boxing skills;
- she **encourages Lennie** to stroke her hair.

Credit any other valid suggestions.

Uses 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** power in extract 6 and elsewhere in the novel, show that there are **differing** kinds of power in the novel. Who uses power most responsibly? 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 the argument.

Curley in the extract:

Curley's power resides in his status as the boss's son, and in his aggression. He also considers himself to be a good boxer.

- his high-heeled boots set the **tone of authority**;
- he glanced at George and Lennie “**coldly**”;
- he immediately, perhaps unconsciously, adopts an **aggressive** stance, “arms bent at the elbows and his hands closed into fists”;
- he manages to look at George and Lennie **aggressively**: “His glance was at once calculating and pugnacious”;
- he makes **Lennie feel uneasy**: “Lennie squirmed under the look”;
- he **demands** that Lennie speaks for himself;
- he instantly **reacts** to George's attempted intervention, “Curley lashed his body round”;
- he **insinuates impropriety** in the George/Lennie relationship: “Oh, so it's that way”;
- he **maintains the aggression** even exiting: “his elbows were still bent”;
- Candy discloses that Curley is the boss's son and is “pretty handy”;
- Candy also **discloses** that Curley “hates big guys”;
- Candy reveals the **unfairness of** Curley's position: “Seems like Curley ain't givin' nobody a chance”.

Curley elsewhere in the novel:

- he squares up to Lennie looking for a fight, **his aggressive attitude** to “big guys” evident, “Curley's rage exploded”;
- he **takes advantage** of what he perceives as Lennie's reluctance to fight;
- he beats Lennie **remorselessly**;
- he has to be **blackmailed** by Slim to prevent him extracting revenge on Lennie;
- he treats his wife as a possession;
- although he maintains the aggression to all he comes in contact with, he **does not confront** Slim and is almost obsequious to him.

Slim elsewhere in the novel:

Slim's power resides in his calm, caring and fair treatment of others plus an unrivalled skill at his job. He is further assisted by his height.

- the **language** used by Steinbeck to describe him – “majesty”, “gravity”, “authority”, “delicate”, “understanding beyond thought”;
- he possesses a **natural authority** over the other ranch workers;
- he is **unequalled** at his work;
- some of his power derives from his caring demeanour – deals with the mule’s injury himself; allows Lennie to take one of the new pups;
- he **understands** the relationship that George and Lennie have developed;
- he **values** Lennie’s ability as a worker and praises him;
- his **interaction with Crooks** contrasts with the way the boss treats Crooks;
- his **easy manner** with Curley’s wife;
- his **sense of propriety** when she is killed.

The boss:

The boss's power resides in his ownership of the ranch and his ability to hire and fire.

- abuse of the stable buck is a **frequent occurrence**;
- he **balances** anger with generosity, “Whole gallon?”;
- he **permits** the physical abuse of the stable buck by others;
- his **physical appearance**, “a little stocky man”, and clothing;
- his **aggressive** stance, “thumbs stuck in his belt”;
- the high-heeled boots and spurs prove he is “**not a labouring man**”;
- the swamper’s **obsequious** exit;
- his **authoritative tone of voice** in addressing George and Lennie.

Reward candidates who attempt to discuss the power that **George exercises** over Lennie; the power that **Crooks exercises** over Lennie; the power that **Curley’s wife exercises** over Crooks.

Candidates are expected to engage with the key term of the question “**differing**”.

Credit any other valid suggestions.

Uses 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.