



General Certificate of Secondary Education
2017

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

MONDAY 22 MAY, MORNING

**MARK
SCHEME**

Introduction

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

Assessment Objective 1:

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

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

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

Quality of written communication is also being assessed through AO1. This requires that candidates: ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear; select and use a form and style of writing appropriate to purpose; and organise information clearly and coherently, using appropriate vocabulary.

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 different views and interpretations of texts;
- comment meaningfully on the texts studied referring to the appropriateness of the form and structure adopted by the writer;
- describe and appreciate the effectiveness of general and specific uses of language and stylistic devices;
- appreciate changing atmosphere and tone and comment upon how they are achieved.

Every effort should be made to assess the work of the candidate positively. Examiners should annotate scripts and comment appropriately on points made and insights expressed. Annotation and the award of marks should be based on the appropriate Assessment Matrix.

Arriving at a Final Mark

Markers should use the general Assessment Matrix which sets out the broad criteria for the four mark bands in combination with the specific requirements set down for each question.

Guidelines to Assessing AO2 in Candidates' Responses to Prose (Foundation Tier)

Assessment Objective 2 requires candidates to “explore how language, structure and form contribute to the meanings of texts.”

Key terms in the question:

“In your answer you should consider the presentation of . . .”

Consideration of **structure** (e.g. “up to this point”, “as the novel progresses”)

And/Or

Key terms in the bullets:

- the named writer's use of language (e.g. “describes”)
- characters' thoughts and feelings
- characters' reactions
- characters' behaviour
- characters' words/dialogue and interaction

Uses of Language and Stylistic Devices/Literary Techniques

When assessing candidates' responses to prose, some of the following uses of language and stylistic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide to examiners.)

- structure of the text: chapters, climax, sequential/chronological ordering, flashback, conclusion;
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. flashback, cliffhanger ending);
- 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, first person narration, multiple narrators, use of persona, autobiography);
- use of punctuation and other typographical effects (e.g. italics, capitalisation, suspension points).

Assessment Matrix – Foundation Tier Unit 1 – Prose

| Assessment Objective | Band 0 Mark [0] | Band 1: Very Little [1]–[10] | Band 2: Emerging [11]–[20] | Band 3: Some [21]–[30] | Band 4: Competent [31]–[40] |
|----------------------------------|-------------------------------|--|---|---|--|
| AO1 Argument | Response not worthy of credit | Some writing about text or task Very basic level of accuracy in written expression and coherence of response | Attempts to focus on question Simple, straightforward, or limited response Assertion, basic conclusion, narrative or description Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate | Begins to focus on question Begins to develop a response Some elements of argument Sound level of accuracy in written expression and coherence of response | Some focus on question Fairly developed response Competent argument Competent level of accuracy in written expression and coherence of response |
| AO2 Form and Language | Response not worthy of credit | Simplistic comments about content Little or no awareness of structure, form, writer's techniques and uses of language | Some awareness of content Some awareness of structure, form, writer's techniques and uses of language Reference to writer's words | Some relevant comments on content Some relevant comments on structure, form, writer's technique and uses of language | Competent comments on content Competent comments on structure, form, writer's technique and uses of language |

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) Show that Ikemefuna deserves **pity**.

In your answer you should consider the presentation of:

- the reasons why he has come to Umuofia;
- his life with Okonkwo and his family;
- his death.

Examiners should note that candidates must address the stem of the question.

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

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

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

The reasons why he has come to Umuofia:

- at the age of fifteen, Ikemefuna has been sent from Mbaino as part of **compensation** for the death of a Umuofia girl;
- he has **no choice** in being brought to Umuofia: 'he could not understand what was happening to him';
- he is viewed as a **possession**: 'he belonged to the clan as a whole';
- he is **separated** from his mother and sister: 'he had been taken out and handed over to a stranger', 'His mother had wept bitterly';
- he was **'terribly afraid'** when he first arrived in the village.

His life with Okonkwo and his family:

- once he is placed with Okonkwo, the clan 'seemed to **forget** about him';
- he tries to **'run away'**;
- he suffers **violence** at the hands of Okonkwo: 'He therefore treated Ikemefuna as he treated everybody else – with a heavy hand';
- he continues to **miss** his family: 'He thought of his mother...and wept bitterly';
- he wants to **go home**;
- his own home becomes a **distant memory**: 'His own home had gradually become very faint and distant'.

His death:

- he is **innocent** of any wrong-doing;
- he is **tricked** into going along with Okonkwo who: 'told him that he was to be taken home the next day';
- just before his death, he childishly thinks of a **reunion** with his mother: 'How his mother would weep for joy';
- the song of boyhood shows his **innocence**;
- he turns to Okonkwo in **fear**, as he has come to see him as a father-figure: 'My father, they have killed me!';
- Okonkwo **sacrifices** him to salve his own pride: 'He was afraid of being thought weak'.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 1 and elsewhere in the novel, show that **male strength** is important to the Ibo tribe.

In your answer you should consider the presentation of:

- what is said and done in the extract;
- Okonkwo's feelings about his father;
- Okonkwo's feelings about Nwoye.

Examiners should note that candidates must address the stem of the question.

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

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

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

What is said and done in the extract:

- Okonkwo wishes Ezinma was **male**: "She should have been a boy";
- it is men who do the **heavy work**: "The only work the men did at this time was covering the walls";
- Okonkwo **compares** himself to **woman** because of his guilty feelings: "a shivering old woman", "you have become a woman indeed";
- Okonkwo reminds himself of his **strength**: "you are known...for your valour in war";
- Maduka is **congratulated** on his strength in wrestling: "Your wrestling...gave me much happiness";
- Okonkwo is **concerned** that Nwoye is weak and too like his mother: "A bowl of pounded yams can throw him in a wrestling match" while his younger brothers are more "promising";
- Okonkwo's father's weakness is **shameful**: "Whenever...his father's weakness and failure troubled him he expelled it by thinking about his own strength and success";
- Obierika is **angry** and displays a different kind of male strength when he speaks "sharply" when Okonkwo questions his strength: "I am not afraid of blood: and if anyone tells you that I am, he is telling a lie".

Okonkwo's feelings about his father:

- Unoka is first introduced as **weak** and **derided** by the tribe: "People laughed at him because he was a loafer";
- Okonkwo is **ashamed** of his father's poverty and lack of titles: "Is it any wonder Okonkwo was ashamed of him";
- Okonkwo has a **fear** of failure and weakness because of his father's reputation: "It was the fear of himself, lest he should be found to resemble his father";
- Okonkwo had been **mocked** as a child because of his father's reputation and hated "everything that his father had loved...gentleness" so overcompensates, "never showed any emotion openly, unless...anger".

Okonkwo's feelings about Nwoye:

- 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";
- Okonkwo **fears** Nwoye is artistic and sensitive like his grandfather, rather than a warrior: "Nwoye resembled his grandfather...";

- 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?”
- never showed him any affection – a “sign of weakness”.

Reward candidates who explore ideas of male strength and what it may entail.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Golding: *Lord of the Flies*

(a) Is Ralph a **good friend** to Piggy? Give reasons for your opinions.

In your answer you should consider the presentation of:

- how Ralph treats Piggy when they first arrive on the island;
- how his behaviour towards Piggy changes;
- Ralph's reactions following Piggy's death.

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]–[20] |
| Band 3 Some | [21]–[30] |
| Band 4 Excellent | [31]–[40] |

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

How Ralph treats Piggy when they first arrive on the island:

- Ralph **makes fun** of Piggy and "shrieked with laughter at Piggy's nickname";
- he **betrays** Piggy by cruelly telling Jack and the other boys about Piggy's nickname, creating a "closed circuit of sympathy with Piggy on the outside";
- he **excludes** Piggy, despite his help at their first meeting, by asking Jack and Simon to go with him on an expedition around the island;
- Ralph **apologises** to Piggy, realising that Piggy is "hurt and crushed" by Ralph relaying his nickname to the other boys;
- he gives Piggy a job: "Go back, Piggy, and take names. That's your job".

How his behaviour towards Piggy changes:

- he **returns Piggy's glasses** into Piggy's "groping hands" after they are used to light the first fire and promises to give the partly broken glasses back to him, after they are used to relight the fire;
- he **defends** Piggy's right to speak, leaping to his feet when Jack tries to wrestle the conch from Piggy: "Let him speak";
- Ralph, Piggy and Simon **confide in one another** about their desire for the return of adult protection and a "sign" from the outside world.
- Ralph is **concerned for Piggy**, imagining him "by himself, huddled in a shelter that was silent except for the sound of nightmares", when he is out hunting the Beast with Jack and the others, enhanced by Golding's use of sibilance to create an unsettling and eerie atmosphere;
- he and Piggy **reassure one another** about their part in Simon's death;
- he asks Piggy if he is "**all right**", after the attack from Jack and his hunters;
- he **agrees to help** Piggy confront Jack about the attack and for stealing his glasses: "We'll go with you";
- he **helps Piggy** in his nearly blind state, telling him: "You keep right close to me";
- he **admonishes** Jack for stealing Piggy's glasses;
- Ralph grows to respect Piggy – Piggy "had brains", "I can't think. Not like Piggy".

Ralph's reactions following Piggy's death:

- Ralph is **stunned** into a wordless silence by Piggy's death: "Ralph's lips formed a word but no sound came";
- his **devastation** when the officer arrives, leads to him expressing "great, shuddering spasms of grief";
- his **recognition** of Piggy as his "true, wise friend".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 2 and elsewhere in the novel, show that there are **differing** opinions about the beast.

In your answer you should consider the presentation of:

- what the boys say about the beast in the extract;
- what the boys say about the beast elsewhere in the novel.

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]–[20] |
| Band 3 Some | [21]–[30] |
| Band 4 Excellent | [31]–[40] |

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

What the boys say about the Beast in the extract:

- the littluns are **naive**, as are some of the hunters as they “talk of a thing, a **dark thing**, a beast, some sort of **animal**”;
- Jack **doesn't believe** it is an animal and he argues that, “You don't get big animals on small islands” and “If there were a beast, I'd have seen it”;
- Piggy's **logical** response that “there isn't a beast in the forest” or not one “with claws and all that”;
- Piggy asserts that the thing they fear is not a beast but a **fear of “people”**, referring to their subconscious fear of the darkness inherent in themselves and all humanity;
- Phil's initial idea about the beast is that it is something **“big and horrid** moving in the trees”, although he is mistaken.

What the boys say about the beast elsewhere in the novel:

- the little boy with the mulberry-coloured birthmark believes it is a **“snake-thing”** and a **“beastie”** that “came in the dark” and “wanted to eat him”;
- the older boys, including Ralph, **dismiss** this as a “nightmare”;
- Jack agrees with Ralph **there isn't a “beastie”**, nor anything that couldn't be hunted and killed;
- Jack accedes to Ralph that he feels that “as if **something's behind you** all the time in the jungle”, but denounces his own feeling stating: “Of course there's nothing in it”;
- Percival states that the Beast “comes out of the sea” and Maurice asserts that it might be some sort of **sea creature**;
- Simon argues that the **Beast exists** but that “maybe it's only us”;
- a “hushed and anonymous voice” claims that “Perhaps that's what the beast is – a **ghost**”;
- Ralph confides in Piggy that there may be **“things...watching us and waiting”**;
- Sam 'n' Eric believe they **see a terrible Beast** “slinking behind the trees”;
- Jack believes he sees “a **thing**” above them on the mountain as they hunt for the Beast;
- Ralph and Jack believe they see “something like a **great ape**...sitting asleep with its head between its knees”;
- Simon realises that the beast is a **“dead man** on a hill”.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques

Use the Assessment Matrix.

3 Greene: *The Power and the Glory*

(a) Show that some characters in the novel care for those around them.

In your answer you should consider the presentation of:

- what the Priest says and does for others;
- what Coral Fellows says and does for her family;
- what Coral Fellows says and does for the Priest.

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

| | |
|--------------------|-----------|
| Band 0 None | [0] |
| Band 1 Very Little | [1]–[10] |
| Band 2 Emerging | [11]–[20] |
| Band 3 Some | [21]–[30] |
| Band 4 Excellent | [31]–[40] |

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

What the Priest says and does for others:

- the Priest is adamant that he feels a **responsibility** not to be “caught” by the authorities;
- the Priest **cares** for his former parish: “This is my parish”;
- the Priest behaves in a **compassionate** manner as he offers himself as a **hostage** to replace an innocent victim;
- on numerous occasions he offers to say **Mass**, e.g. with Maria, despite the danger this poses;
- he tells his child, Brigitta that he “**loves**” her, despite the shame he feels over her conception;
- the Priest shows some **commitment to** his vocation: in prison he hears the “pious woman’s” **confession** and even defends the lustful behaviour of those in the cells;
- the Priest accompanies the woman to bury her dead child;
- despite the behaviour of the Mestizo, the Priest speaks “**gently**” to him during their first meeting and offers him a “sandwich” as he is being led to capture;
- knows he is being tricked when going to see the American, but goes anyway so he can make his confession.

What Coral Fellows says and does for her family:

- Coral **instructs** her father to go to the policeman: “Hadn’t you better see the man?”;
- Coral feels “**immense responsibility**” for her family; in spite of her physical weakness;
- Coral takes her **responsibilities** in the home very seriously: “she carried her responsibility carefully like crockery”;
- Coral behaves in a **mature** manner in the home: “she had other things to think about”;
- Coral **helps** her parents to make decisions : “Well my dear, our daughter seems to have decided”, “it was always her job to make decisions”;
- Coral shows a **shrewd interest** in and takes control of the family business;
- Coral is **dedicated** to her family as she “never left a job half done”.

What Coral Fellows says and does for the Priest:

- Coral feels a **sense of duty** to the Priest: she brings him food and drink, “I could look after you” and gives him morse code signal;
 - Coral feels responsible for the Priest’s **safety**: “I hope you’ll escape”;
 - Coral’s **resolve** is strong even to the point of contemplating **vengeance** for the Priest’s life.
- Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to Extract 3 and elsewhere in the novel, show that the Mestizo is a **dislikeable** character.

In your answer you should consider the presentation of:

- what the Mestizo says and does in the extract;
- what he says and does elsewhere in the novel;
- and anything else you think is relevant.

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]–[20] |
| Band 3 Some | [21]–[30] |
| Band 4 Excellent | [31]–[40] |

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

The things the Mestizo says and does in the extract:

- The Mestizo sits with his “back against the door”, in an almost **threatening way**;
- he tells the Priest to, “**Blow out the candle**”, to leave them in darkness;
- he tries to **trick** the Priest by calling him “father”;
- he **warns** the Priest that he can “find out” if he is a priest, by obliging him to hear the Mestizo’s “confession”;
- he reminds the Priest that it would be a “**mortal sin**”, to refuse to hear his confession;
- he speaks in a **careful and calculated way** to the Priest: “I just thought a prayer...would be good”, in order to trick him into revealing his real identity;
- he looks unpleasant, “two yellow canine teeth...scratching in the armpit”.

The things he says and does elsewhere in the novel:

- he **disturbs** the Priest’s sleep on the side of the river and smiles, “ingratiatingly” at him;
- he touches the Priest’s foot in an **overly familiar way**;
- he **bullies** the Priest into letting them travel to Carmen together;
- his manner is **threatening** as he points out the Priest’s vulnerability as a man travelling without a “gun”;
- he **chastises** the Priest for not trusting him (“If I wanted to rob you, couldn’t I have done it already?”), despite the fact that he clearly has ulterior motives;
- he **lies** to the Priest about being “tired” as a pretence to get him to stay in the hut and prolong their journey;
- he tries to make the Priest hear his confession and continually asserts the fact he knows the man is a priest, to **unnerve** him: “You can’t deceive me. Listen”;
- he **grasps** the Priest’s ankle when he tries to escape from him;
- he speaks to the Priest in a “**sick voice of cunning**”;
- he shouts “**abuse**” at the Priest as he leaves him on the road to Carmen, a “meaningless series of indecent words” and vows to claim the reward for reporting the Priest to the authorities;
- he **threatens** the Priest in the prison and tries to make him clean up his vomit;
- he **betrays** the Priest by reporting him to the authorities and leading him to capture by lying about the dying American’s desire for absolution;
- he admits to the Priest that he reports him as an **act of revenge** (“I thought, well, if that’s how he feels – I’ll show him”).

Additional material may include the following:

- he looks at Miss Lehr with, “yellow **insulting eyes**”;
- his physical appearance presents him as being **grotesque and disgusting**: “He had only two teeth left, canines which stuck yellowly out of each side of his mouth”; “one big toe showed – plump and yellow like something that lives underground”;
- the Priest **doesn’t trust him** almost immediately and refers to him “Judas”;
- even when he is betraying the Priest to the lieutenant, he still **criticises** the Priest for being wary of his motives: “Suspicion. Always suspicion”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

- (a) Show that the Finch family and Ewell family have differing attitudes to the **truth**.

In your answer you should consider the presentation of:

- what Bob Ewell says and does during the trial;
- what Mayella Ewell says and does during the trial;
- Atticus's attitudes to telling the truth during the trial.

Examiners should note that candidates must address the stem of the question.

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

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

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

What Bob Ewell says and does during the trial:

- Bob Ewell blatantly **lies** in court to protect himself;
- he tries to **look sincere** in court but his **deviousness** is clear – “a dogged earnestness that fooled Judge Taylor not at all”;
- he is only worried in case he is **caught out** when giving evidence – “..considered the matter carefully and seemed to decide the question was safe”;
- his body language reveals his **shiftiness**: “bantam”, “struts”;
- his **insolent tone** reflects his lack of respect for court proceedings.

What Mayella Ewell says and does during the trial:

- when Mayella is asked if her father beat her she is **defensive** and **hesitates**, looks at him, becomes agitated and seems unsure, so blatantly lies;
- Mayella lies because she is **frightened** of her father, “her face was a mixture of terror and fury”;
- her defensive language reflects her **determination** to lie: “Reckon I did, hollered for all I was worth”;
- her defence of her father sounds **untruthful**; her non-verbal agreement with Atticus that her father is “tollable”;
- her attitude is **brash**: “her recital had given her confidence”;
- her **deviousness** is apparent; “a steady-eyed cat with a twitchy tail”;
- her body language betrays her **discomfort** with the truth; she “jumps” at some of Atticus's questions.

Atticus's attitudes to telling the truth during the trial:

- Atticus's position as a lawyer is made clear: the **discovery** of the truth;
- he **believes** in the innocence of his client;
- his **persistent** line of questioning: “raised questions”;
- he **repeats** questions about Tom being in the Ewell yard for the first time;
- the **pursuit** of the truth is carried on despite the unpopularity of his cause;
- he remains **calm**: “detached, professional voice” in response to Mayella's agitation;

- he demonstrates **sympathy**: “victim of cruel poverty”;
- he becomes **distressed**: “Atticus’s voice had lost its comfortableness”;
- the pursuit of the truth does not exclude **humanity**: “there is not a person in this courtroom who has never told a lie”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 4 and elsewhere in the novel, show that Jem **matures**.

In your answer you should consider the presentation of:

- Jem's understanding of the Maycomb community in the extract;
- Jem's reactions after the trial of Tom Robinson;
- Jem's changing views of Boo Radley elsewhere in the novel.

Examiners should note that candidates must address the stem of the question.

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

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

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

Jem's understanding of the Maycomb community in the extract:

- Jem shows understanding and **confidence**, "I've got it all figured out";
- he **points out** different strata of the local community: the "ordinary kind", "like the Cunninghams", "like the Ewells", and "the negroes";
- he sees **literacy** as a defining factor, "how long your family's been reading and writin";
- he shows mature understanding of the **conflicts** between the strata of the community, "folks don't like the";
- he **quotes** Atticus to support the mature argument he is making on "Old Family stuff";
- he justifies his opinions in a mature way, "I've studied this real hard";
- he has **knowledge** of Egyptian hieroglyphics and applies that to **reinforce** his argument;
- he is **thoughtful** and **reflective** before responding to Scout and treats her argument as immature, "when I was your age";
- he gives **mature reasoning** about Boo Radley's reasons not to come out of his house, "it's because he wants to stay inside".

Jem's reactions after the trial of Tom Robinson:

- Atticus explains to Scout that Jem's behaviour means he simply needs time to **process** what he has learned;
- Jem's distress at the verdict demonstrates a new and painful **understanding** of human behaviour, "I always thought Maycomb folks were the best folks in the world";
- Jem shows signs of having **learned** a positive lesson from the trial: he refuses to allow Scout to squash a roly-poly bug because it has done nothing to harm her;
- after seeing the unfair destruction of Tom Robinson, Jem now wants to **protect** the fragile and harmless.

Jem's changing views of Boo Radley elsewhere in the novel:

- he clearly moves from first viewing Boo as an attraction for their childish games and a ghoul like figure;
- he comes to **appreciate** Boo Radley's unexpected aid;
- he comes to **understand** what Boo represented to them;
- Scout says that Jem **pinpointed** the children's initial **immature** interest in Boo Radley;
- he is the **first** to figure out that Boo Radley has been trying to communicate with them;

- he comes to **understand** Boo's acts of kindness such as the mending of Jem's trousers or placing blankets on Scout's shoulders;
- he comes to the **realisation** that Boo was trying to be their friend on the night of Miss Maudie's house fire, "... tormenting Boo Radley became passe";
- external events like the persecution of Tom Robinson give Jem a **more compassionate** view of Boo.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Orwell: *Animal Farm*

(a) Show how the pigs **control** life on Animal Farm.

In your answer you should consider the presentation of:

- Snowball;
- Napoleon.

Examiners should note that candidates must address the stem of the question.

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

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

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

Snowball:

- Snowball **organises** the animals into committees;
- his speeches are **inspirational**, "Let us make it a point of honour";
- he is a **tactician**, e.g. during the Battle of the Cowshed;
- he is complicit in **corruption**: apples and milk;
- he **motivates** the animals to endorse the concept of Animalism;
- he uses **reason** to persuade/control the animals, e.g. Mollie and her ribbons, "the mark of a human being".

Napoleon:

- Napoleon uses the power of **rhetoric** through Squealer;
- Napoleon **distorts** the Seven Commandments;
- **slogans** are used to unite the animals against a common enemy: Jones, Snowball, the rest of the world;
- decisions made by **unanimous acclaim**, without discussion;
- Snowball's bravery **re-interpreted** as treachery;
- Napoleon ruthlessly controls the food supply of milk and apples;
- **education** used as a tool for the exclusive use of the pigs;
- **systematic perversion** of the truth, "No animal shall kill another animal without good cause";
- he develops a system of bodyguards and militia;
- the **cruel execution** of the animals during the purges is evidence of control through fear;
- the animals are **frightened into submission** by these public demonstrations of power;
- Napoleon and his **trained, savage dogs**;
- the pigs **play on the animals' fear** of Jones' return;
- he instills fear: the hens are **starved into submission** when they dare to revolt;
- Snowball is violently expelled, "terrible baying sound", instilling fear;
- he **forbids** contact with the outside world.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to Extract 5 and elsewhere in the novel, show that Squealer is **responsible** for keeping the pigs in power.

In your answer you should consider the presentation of:

- what Squealer says and does in the extract;
- how Squealer fools the animals elsewhere in the novel.

Examiners should note that candidates must address the stem of the question.

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

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

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

What Squealer says and does in the extract:

- he **skips about** to gain their attention;
- he proclaims the “**truth**” about Snowball;
- he **further insists** that danger is imminent, “even now plotting to attack us”;
- he **deepens** Snowball's guilt, “Snowball is to act as his guide”;
- and **what's more**, “worse than that.”;
- the **dreadful news** that “Snowball was in league with Jones from the very start!”;
- Squealer can supply supporting **documentary evidence**;
- the use of the **rhetorical question**, “Did we not see for ourselves?” And the **imputation** that the animals should be ashamed for not having seen this for themselves;
- Orwell **allows** the animals to reflect and then Squealer **deflates** their earlier “impression”;
- he can let them see the evidence for themselves, “**if you were able to read it.**”;
- he then **shifts the focus** to the saving work done by Napoleon
- he **twists their recollections**, “Surely you remember that. Comrades?”;
- he is still “**frisking**” about from side to side.

How Squealer fools the animals elsewhere in the novel:

- he repeatedly **threatens** the return of Jones;
- he **persuades** the animals that the pigs have taken the milk for everyone's benefit;
- he **convinces** them that the pigs' well-being is crucial to the survival of Animal Farm;
- he **systematically distorts** the original commandments;
- he **organises** “Spontaneous Demonstrations” which are carefully planned;
- he **takes away** the animals' right to vote in case they make the “wrong decisions”;
- he **produces meaningless lists** of statistics which the animals cannot understand;
- he **convinces** the animals of Snowball's involvement in the destruction of the windmill;
- he persuades the animals that the windmill was **Napoleon's idea all along**;
- he **tells outright lies**, e.g. about Boxer's fate;
- he convinces the animals that Napoleon is a **hero**.

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.

6 Steinbeck: *Of Mice and Men*

(a) Show that Candy should be **pitied**.

In your answer you should consider the presentation of:

- what happens to Candy's dog;
- how the others on the ranch treat him;
- and anything else you think is relevant.

Examiners should note that candidates must address the stem of the question.

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

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

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

What happens to Candy's dog:

- he **pleads** for his dog's life;
- the other men **ignore his pleas** for clemency for his dog;
- his dog is his **only friend**;
- he **fears** the same treatment as his dog;
- Candy's **only** real relationship is with his dog;
- he **cries to himself** when the dog is taken away;
- his dog is taken away and **shot**;
- after his dog is killed he **regrets** that he was not up for doing the necessary deed himself;
- he is **even more alone** following the killing of his dog;
- the silence is personified for effect of tension;
- Candy's **pathetic** responses to Carlson;
- **contrast** between his weaknesses and the bullying Carlson;
- Candy is **marginalised** in the same way as his dog;
- the **solitary** nature of the dog is echoed in Candy's lonely life and frailty.

How the others on the ranch treat him:

- he **works alone** while the others are in the fields;
- he **doesn't go out** on a Saturday night with the men;
- his **attempted defiance** against Curley and Curley's wife is short-lived;
- Curley's wife **dismisses** him as a "lousy ol' sheep";
- George and Lennie let him into their dream as he is willing to give every penny he has saved.

Additional material may include the following:

- he is the **oldest** man on the ranch;
- his right hand is simply a stump;
- his **excited involvement** in the "dream";
- Candy **envies** George's and Lennie's friendship, which highlights the **absence** of friendship in his own life;

- Candy's fears for the future suggest the **bleak nature** of his life on the ranch;
- Candy's history on the ranch indicates the **dangerous nature** of that life – he is now a cripple;
- Candy is **unwilling/unable** to be friendly with Crooks;
- Candy's **low status, monotonous** work, "swamping";
- he seems to be **always listening** at doors;
- his **knowledge** of all the other people on the ranch, as an indicator of his loneliness.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 6 and elsewhere in the novel show that life on the ranch is **violent**.

In your answer you should consider the presentation of:

- violence in the extract;
- Curley elsewhere in the novel;
- and anything else you think is relevant.

Examiners should note that candidates must address the stem of the question.

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

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

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

Violence in the extract:

- the violence is **inevitable**, "Curley was poised and ready";
- the use of violent, **onomatopoeic/assonantal language**, "slashed", "smashed", "slugging";
- Lennie's **fear**, "gave a cry of terror", "bleated";
- George's **aggressive** reaction, "Get him, Lennie.";
- **violent verbs**, "attacked", "cut off";
- Slim's **outburst**, threatening violence, "I'll get 'um myself.";
- the **repetition** of "slashed";
- he continues to hit Lennie **despite** obvious serious injuries to Lennie;
- the **description of Lennie** at the end of the extract, "Blood ran downone of his eyes was cut and closed";
- George's **attempt to get Lennie to let go**, "slapped him in the face again and again";
- the **description of Curley**, White and shrunken....struggling....weak...crying...";
- Slim enters "scowling";
- Slim **swears** at Curley and **threatens** him;
- Carlson joins in **attacking** Curley;
- **danger** is implied: Curley "whirled on Carlson".

Curley elsewhere in the novel:

- first time he sees George and Lennie, his hands "closed into fists";
- his **reputation** as a Golden Gloves boxer;
- his **wife's description** of him, "how Curley's gonna lead with his left twice, and then bring in the ol' right cross? 'One-two,' he says. 'Jus' the ol' one-two an' he'll go down'";
- his wife is **afraid** of him;
- the **threatening** and **possessive** way he treats his wife;
- his **pugnacious** attitude to "big guys";
- he wants Lennie to die **violently and painfully**, with a gunshot to the guts;
- Candy knows Curly is "go'in ta wanta get 'im lynched".

Additional material may include the following:

- the **shattering** of the peaceful opening scene when the water snake is plucked out of the water by the heron – the **violence** in nature;
- Lennie's strength and the **incident in Weed**;
- the boss **permits fighting**;
- Carlson's **arguing and goading** of others;
- Carlson's detailed explanation of his **killing technique**;
- the **drowning** of unwanted pups;
- Curley's wife's **casual threat** to have Crooks hanged;
- Lennie **kills** Curley's wife;
- the **automatic** assumption that the **only way** to deal with Lennie is to kill him;
- George **shoots** Lennie;
- the **easy availability** of the gun;
- George expects fights and tells Lennie to keep out of it.

Credit any other valid suggestions.

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

Use the Assessment Matrix.