



General Certificate of Secondary Education
2017

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

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 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** Ikemefuna's life and death show how far you would agree that he is a **pitiable** character.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Pitiable:

- 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;
- 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**;
- he is **innocent** of any wrong-doing;
- he is **tricked** into going along with Okonkwo: '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**;
- sympathy may be evoked as he senses the **inevitable doom**: 'And he was afraid to look back';
- 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 save his own pride: 'He was afraid of being thought weak'.

Not pitiable:

- his own home becomes a **distant memory**: 'His own home had gradually become very faint and distant';
- he becomes **part of the family**: 'he gradually became popular in Okonkwo's household';
- he forms a **strong bond** with Nwoye and is 'like an elder brother': 'he and Nwoye had become so deeply attached to each other';

- he **adapts** well to village life;
- he **flourishes** in the village: 'He grew rapidly...and was full of the sap of life';
- Okonkwo is pleased with Ikemefuna's **positive influence** on Nwoye: 'Okonkwo was inwardly pleased at his son's development...knew it was due to Ikemefuna';
- Okonkwo grows **fond** of him and involves him in family life.

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 the ways Achebe **presents** male characters in extract 1 and elsewhere in the novel, show that **male strength** is important to the Ibo tribe. Whose strength is most admirable? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What 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:

- he is immediately presented as **strong** and has gained a high reputation in the tribe because of his **strength**: "he had brought honour to his village by throwing Amalinze";
- he is **ashamed** of his father's poverty and lack of titles: "Is it any wonder Okonkwo was ashamed of him";
- he 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";
- he had been **mocked** as a child because of his father's reputation and hated "everything that his father had loved...gentleness";
- he **works hard** on his farm: "worked daily...was a very strong man and rarely felt fatigue" but his family **suffer** his anger because they "were not as strong";
- he 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";
- he **fears** Nwoye is artistic and sensitive like his grandfather, rather than a warrior: "Nwoye resembled his grandfather...";

- he **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?";
- he kills Ikemefuna to protect his **reputation**: "he was afraid of being thought weak".

Additional material may include the following:

- Unoka is first introduced as **weak** and **derided** by the tribe: "People laughed at him";
- strength is **admired** by the tribe more than age: "Age was respected among his people, but achievement was revered";
- emotion is **looked down** on: "affection was a sign of weakness; the only thing worth demonstrating was strength";
- demonstration of physical strength is **applauded** by the tribe: "Okafo was swept off his feet by his supporters...They sang his praise and the young women clapped their hands";
- Ezeudu is **revered** throughout the clan and his reputation garners him **great respect**: "Ezeudu...had been a great and fearless warrior in his time, and was now accorded great respect in all the clan";
- those who have shown **strength** have the power within the tribe;
- women are **excluded** from the egwedu ceremony: "These women never saw the inside of the hut. No woman ever did";
- only those who have nothing left in life convert to Christianity: "None of his converts was a man whose word was heeded in the assembly...None of them was a man of title... worthless, empty men";
- a more accurate picture of male strength is Obierka who respects traditions and has many sons, but who would not have killed Ikemefuna.

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) With reference to the ways Golding **presents** Ralph, show how far you would agree that Ralph is a **good friend** to Piggy.

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.

Ralph as a good friend:

- 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** to do to lessen the blow of his rejection: “Now go back, Piggy, and take names. That’s your job”;
- 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;
- Ralph’s loyalty to Piggy is subtly indicated as the link between Ralph and Jack is “snapped” and becomes “fastened” to Piggy **after** Jack lets the fire go out;
- 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, realising Piggy’s physical weaknesses, **keeps him from harm** by excluding him from the expedition to hunt the beast and though Jack resents Ralph’s protection of Piggy (“That’s right. Keep Piggy out of danger”);
- he 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;
- 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 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**”.

On the other hand:

- 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;
- he **lets** Jack and the other boys snatch Piggy's glasses from him to light the fire, even though he can't see without them;
- he '**elbowed**' Piggy 'to one side' in his eagerness to light the fire;
- he **doesn't listen** to Piggy's advice about hunting or the beast, choosing to act only when "Jack or Maurice or Simon" make the same suggestions;
- he tells Piggy to "**Shut up**" when Piggy questions the logic of their plans;
- he **speaks 'sharply'** to Piggy, blaming him for not getting all the boys' names despite this being a nearly impossible task;
- he **reacts 'sourly'** to Piggy's suggestion about making a sun dial;
- he **enjoys teasing** Piggy and believes, 'there was always a little pleasure to be got out of pulling his leg', smiling 'involuntarily' at his knowledge of this;
- he **ignores** Piggy's questions about the smoke and the "signal";
- he **fails to protect** Piggy when Jack physically attacks him and he almost laughs at Jack's humiliating parody of Piggy's behaviour;
- he **fails to stick up** for Piggy when Jack tries to deny him meat, merely stirring 'uneasily' without comment;
- he seeks Piggy's reassurance about the existence of "ghosts" or "beasts", but **fails to reassure Piggy** about his fears that Jack will harm him: "He can't hurt you: but if you stand out of the way he'll hurt the next thing. And that's me";
- he **laughs at Piggy's misfortune** at the hunters' feast, despite Piggy's loyalty to him, making Piggy once again the 'centre of social derision';
- he **fails to openly acknowledge** Piggy as his only real 'true, wise friend', until after his death;
- often he has to rely on Piggy, "Piggy, what are we going to do?";
- Ralph recognises that Piggy "had brains", "I can't think. Not like Piggy".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Golding **presents** the boys in extract 2 and elsewhere in the novel, show that there are **differing** opinions about the beast. Whose opinions about the beast do you find the most surprising? Give reasons for your opinions.

Examiners must 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 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.

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**” but doesn't get to convey this as he is murdered.

Candidates must respond to **both parts of the question**, providing a series of reasons for whose opinions about the Beast are the most surprising. Expect to see arguments about both Piggy and Simon's belief that the beast may in fact be the dark side of the boys themselves as they subconsciously acknowledge their descent into savagery.

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.

3 Greene: *The Power and the Glory*

(a) With reference to the ways Greene **presents** the Priest and Coral Fellows, show how far you agree that **responsibility for others** influences their actions.

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.

The life and work of the Priest:

- the Priest is adamant that he feels a **responsibility** not to be “caught” by the authorities;
- the Priest **abandons** this **responsibility** for others because of his alcoholism; he even bargains for alcohol with the Chief of Police in Carmen;
- the Priest feels responsible for his former parish: “**This is my parish**”;
- the Priest behaves in a responsible 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; though his **motives are questionable** – it sounded like a “bribe”;
- the Lieutenant does not feel that the Priest behaves in a responsible manner; he mocks the act of confession;
- in prison he hears the “pious woman’s” **confession** (though rather half-heartedly) and even **defends** the lustful behaviour of those in the cells: “Because suddenly we discover that our sins have so much beauty”;
- candidates may question the Priest’s **dedication**: “He was content to remain all his life the Priest of not a very large parish”;
- the Priest shows responsibility as he accompanies the woman to bury her dead child;
- the Priest shows **love and devotion** towards his daughter: “an immense load of responsibility” that all parents feel;
- some candidates may argue that he has **surrendered to bodily lust** and that this is a dereliction of responsibility to his work as a Priest;
- the Priest is **self-centred** and constantly feels **inadequate**: “why should anyone listen to his prayers?”
- the Priest admits that **pride** has led him to abandon his responsibilities;
- he knows he is walking into a trap when he goes to see the American but believes he is responsible for the man’s spiritual welfare.

Coral Fellows:

- Coral **instructs** her father to go to the policeman: “Hadn’t you better see the man?”
- in spite of her physical weakness Coral feels “**immense responsibility**” for her family;
- Coral takes her **responsibilities** in the home very seriously: “she carried her responsibility carefully like crockery”;

- Coral behaves in a **mature** and responsible manner in the home: “she had other things to think about”;
- Coral appears to **exert control** over her parents: “Well my dear, our daughter seems to have decided”;
- Coral shows a **shrewd interest** in and takes some control of the family business;
- Coral is **dedicated** to her family as she “never left a job half done”;
- some candidates may argue that Coral is **forced** into a more responsible position in the home because of her mother’s apparent ill health;
- some **sympathy** may be expressed for Coral as her childhood has been taken away due to the immense burdens she carries;
- Coral feels a **sense of duty** to the Priest: she brings him food and drink, tells him he can come back, “I could look after you” and teaches 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;
- the state of her parents at the end of the novel suggest the **importance** of Coral’s precocious sense of responsibility.

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 Greene **presents** the Mestizo in Extract 3 and elsewhere in the novel, show that the Mestizo is a **dislikeable** character. What do you dislike most about him? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

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;
- the Priest **doesn't trust him** almost immediately and refers to him “Judas”;
- he watches the Priest with “**yellow malarial eyes**”;
- the comparison of the Mestizo with Judas: “He was in the presence of Judas”, conveys him to be untrustworthy and **dislikeable**;
- he looks unpleasant, “two yellow canine teeth...scratching in the armpit”.

Elsewhere in the novel:

- the description of his physical appearance presents him as being **grotesque and disgusting**: “He has 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”;
- 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”, in a **threatening way**;
- 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 looks at Miss Lehr with, “yellow **insulting eyes**”;
- 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”).
- even when he is betraying the Priest to the lieutenant, he still **criticises** the Priest for being wary of his motives: “Suspicion. Always suspicion”.

Candidates must address both parts of the question, providing a well-argued response to what is the Mestizo’s most dislikeable attribute. Expect to see points relating to his betrayal of the Priest and his suspicious behaviour.

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) With reference to the ways Lee presents the Finch and Ewell families, show that they have **differing** attitudes to telling the truth.

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.

The Finch family:

- Atticus is **frank** and **honest** and explains things to his children in a **direct** manner as if they were adults, "When a child asks you something, answer him, for goodness sake";
- he tells Scout that she should **keep secrets** about Atticus continuing to read to her, "better not say anything at school about our agreement";
- Jem tells Dill and Scout that if Atticus **specifically** says they can't play the Boo Radley game, he "had thought of a way around it";
- Jem **lies** about his trousers as to do so would mean admission of **disobeying** Atticus's instruction not to annoy Arthur Radley;
- Scout tells Jem just to tell Atticus the **truth** but Jem goes back to get the trousers rather than risk punishment;
- Scout sees everything in black and white and will protest if she thinks something is wrong, e.g. Francis calling Atticus a "nigger lover" (also Cecil Jacobs);
- Scout later understands it's right to cover up the truth about Boo's death, "it would be like killing a mockingbird";
- Atticus dupes Jem into admitting his behaviour with Boo, "Atticus grinned dryly. 'You just told me'";
- he tells the children the unpleasant truth about Mrs Dubose to enhance their understanding;
- Atticus withheld that he was the best shot in the County until he shot the mad dog;
- he is initially prepared to allow Jem to be tried for murder because it would be **wrong** to lie about it but is prepared to cover up truth to protect Boo.

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".

The Ewells:

- 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;
- 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 defence language reflects her **determination** to lie: “Reckon I did, hollared 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.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Lee **presents** Jem in extract 4 and elsewhere in the novel show that Jem **changes**. What is the most important experience that causes Jem to change? 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 intention (AO2).

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

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 readin' and writin'";
- he shows mature understanding of the **conflicts** between the strata of the community, "folks don't like the";
- he treats Scout's queries as **childish**;
- 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 changing views of Boo Radley in the extract and elsewhere in the novel:

- he clearly **moves** from first viewing Boo as an attraction for their childish games;
- he appreciates Boo Radley's unexpected aid;
- he understands 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 **understands** 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 passé";
- external events like the persecution of Tom Robinson give Jem a more compassionate view of Boo;
- he develops a more compassionate view of Boo: "he wants to stay inside".

Jem's reactions to 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;
- Jem looks to Miss Maudie and Atticus for **instruction** and **support**;
- Jem shows signs of having **learned** a positive lesson from the trial; for instance, at the beginning of Chapter 25, 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 as he now understands the weakness of others.
- Jem becomes **disillusioned** with life: "caterpillar in a cocoon".

Also:

- Scout notices Jem growing up (hair on chest, moodiness, eyebrows, etc.);
- Calpurnia tells Scout to leave "Mr Jem" alone;
- Jem becomes more distant and superior towards Scout.

Candidates may argue that causes of the changes may include Jem's experiences and insights during the trial of Tom Robinson and his insights into Boo Radley's lifestyle at the end of the extract and after the fire.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Orwell: *Animal Farm*

(a) With reference to the ways Orwell **presents** the pigs, show that the pigs **control** life on Animal Farm. What do you think was the most effective way of controlling the animals? 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.

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;
- his approach was to use reason (e.g. Mollie's ribbons) and give a wonderful picture of a **future** life.

The use of propaganda:

- the power of **rhetoric** is used, primarily by Squealer;
- the **distortion** of 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;
- the **deception** of milk and apples – and sleeping in a bed;
- **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”.

The use of fear:

- 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;
- the hens are **starved into submission** when they dare to revolt;
- Snowball is **violently expelled**, “terrible baying sound”, instilling fear.

Expect candidates to offer detailed accounts of how the pigs combined fear and propaganda in their efforts to control the animals. Reward those who engage actively in the key term, most effective.

There may well be an opinion expressed which puts the animals' stupidity as the most potent force in the pigs' exercise of control and this should be fully rewarded.
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** Squealer in Extract 5 and elsewhere in the novel, show how far you agree that Squealer is **responsible** for keeping the pigs in power.

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

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

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

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

Squealer 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;
- speedily undermines Boxer’s protest.

Even in this extract it is clear that much of the responsibility for the success of the pigs lies in the ease with which the animals can be, and are, manipulated – to the extent of them querying what it is they remember.

Squealer 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 **bans** the singing of “beasts of England”;
- he **organises** “Spontaneous Demonstrations” which are carefully planned;
- he is **caught in the act of altering** the Commandments on the wall;
- 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**.

Reward candidates who argue that Napoleon's control of the animals, through the dogs, is of significance, giving the animals little option but to agree with him.

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** Candy, show how far you agree that Candy should be **pitied**.

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

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

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

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

Pity:

- 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;
- 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**;
- he is **even more alone** following the killing of his dog.
- he **regrets** not having killed his dog himself;
- he **works alone** while the others are in the fields;
- he **doesn't go out** on a Saturday night with the men;
- Curley's wife **dismisses** him as a "lousy ol' sheep";
- he is the **oldest** man on the ranch and has damaged right hand;
- 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;
- the **pathetic description** of Candy left behind in the barn when the men leave in pursuit of Lennie.

Counter argument:

- he **attempts defiance**, firstly against Curley and later against Curley's wife;
- he has, for a while, something the others don't possess – **a loyal friend, a constant companion** his dog;
- George **trusts** him enough to admit him to their dream;
- his **positive, excited involvement** in the dream – **he has money**;
- he gets his own back through **gossip**;
- he is **retained** on the ranch despite his injuries;
- the **viciousness** of his words for the dead girl;
- his **selfishness** in hoping that the dream is still "on", even without Lennie.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Steinbeck **presents** violence in extract 6 and elsewhere in the novel, show how far you would agree that the ranch is a **violent** place.

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]–[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.

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:

- 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;
- although he maintains the aggression to all he comes in contact with, he **does not confront** Slim and is almost obsequious to him.

Events elsewhere in the novel:

- 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 **easy acceptance** that Curley's hand could have been damaged by machinery;
- 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;
- Candy knows Curley is “go'in ta wanna get ‘im lynched”;
- George **shoots** Lennie;
- the **easy availability** of the gun;
- Crooks is a victim of violence and racism who is exploited by men and Curley's wife;
- Curley's wife is a victim of violence;
- George uses violent threats to keep Lennie under control.

Reward candidates who attempt to discuss the less violent aspects of ranch life – the “generosity” of the boss at Christmas; the calming influence of Slim; the availability of work and pay on the ranch; the way that both Crooks and Candy are “retained” on the ranch; the proximity of “nightlife”. There is also the social aspects of playing horseshoes and cards and the pride of the men in discovering Bill Tanner's letter to the magazine.

Credit any other valid suggestions.

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

Use the Assessment Matrix.