



**General Certificate of Secondary Education  
2018**

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## **English Literature**

**Unit 1: The Study of Prose**

**Foundation Tier**

**[GET11]**

**FRIDAY 18 MAY, MORNING**

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# **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]
<b>AO1 Argument</b>	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
<b>AO2 Form and Language</b>	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 Okonkwo **controls** his wives and the children in his care.

In your answer you should consider the presentation of:

- his actions as a father and his relationship with the children in his care;
- how he treats his wives.

**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.

**His actions as a father and his relationship with the children in his care:**

- Okonkwo **beats** Nwoye on several occasions: "He seized a heavy stick ...and hit him two or three savage blows";
- he always **finds fault** with Nwoye's work and Nwoye becomes "a sad faced youth";
- Okonkwo's relationship with Nwoye turns into a relationship of mutual **embitterment**: "When did you become a shivering old woman";
- Okonkwo **disowns** Nwoye: "I will not have a son who cannot hold up his head in the clan";
- Okonkwo is **violent** towards Ikemefuna: "He was afraid of being thought weak";
- Okonkwo is pleased with Ikemefuna because he works swiftly;
- Okonkwo deals the **fatal blow** in Ikemefuna's killing;
- Okonkwo very **rarely praises** Ezinma as he considers such affection will make him appear weak: "she should have been a boy, because she would have been the perfect son".

**How he treats his wives:**

- Okonkwo exerts **power** and **control** over Ojiugo: he "beat her very heavily";
- Okonkwo **beats** Ekwefi when he mistakenly believes that she has killed a banana tree, "without further argument Okonkwo gave her a sound beating";
- he regards his wives as **possessions** and looks upon them with "a desire to conquer and subdue";
- he **bullies** his wives and they "lived in perpetual fear of his fiery temper";
- he believes his wives work for him.

Credit any other valid suggestions.

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

**Use the Assessment Matrix.**

- (b) With reference to extract 1 and elsewhere in the novel, show that ceremonies and rituals are **important** to the people of Umuofia.

In your answer you should consider the presentation of:

- what happens at the Feast of the New Yam in the extract;
- ceremonies and rituals elsewhere in the novel.

(Use extract 1, printed in the Resource Booklet, to answer this question.)

**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 happens in the 'Feast of the New Yam' in the extract:**

- the **Feast** is an important way of "giving thanks to Ani, the earth goddess" for the fertility of the land;
- all the villagers are **excited**: "Men and women, young and old, looked forward to the New Yam Festival";
- **preparations** are "rigorous" and "thorough" for the meal: "All cooking pots, calabashes and wooden bowls were thoroughly washed";
- preparations are **excessive** and the women of the village make vast quantities of "yam foo-foo" so nobody goes hungry;
- the guest list is expansive and every man "whose arm was strong" was expected to **invite** a large number of guests from "far and wide";
- the women **paint** their skin by "drawing beautiful black patterns" and also their children with decorative designs;
- Ikemefuna as a newcomer was particularly **excited** as the Festival seemed "a much bigger event than in his own village";
- Achebe shows the **importance** of these ceremonies by detailing the excessive preparations, huts were scrubbed until "reflected light".

**Ceremonies and rituals elsewhere in the novel:**

- rituals and ceremonies are important as they show **respect**: "when a man is at peace with his gods, his harvests will be good";
- primitive **customs** are important such as the court of the "egwugwu";
- there are **roles** for women in these ceremonies which establish their status in this society, e.g. during the marriage ceremony, the bride's mother prepares food for the whole village;
- ceremonies and rituals are important in **every aspect** of village life: "we come together because it is good for kinsmen to do so";
- Umuofia's priests and medicine men are **prominent** in these ceremonies and are greatly feared within the community: "Okonkwo did as the priest said. He also took him a pot of palm-wine";
- life is dominated by the seasons, marked by a **range** of festivals to celebrate the New Year, Peace and the Harvest: "Every year, before I put any crop in the earth, I sacrifice a cock";

- rituals show how villagers **grieve**, e.g. in the funeral ceremony of Ezeudu with the “ritual banging of the drums”, firing of guns and the ancestral spirits;
- any flaunting of ritual laws is heavily **punished**;
- one of the greatest crimes a man could commit was to unmask an egwugwu in public;
- when Enoch did this, his house was burned and “The sacred bull-roarer” was heard.

Credit any other valid suggestion.

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

**Use the Assessment Matrix.**



## 2 Golding: *Lord of the Flies*

### (a) Show that Piggy is a **victim**.

In your answer you should consider the presentation of:

- Ralph's treatment of Piggy;
- how Piggy is treated by the other boys.

**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.**

#### **Ralph's treatment of Piggy:**

- Ralph is initially **dismissive** of Piggy "tried to be off hand" and "not too obviously uninterested";
- Golding's use of schoolboy invective: "Sucks to your ass-mar!";
- Ralph **aggressively mocks him**: "Ralph shrieked with laughter";
- he is **unkind** and uses Piggy as a **source of amusement**: "Ralph danced out into the hot air of the beach and then returned as a fighter plane, with wings swept back, and machine-gunned Piggy. 'Sche-aa-ow!'";
- Piggy is **betrayed** by Ralph who tells the other boys his nickname to ingratiate himself with them: "'He's not Fatty', cried Ralph, 'his real name's Piggy'...A storm of laughter arose and even the tiniest child joined in";
- Piggy **pleads**: "He clasped his hands".

#### **How Piggy is treated by the other boys:**

- Piggy's physical appearance **sets him apart** from the other boys, setting him up as a victim: his "grubby" anorak; he wears glasses; his blinking; his thin hair; and his size;
- Piggy is unfit and lacks stamina, "a certain disinclination for manual labour" eliciting **negative comment** from the other boys;
- the other boys **treat him differently** because of his upbringing; social class and accent;
- Piggy is either **ignored** or **ridiculed** by the others during assemblies;
- he is the **only** boy known by a derisive nickname, his name suggests someone who will be hunted;
- he is **left out** when the boys go hunting: "We don't want you";
- he is **intimidated** by Jack as he speaks "timidly";
- he is **mocked** for his worry about what the grown-ups would say;
- his loyalty to the conch **sets him apart** from the other boys and increases his **isolation**;
- the **malicious** stealing of his glasses making him nearly blind;
- Roger's **savagery** when killing Piggy: "with a sense of delirious abandonment, leaned all his weight on the lever";
- Jack's **vicious response** to his death: "See? See? That's what you'll get! I meant that".

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 2 and elsewhere in the novel, show that some boys’ actions in the novel are **violent**.

In your answer you should consider the presentation of:

- what the boys say and do in the extract;
- the killing of Simon and Piggy;
- 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 an argument.**

**What the boys say and do in the extract:**

- the **urgency** and **passion** for **violence** in Ralph’s words: “I hit him... I hit him with my spear, I wounded him”;
- **violent** and **cruel** actions from the boys towards Robert: “they were all jabbing at Robert”;
- the **pain inflicted** on Robert: “Ow! Stop it! You’re hurting”;
- the boys are **motivated** and **controlled** by the violence and the tendency to continue inflicting pain: “Ralph, carried away by a sudden thick excitement, grabbed Eric’s spear and jabbed at Robert with it”;
- **violent** and **aggressive** language: “Kill him! Kill him”;
- Robert’s **emotive pleas** for the boys to stop: “Robert was screaming and struggling with the strength of frenzy”;
- Roger was “fighting to get close” and wants “a real hunt”;
- the exhilaration of the dance and chants heighten the **frenzy**: “The chant rose ritually, as at the last moment of a dance or a hunt”;
- the **intensity** of the ritual dance and use of the **exclamatory** and **vicious** language: “Kill the pig! Cut his throat! Kill the pig! Bash him in”;
- the boys are **overwhelmed** by the instinct to violence: “The desire to squeeze and hurt was over-mastering”;
- the boys’ **satisfaction**: “Then they lay quiet... listening to Robert’s frightened snivels... That was a good game”;
- Jack’s **ominous** comment at the end of the extract: “‘Use a littlun’, said Jack, and everybody laughed”.

**The killing of Simon and Piggy:**

- the list of **violent verbs**: “screamed, struck, bit, tore”;
- animal **imagery**: “tearing of teeth and claws”;
- use of **contrast** (peacefulness at the end of the chapter “steadfast constellation”) to highlight the violence with which Simon died;

- Roger feels a “delirious abandonment” when he kills Piggy;
- Piggy’s death is described in **graphic** terms: “his head opened and stuff came out and turned red”;
- Piggy is **dehumanised** in death: “arms and legs twitched a bit, like a pig’s after it has been killed”;
- Jack reacts to Piggy’s death **remorselessly**: “See! See! That’s what you’ll get!”;
- Killing of Simon was hysterical but killing Piggy was **deliberate**;
- Jack’s reaction to Piggy’s size and nature is **violent** and **nasty**: “Shut up Fatty”;
- Jack’s **aggression** and **violence** towards Ralph after Piggy’s death: “Viciously, with full intention, he hurled his spear at Ralph”;

**Anything else you think is relevant:**

- some of the other boys are “**compelled**” by Jack’s painted face;
- the hunters carry the “gutted carcass of a pig”;
- Jack is **gripped** by “a compulsion to track down and kill”;
- the hunters “**buzz**” with excitement at their recent **violent** kill;
- the hunters set fire to the forest to smoke Ralph out, in order to kill him.

Credit any other valid suggestions.

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

**Use the Assessment Matrix.**

### 3 Greene: *The Power and the Glory*

(a) Show that Padre José is **pitiable**.

In your answer you should consider the presentation of:

- his marriage;
- how he feels about being a priest;
- 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 structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in **bold** may form part of an argument.

**His marriage:**

- Padre José is **compelled** by the state to marry;
- Padre José's wife only cares for the position she has to keep up as "the wife of the **only married priest**";
- his marriage is **loveless** – Padre José's wife is referred to as a "harsh housekeeper" and he is "mocked and taunted between the sheets";
- Padre José feels that he is **mocked by children**; children overhear Padre's José's wife call him, and they mock him leaving him with a "disintegrated smile";
- he is **dominated** by his wife – when she calls, he "crouched like a galley-slave".

**How he feels about being a priest:**

- Padre José feels that he has "defiled" everything that is sacred: "He was a **sacrilege**";
- he feels some "**homesickness**" as he walks into the former "Garden of God";
- Padre José is **gripped** by an "unforgivable sin, **despair**";
- the priest alludes to Padre José's **low self-worth**: "he had never considered himself worthy of the priesthood";
- Padre José is **tormented** as he decides whether to hear the priest's last confession: "What does one more failure matter in a life like this?".

**Additional material might include:**

- his **self-loathing**: "he was a buffoon";
- Padre José has **low self-esteem**: "sees himself as he was, fat and ugly and old and humiliated";
- Padre José feels that his life is a **life sentence**: "Here life went on and on";
- Padre José feels that he is **not respected** in his own home, the town and the rest of the country, "in the whole abandoned star";
- Padre José's physical description **evokes pity** as he "crouched like a galley-slave";
- Padre José **feels physically inferior** as a man: he was "just a fat old impotent man".

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 3 and elsewhere in the novel, show that Mexico is a **dangerous** place for the Priest.

In your answer you should consider the presentation of:

- what happens in the extract;
- the Priest's dealings with the Mestizo;
- 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 structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

**What happens in the extract:**

- The Priest must curtail the final stages of the Mass as an “urgent” voice whispers: “They’re here”, indicating the **grave danger** he is in;
- Maria hurries him to her hut in an attempt to **hide him**;
- he is told that the Red Shirts are “all round the village”, leaving him **surrounded** and “without a plan”;
- the religious imagery of the betrayal of Jesus (“Again the cock crew”) suggests that he recognises the **danger** he is in;
- the Priest feels certain that they know he is there and that it is “**the end**” for him;
- the Priest is aware of the “absolute stillness” of the village anticipating his **discovery**;
- the Red Shirts approach the huts including Maria’s hut “Rifles at the trail”, in a “**show of force**”;
- Maria anxiously tells the Priest to bite the “onion” to help him avoid discovery;
- inside Maria’s hut a “**shot**” is heard indicating the fate that might befall the Priest;
- discontinuities in dialogue convey the dangers of the situation.

**The Priest’s dealings with the Mestizo:**

- descriptive details of the first encounter in La Candelaria – the Mestizo’s watchfulness, canine teeth – help create a sense of **danger**;
- his unrelenting **pursuit** and determination to follow the priest;
- the Mestizo endeavours to exert **power over him** by suggesting dangers to the priest – the police, the gringo, the consequences of exposure;
- the Priest’s knowledge of the **threat** embodied in the Mestizo: “He was in the presence of Judas”;
- even the Priest’s pity for the Mestizo may be a danger: “Christ had died for this man too”;
- the Mestizo’s “holiday” in jail – no more than a **stay of execution** for the Priest;
- the Mestizo’s appeal to the Priest at the Lehrs’ house subjects the Priest to the **threat** of discovery, again.

**Additional material may include:**

- the apparatus of a **repressive** anti-clerical state – police, Red Shirts, corrupt officials;
- the need for the priest's ministry and the consequent unavoidable **danger of betrayal**;
- the **dangers** in the surroundings – the hostile forest, the heat, the poverty, the lack of sanitation;
- the prevalent **imagery** of decay and scavengers may be argued to contribute to a **dangerous environment** for the Priest;
- there is no help anywhere so he dies **alone**.

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.**

#### 4 Lee: *To Kill a Mockingbird*

- (a) Show that some people who live in Maycomb are treated **unfairly**.

In your answer you should consider the presentation of:

- how Boo Radley is treated;
- how Tom Robinson is treated.

**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.

##### How Boo Radley is treated:

- he is **locked away** by his over-zealous family for fifteen years;
- Nathan Radley cements up the knot-hole in the tree to **deny** Boo any communication with the outside world;
- he is a **victim** of rumour and gossip: Miss Stephanie claims that Boo stabbed his father with scissors; Miss Stephanie also claims to have seen Boo looking at her through the window in the middle of the night;
- he is **subjected to torment** at the hands of the local children;
- he becomes a **figure of ridicule** and **childish imagination**: "he dined on raw squirrels";
- he is **blamed** for every misdemeanour locally: "Any small crimes committed in Maycomb were his work".

##### How Tom Robinson is treated:

- Tom **lives** "beyond the town dump";
- his attempt to help Mayella **lands him in trouble**;
- **a mob threatens** Tom even as he awaits trial;
- he is referred to as "**boy**", "**nigger**" and "**Robinson**" during the trial;
- Bob Ewell's **lies and vulgar language** in accusing Tom: "I seen that black nigger yonder ruttin' on my Mayella";
- he is convicted of a crime he did **not commit**;
- he is shot "**in cold blood**" trying to escape from prison;
- even the news of his death is received **without sympathy** from the Maycomb community: "typical of a nigger to cut and run".

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 Aunt Alexandra is **dislikeable**.

In your answer you should consider the presentation of:

- what Scout says about Aunt Alexandra in the extract;
- her attitudes and opinions elsewhere in the novel;
- her relationship with Scout and Jem 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 Scout says about Aunt Alexandra in the extract:**

- “past **painful** conversations” with her aunt are recounted humorously;
- the content of Scout and Aunt Alexandra’s conversation is formal and stilted;
- Aunt Alexandra has been heard to refer to Scout **negatively**: “**sluggish**”;
- Aunt Alexandra’s particular **irritability** on the Sabbath;
- her intimidating physical description: “**formidable**”;
- Aunt Alexandra’s **unwelcome presence** in the Finch household: “The remainder of the afternoon went by in the gentle gloom”;
- she was “an incurable gossip”;
- she is very **opinionated** – she would decide “What Is Best For The Family”;

**Her attitudes and opinions elsewhere in the novel:**

- she is **self-assured** in extremis: “self-doubt could not be found in any textbook, so she knew not its meaning”;
- she is **judgemental**: “She never let a chance escape her to point out the shortcomings of others”.
- she **strongly disapproves** of Atticus’ decision to defend Tom Robinson;
- she has a **short-sighted** and **insular attitude**, displayed in her association with Maycomb’s Missionary Society;
- her suggested **narrow-mindedness**, she won’t let Calpurnia bake for the Missionary Society;
- she represents **all the basic failings** of the Maycomb ladies with her “river-boat, boarding school manners”;
- she bases her views of people on breeding rather than merit;
- she has clear views on “fine folks” and is **obsessed** with heredity and family tradition;
- she feels Calpurnia is a bad influence – “We don’t need her”.

**Her relationship with Scout and Jem:**

- she appears **harsh and cold**, Scout remembers how she “had little to say to Jem or me”;
- Scout and Jem’s “exchange of glances” is indicative of their **distant relationship** with Aunt Alexandra;
- Scout **detests** being ordered about by her aunt;
- Scout believes Aunt Alexandra “doesn’t like me, that’s all there is to it”;
- Aunt Alexandra **disapproves** of Atticus using Calpurnia in a parenting role;

- Lee contrasts her **coldness** with Calpurnia's warmth;
- she is insensitive compared to the intuitive Miss Maudie.

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 that Napoleon brings **misery** to Animal Farm.

In your answer you should consider the presentation of:

- Napoleon's actions against Snowball;
- Napoleon's use of Squealer;
- Napoleon's actions towards other animals.

**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.**

### **Napoleon's actions against Snowball:**

- he **obstructs** Snowball's plans to improve life for the other animals;
- he takes **no interest** in Snowball's committees that try to lift the misery that the animals experience;
- he shows **lack of concern** for the animals' welfare when he focuses on the education of the young for **selfish** reasons and takes the litter of pups making himself "responsible for their education";
- he **undermines** Snowball's plans for the windmill that will improve life on the farm to the point of urinating over the plans;
- he allows Snowball's role and bravery in the battle to be **subverted** and replaced by his own supposed actions in the battle; and makes life worse for the animals;
- he trains the sheep to **interrupt** Snowball when Snowball tries to persuade the animals about his plans to improve their lives on the farm;
- Napoleon trains the dogs to **attack** Snowball and chase him from the farm to secure his own position as leader and impose his **tyrannical** rule on the farm bringing misery to the animals;
- afterwards he uses Snowball as a scapegoat for any failure: "I can smell him distinctly".

### **Napoleon's use of Squealer:**

- he uses Squealer to **control** information given to the animals;
- he uses Squealer to **manipulate** and **brainwash** the animals;
- he uses Squealer to promote his **image** as leader;
- he uses Squealer to **twist** the Seven Commandments and to rewrite them for his self-centered reasons;
- he uses Squealer as a spy such as reporting back on Boxer's queries;
- he uses Squealer to **erode** the commandments and Animalism by explaining away why Napoleon and the pigs are trading with humans, living in the farmhouse, drinking beer, sleeping in a bed.

In all the above ways, Napoleon increases the state of misery in which the animals live their lives.

**Napoleon's actions towards other animals:**

- he **dominates** the early meetings of the animals, along with Snowball;
- he and the other pigs **exploit** the less intelligent animals – the taking of the milk and apples;
- he **does not** help the animals in their fight to make their lives better in the Battle of the Cowshed;
- he uses the dogs as his own secret police to **scare** the other animals into unquestioning submission;
- he **takes advantage** of the faithfulness of the animals such as Boxer;
- he **terrorises** the animals including ruthlessly suppressing the hens' protest and ordering the bloodbath that followed the mock trial and confessions of the four pigs;
- he changes the routine of the animals by giving out **orders** for the week on Sunday mornings;
- he **abolishes** the debates and the elections, taking away the animals' rights to an opinion;
- under Napoleon's rule he is directly responsible for the life of the animals reverting back to the **misery** of the Manor Farm and "they fed no better than they had done in Jones's day".

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 the animals continue to **believe** in the Revolution.

In your answer you should consider the presentation of:

- the events organised by the pigs in the extract;
- how the animals feel about the Revolution 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.

**The events organised by the pigs in the extract:**

- the event gave the perception that life was **worse** under Jones: "life nowadays has a greater dignity than it had had before";
- initially weekly "Spontaneous Demonstrations" were held to allow celebrations of **achievements** in Animalism;
- military style marches involving all the animals give an air of **success** in Animalism;
- the animals believe Napoleon is the figurehead for Animalism marching at the head of the procession;
- the dogs "flanked" the procession giving an air of threat and **power**;
- the **listing** of the order of the animals in the march creates a sense of celebration in the new order of Animalism;
- a green banner is carried by the **respected** exponents of Animalism, Boxer and Clover;
- recitations of poems give a sense of **enjoyment** in Animalism;
- proclamation of food increases gives the animals a sense of achievement in Animalism;
- they celebrate the **success** of Animalism with the shot "fired from the gun" giving an air of importance to the event;
- the animals enjoyed and were **comforted** by the celebrations, **renewing** their belief in Animalism: "they were truly their own masters";
- the animals believed life was **better**: "the work they did was for their own benefit";
- the celebration allowed the animals to **forget** any present hardships: "they were able to forget that their bellies were empty";
- the sheep are used to **silence** the animals and drown out any signs of discontent with the ceremony's "celebration" concept.

**How the animals feel about the Revolution elsewhere in the novel:**

- they admire Boxer and were **influenced** by his simple belief that if he were to "work harder" then Animalism would succeed;
- Squealer manipulates and **brainwashes** the animals about the changes that are made;
- the animals "**never** gave up hope. They never lost, even for an instant, their sense of honour and privilege in being members of Animal Farm";
- the animals still did **not realise** the significance of Napoleon's speech to Mr Pilkington at the end of the novel even though, "it seemed to them that some strange thing was happening".

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 Crooks is a **victim**.

In your answer you should consider the presentation of:

- his living conditions and work on the ranch;
- how he is treated on the ranch.

**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.**

#### **His living conditions and work on the ranch:**

- Crooks has a **physical disability** – “a crooked back where a horse kicked him”; his “pain-tightened lips”;
- he has a **room of his own**, but it is next to a heap of manure;
- his home doubles as his working environment and there is **little comfort**;
- he is conscious of his **inferior status** – “why, it’s just the nigger saying it”;
- he **recoils from company**, retiring into the “terrible protective dignity of the negro”;
- his life is one of **misery**, the humiliation of the Christmas Party;
- he **implores** Lennie to understand his situation;
- he emphasises his **loneliness** when speaking with Lennie about George: “You know he’s goin’ to come back”;
- he highlights his **exclusion** from ranch life: “S’pose you couldn’t go into the bunkhouse”;
- he presents himself as almost **driven mad** by loneliness: “A guy goes nuts if he ain’t got nobody”;
- he is **used to being alone** and can hardly conceal his “pleasure with anger” when Lennie and Candy visit him.

#### **How he is treated on the ranch:**

- Crooks is usually **excluded** from the bunkhouse because of racial prejudice;
- he is known **insultingly** as “stable buck” and referred to as “nigger”;
- the boss **bullies** him – “gives him hell when he’s mad”;
- he is only allowed into the bunkhouse at Christmas time and then only to **provide sport** for the men;
- he is **excluded** from the men’s games: “They play cards in there, but I can’t play because I’m black,”;
- he is **treated degradingly** by the men: “they say I stink”;
- he is **humiliatingly** reminded of his **inferior status** by Curley’s wife: “Well, you keep your place then, nigger”.

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 **difficult**.

In your answer you should consider the presentation of:

- what Curley says and does in the extract;
- the men's hardships on the ranch.

**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 Curley says and does in the extract:**

- the **abrupt** nature of Curley's question sets the men on edge;
- Curley sizes up the new men and he "glanced coldly" at them;
- he adopts a **threatening** posture adding to the sense that life on the ranch will be difficult for George and Lennie: "His arms gradually bent at the elbows", "his hands closed into fists";
- the writer's choice of **adjectives** further adds tension to the scene showing how life on the ranch can be difficult: "calculating", "pugnacious";
- Lennie is made to feel **uncomfortable** by Curley: "Lennie squirmed";
- Curley "lashed" his body around and uses **expletives** creating an **intimidating** atmosphere;
- George's **reaction** to Curley when he responds "coldly" and is described as "tense" and "motionless" creates the sense that life on the ranch will be difficult;
- George continues to protect and guide Lennie as he realises the **difficulties** that may lie ahead on the ranch;
- Curley's **intimidating** demeanour: "his elbows were still bent out a little";
- George's response to Candy shows how life on the ranch will be difficult: "Lennie didn't do nothing to him".

**The men's hardships on the ranch:**

- **comfortless conditions** – unpainted floor, small windows, cheap bedding, apple box for shelves, boxes instead of chairs, dust-laden atmosphere, infestation of lice and rodents;
- although the men share the same bunkhouse they live **separate lives**;
- **lack of privacy** with bunks close to each other;
- Crooks is **isolated** by racist attitudes;
- dim lighting; suggestive of grimness of reality;
- the work is **physical, dirty and hard**;
- the type of work means workers have to **migrate** for seasonal work;
- the working hours are very long: "buck no barley eleven hours a day";
- the work is **dangerous**, Candy lost his hand;
- paid only for **exact hours** worked;
- work is **monotonous** – bucking barley, or degrading – Candy's swamping.

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.**