



General Certificate of Secondary Education
2018

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

FRIDAY 18 MAY, MORNING

MARK SCHEME

Introduction

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

Assessment Objective 1:

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

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

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

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

Assessment Objective 2:

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

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

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

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

Arriving at a Final Mark

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

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

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

Key terms in the question:

“With reference to the ways the named writer **presents** ...”

Consideration of **reactions**

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

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

- structure of the text: chapters, climax, sequential/chronological ordering, flashback, conclusion;
- descriptive techniques (e.g. vocabulary choices, use of imagery and the senses);
- creation of setting (e.g. time, place, atmosphere);
- creation of character (e.g. through narrator's descriptions, use of dialogue, actions);
- narration (e.g. omniscient narrator, 1st person narration, multiple narrators' use of persona, autobiography);
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. “cliff-hanger” endings, flashbacks);
- use of punctuation and other typographical effects (e.g. italics, capitalisation, suspension points).

Assessment Matrix – Higher Tier Unit 1 – Prose

Assessment Objective	Band 0 Mark [0]	Band 1: Very Little [1]–[10]	Band 2: Emerging [11]–[18]	Band 3: Competent [19]–[26]	Band 4: Good [27]–[34]	Band 5: Excellent [35]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward, or limited response	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	Very basic level of accuracy in written expression and coherence of response	Fairly sound level of accuracy in written expression and coherence of response. Emergence of appropriate form of response	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	Assured interpretation of content Comments on content

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** Okonkwo, show how far you agree that Okonkwo **controls** his wives and the children in his care.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Evidence that Okonkwo controls his wives and 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 **disowns** Nwoye: "I will not have a son who cannot hold up his head in the clan";
- Okonkwo is pleased with Ikemefuna because he works swiftly;
- Okonkwo is **violent** towards Ikemefuna: "He was afraid of being thought weak";
- 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";
- 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";
- Ikemefuna is taken under Okonkwo's wing as he is given to Okonkwo by a neighbouring village and he is **looked after** by Okonkwo, he is fond of him.

Candidates may refer to the following arguments:

- Okonkwo has a **difficult relationship** with Nwoye: "If I had a son like Maduka, I should be happy. I am worried about Nwoye";
- after Ikemefuna's death Okonkwo's relationship with Nwoye **deteriorates** and it turns into a relationship of mutual **embitterment**: "When did you become a shivering old woman";
- Nwoye **refuses** to accept Okonkwo as his father and finally he **leaves** the family and joins with the Christian missionaries: "I do not know. He is not my father";
- Ezinma is Okonkwo's **favourite** child and he shows love towards her: "Okonkwo was specially fond of Ezinma";
- Okonkwo appears to **spoil** Ezinma making her happy: "it was impossible to refuse Ezinma anything";
- the **tender** and **caring** side of Okonkwo is shown when Ezinma becomes ill with malaria; he is clearly **worried** and he collects plants to produce a medicine for her and stays to treat her: "Bring me a low stool for Ezinma, and a thick mat";
- Okonkwo's **fear** when his daughter is ill may be argued as showing a lack of control;

- Ezinma **supports** her father by providing food after he is taken hostage by the District Commissioner after the killing of Ikemefuna;
- **his love** for Ezinma's mother, Ekwefi, the only wife to be named;
- Okonkwo also **works hard** on his farm and provides for his family and is prosperous: "he had a large compound" and each of his three wives "had her own hut".

Credit any other valid suggestion

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 Achebe **presents** events in extract 1 and elsewhere in the novel, show how far you agree that ceremonies and rituals are **important** to the people of Umuofia.

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.

How the ritual of the 'Feast of the New Yam' is important in the extract:

- the **Feast** is an important way of "giving thanks to Ani, the earth goddess" and the fertility of the land;
- the Feast adds to the **peaceful** and harmonious relationships with the gods;
- 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 and "All cooking pots, calabashes and wooden bowls were thoroughly washed";
- huts are scrubbed until they "reflected light";
- 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"; showing that this was an opportunity for the Igbo people to show off to outside communities;
- the women **paint** their skin by "drawing beautiful black patterns" and also their children with decorative designs in this highly important and ritualistic festival;
- 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 preparation.

Ceremonies and rituals elsewhere in the novel:

- rituals and ceremonies are important as they are held in attempt to show **respect**: "when a man is at peace with his gods, his harvests will be good";
- their lives are **based on** formal social relationships and social customs such as the court of the "egwugwus";
- the **respect** and knowledge of one's role in society is very important to the Igbo in determining such customs: "Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten";
- the conduct of the rituals show the important gender differences in this society;
- the rituals highlight the **gender roles** in the novel: women have a specific role to play. During the marriage ceremony, the bride's mother prepares food for the whole village and "the palm wine made from palm oil" is only drunk by the male relatives;
- 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 who played a large role in these rituals were greatly **feared** within the community and other tribes: "Okonkwo did as the priest said. He also took him a pot of palm-wine";
- life is **dominated** by the rhythm of 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 are **important** to the villagers allowing them to grieve shown in the funeral ceremony of Ezeudu with the "ritual banging of the drums", firing of guns, the warrior dress 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;
- Okonkwo does hold one feast but this is for his kinsmen and this backs up the view that he is supporting **manliness** and war: "I hope our in-laws will bring many pots of wine.... now they are behaving like men";
- this ritualistic lifestyle in Nigerian society **contrasts** with the impending colonialism and arrival of Christianity in the guise of Mr Brown and Reverend Smith: "He told them that the true God lived on high".

Evidence that rituals are unimportant to others:

- Okonkwo **finds** such feasts inconvenient as he considers them to be a time of **idleness**: "he was always uncomfortable sitting around for days";
- Okonkwo is **suspicious** of such rituals as he perceives them to be soft: "People said he had no respect for the gods of the clan";
- Okonkwo's belief in **restrained emotions** makes it difficult for him to express himself during such ritualistic ceremonies and he prefers to be alone: "His anger thus satisfied, Okonkwo decided to go out hunting".

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

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.

2 Golding: *Lord of the Flies*

(a) With reference to the ways Golding **presents** Piggy, show how far you agree that Piggy is a **powerless** victim.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Evidence that Piggy is a powerless victim:

- Piggy's physical appearance **sets him apart** from the other boys: his "grubby" anorak, his glasses, his myopia, his asthma, his blinking, his thin hair and, of course, his fatness;
- Piggy is an object of **ridicule**, suffering the group's taunts and its contempt;
- **lack of acceptance** from the other boys;
- he is the **only** boy known by a nickname, his name suggests someone who will be **victimised**;
- Piggy is unfit and lacks stamina, his "disinclination for manual labour";
- his **natural clumsiness** compared to the natural agility of Ralph: "Wait a minute . . . I got caught up"; he is unfit and lacks stamina – a further reason for victimisation;
- the other boys **victimise** him because of his **upbringing**; **social class** and **accent**;
- he is **excluded** when the boys go hunting: "We don't want you";
- Ralph **dismisses** Piggy: "Piggy was a bore";
- his **loyalty to Ralph** (even though Ralph can be dismissive of him) causes him to be **victimised** by the other boys;
- he is **intimidated** by Jack and speaks "timidly" in his presence;
- he is **ignored** and **ridiculed** by the others during assemblies;
- Golding's use of schoolboy invective: "Sucks to your ass-mar!";
- Ralph **aggressively mocks** him: "Ralph shrieked with laughter";
- there is a rising scale of **brutality** in his treatment, culminating in his murder;
- the **malicious** stealing of his glasses making him nearly blind, and leaving him powerless;
- Piggy is **dehumanised** and **victimised** in his death: "Piggy was a bag of fat";
- horrific **description** of his death emphasises Piggy as a **victim**: "His head opened and stuff came out and turned red";
- his **violent** and **ruthless** death: "Piggy fell forty feet and landed on his back across that square";
- Roger's **savagery** when killing Piggy: "with a sense of delirious abandonment, leaned all his weight on the lever";
- the description of the explosion of the conch highlights the **injustice** of Piggy's death: "the conch exploded into a thousand white fragments and ceased to exist";
- **lack of dignity** of his death: "Piggy's arms and legs twitched a bit, like a pig's after it has been killed";
- Jack's **energetic response** to his death: "See? See? That's what you'll get! I meant that".

Evidence that Piggy is not a powerless victim:

- some of Piggy's ideas find **acceptance**, e.g. building the shelters;
- Ralph **acknowledges** Piggy's qualities and the two of them form a friendship: "But Piggy, for all his ludicrous body, had brains";
- his **intelligence** and **logical thinking** are worthy of respect: "what intelligence had been shown was traceable to Piggy";
- his position of **authority** when he has the conch;
- Piggy has the **strength** to stand up for Ralph: "You're Chief, Ralph";
- his **unsympathetic** reaction to the death of Simon: "he had no business crawling like that out of the dark. He was batty. He asked for it";
- Ralph concedes a **moral authority** to Piggy: "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy".

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 Golding **presents** the boys' behaviour in extract 2 and elsewhere in the novel, show how far you agree that life on the island is **violent**.

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.

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";
- 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";
- Roger was "fighting to get close" and wanted "a real hunt";
- 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** and **foreboding** comment at the end of the extract: "'Use a littlun', said Jack, and everybody laughed".

On the other hand:

- The boys' actions are **not truly violent** as they refer to the situation as "Just a game".

Elsewhere in the novel:

- Jack's **violence** and **aggression** when the first pig is killed, Jack boasts: "You should have seen the blood";
- the boys' **desire** to **hunt** and **kill**: "The hunters took their spears, the cooks took spits, and the rest clubs of fire-wood";
- the boys' **repetitive chants**: "Kill the beast! Cut his throat! Spill his blood!";
- the boys' **vicious** treatment of Simon and the **lack of remorse** after his death: "he had no business crawling like that out of the dark. He was batty. He asked for it";
- the **brutality** of Simon's death: "There were no words, and no movements but the tearing of teeth and claws";

- there is a shift from the hysterical killing of Simon to the deliberate killing of Piggy;
- the list of **violent verbs**: “screamed, struck, bit, tore”;
 - **animalistic** imagery: “tearing of teeth and claws”;
 - use of **contrast** to highlight the violence with which Simon died: “steadfast constellation”;
- 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!”;
- Piggy’s **violent** and **pitiless** death: “Piggy fell forty feet and landed on his back across that square”;
- Roger feels a “**delirious abandonment**” when killing Piggy;
- the hunting of Ralph at the end shows they intend to kill him.

It could be argued that life on the island is **not violent**, e.g. the importance of rescue, the symbolism of the conch, the friendship between Ralph and Piggy and the final survival.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Greene: *The Power and the Glory*

(a) With reference to the ways Greene **presents** Padre José, show how far you agree that Padre José **deserves** to be pitied.

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 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.

Reasons why he deserves to be pitied:

- Padre José is **compelled** by the state to marry;
- physical descriptions evoke pity as he “crouched like a galley-slave”;
- he feels that his life is a **life sentence**: “Here life went on and on”;
- he feels **physically inferior**: he was “just a fat old impotent man” who was “mocked and taunted between the sheets”;
- he feels that he has “**defiled**” everything that is sacred: “He was a sacrilege”; candidates may argue as to the extent to which this deserves pity;
- his marriage is **loveless**, his wife is referred to as a “harsh housekeeper”;
- some children overhear Padre’s José’s wife call him and they **mock him**, leaving him with a “disintegrated smile”;
- 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”;
- he feels some “**homesickness**” as he walks into the former “Garden of God”;
- he has **low self-esteem**: “sees himself as he was, fat and ugly and old and humiliated”;
- he 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”; this self-deprecation permeates throughout the novel;
- 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?”
- Padre José **accepts the hatred** that is felt towards the Church and himself as he compares himself to an “obscene picture” to “corrupt children”.

Reasons why he doesn’t deserve to be pitied:

- Padre José still **holds himself in high regard**: “the gift he had been given which nobody could take away”;
- Padre José **still feels he has the power** of consecration: “the power he still had of turning the wafer into the flesh and blood of God”;
- some might argue that he marries **out of cowardice**;
- Padre José **refuses to say a prayer** over the coffin of a young child;
- Juan’s mother refers to him as a “**despicable**” man;

- he **submits to his ghastly wife** when asked to hear the priest's confession – just some pathetic protests made;
- his **refusal** to help the Priest may encourage an argument that he does not deserve pity.

Some candidates may argue that there is an **element of self-pity** in him, as he thinks with “envy” of men who had died already.

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 Priest's experiences in Mexico in extract 3 and elsewhere in the novel, show how far you agree that Mexico is a **harsh and unwelcoming** place for the Priest.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[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 Priest's experiences in the extract:

- he feels **“anxiety”** when he realises the welcome he receives isn't the one he expected – people observe him instead from “**a safe distance**”;
- he notes that “**Nobody** came forward to kiss his hand and ask for his blessing” and he learns that: “**a man can be unwelcome** in his own home”;
- Maria is **Dismissive** of him and simply states that they “can't turn [him] away”;
- the **lack of welcome** he receives is **contrasted** with his previous return;
- the children who come forward to kiss his hand do so under “the pressure of their parents”;
- the townspeople are **eager for the Priest to move on**: “**Couldn't** you go a bit farther north, father, to Pueblito?”
- the Priest is **forced to bribe them** with the promise of saying Mass for them, in response to their “unwillingness” to harbour him;
- discontinuities in dialogue convey the dangers of the situation.

On the other hand:

- the people **do not immediately ask the Priest to leave**, despite what has happened recently in Concepción;
- the adult villagers retain some of their **original deference** towards the Priest: “They came forward one by one and kissed his hand” and pressurize the children to do the same;
- Maria speaks **“angrily”** to the rest of the villagers when they encourage him to move on and tells them: “Of course he'll stay here tonight. It's the least we can do”;
- the people **do not mean to be unwelcoming** towards the Priest; they behave out of fear for their own safety in response to the recent taking of hostages from villages like theirs and the **threat** of being shot.

The Priest's experiences elsewhere in the novel:

- the Priest has to travel **incognito** (to dentist; in city);
- the Priest is forced to wade through swamps and “marshy” clearings to **escape** the “**Red Shirts**”;
- **imminent danger** surrounds the Priest: “He was travelling in the actual track of the police”;
- the forest takes on a **threatening quality**: “Things you couldn't put a name to...cried in the undergrowth” and it is a **harsh** place: “The mosquitoes jabbed at his wrists”;
- the Priest's first encounter with the Mestizo reminds him of the **threat of betrayal** inherent in his journey amongst the people he meets;

- the Mestizo suggests dangers to the priest – the police, the gringo, the consequences of exposure – endeavouring to exert **power** over him;
- Padre José **refuses to shelter him** in his hour of need, looking at him with “hatred” screeching at him: “Go and die quickly. That’s your job”;
- he is forced to endure a night in the jail, surrounded by **“lust and crime and unhappy love”** and the “stench” of human excrement.

On the other hand:

- he finds some initial **solace** amongst the people in the jail including the pious woman who calls him a “martyr” and tells him “A little drink, father..it’s not so important”;
- he feels “touched by an extraordinary affection” for the people in the jail **who refuse to accept “blood money”** for giving the Priest up;
- the Lehrs’ **welcome** the Priest into their home and **treat him with kindness**;
- the Priest encounters **residual support** and a need for his ministration amongst the populace;
- he finds occasional **allies or helpers** on his travels but at the end he will face death alone.

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.

4 Lee: *To Kill A Mockingbird*

(a) With reference to the ways Lee **presents** the people of Maycomb, show that some of the people who live in Maycomb are treated **unfairly**. Who is treated most unfairly? 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.

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 the **victim of rumour and gossip**: Miss Stephanie claims that Boo stabbed his father with scissors;
- 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";
- he is **spared the ridicule** of his peers for his apparent/alleged simplicity;
- his **privileged family** status allows him to avoid jail;
- Miss Maudie and Atticus show sympathy for him: "that is a sad house".

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";
- he is **protected** by Atticus outside the jailhouse;
- he is provided with the **best defence available** in Atticus;
- the jury **take some time** to arrive at a verdict, a weak attempt to administer the justice system with fairness;
- the black community raise money for his family.

How Mayella is treated:

- her family is treated as **socially inferior**: “disgrace of Maycomb”;
- she belongs right at the **bottom of the white social scale**. Even Atticus refers to the family as “**absolute trash**”;
- her father **refuses** to call a doctor for her when she needs one;
- she has to raise her siblings and look after her father and the house **single-handedly**: “Ewell didn’t seem to help her none, and neither did the chillun”;
- she has **no friends** and Scout likens her to Boo Radley;
- she is **treated with courtesy** by Atticus throughout the trial;
- she is the **recipient of kindness** from Tom.

Candidates may refer to the general treatment of the Negro community, particularly during the Missionary Society meeting.

In addition, there may also be reference to Calpurnia, Link Deas, Dolphus Raymond, the Cunninghams and Mr. Underwood’s editorial.

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** Aunt Alexandra in extract 4 and elsewhere in the novel, show how far you agree that Aunt Alexandra is **dislikeable**.

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.

What is said and done 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** as “**sluggish**”;
- her particular **irritability** on the Sabbath;
- intimidating** physical description: “**formidable**”;
- Aunt Alexandra’s **unwelcome presence** in the Finch household: “The remainder of the afternoon went by in the gentle gloom”;
- her suggested **narrow-mindedness**;
- she is “an incurable gossip”.
- she is very opinionated – she would decide “What Is Best For The Family”;

Dislikeable:

- she feels Calpurnia is a bad influence – “We don’t need her”;
- she won’t let Calpurnia bake for the Missionary Society;
- 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”;
- 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;
- 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 appears **harsh and cold**, Scout remembers how she “had little to say to Jem or me”;
- Lee contrasts her **coldness** with Calpurnia’s warmth;
- she is **insensitive** compared to the intuitive Miss Maudie;
- Scout and Jem’s “exchange of glances” is indicative of their **distant relationship** with Aunt Alexandra;
- Scout **detests being ordered about** by her aunt.

On the other hand:

- out of family duty to her brother she **supports** him;
- she is **clearly moved** by Atticus’ defeat and gently addresses him as “brother”, showing she is **capable of compassion**;

- she **displays courage** in facing the Missionary Society after hearing of Tom Robinson's death: "she looked across the room at me and smiled";
- her **positiveness** of Atticus and his family may draw favourable comment;
- after the attack on the children, she **reveals a more motherly side** as she addresses Scout as "darling" and brings her overalls instead of a dress;
- she is portrayed, through the eyes of Scout, in a humorous manner, and this makes her **endearingly ludicrous** rather than dislikeable.

It is worth remembering that although Aunt Alexandra disapproves of Atticus using Calpurnia in a parenting role, she does have the children's best interests at heart.

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** Napoleon, show how far you agree that Napoleon is a **strong leader** of Animal Farm.

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

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

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

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

Strong leader:

- he **asserts** himself by never agreeing with Snowball's plans to improve life for the other animals;
- he **seems** to take no interest in Snowball's committees, but clearly had his plans around the education of the young;
- he shows lack of concern for the animals 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 to increase his hold on power;
- Napoleon **trains** the sheep to interrupt Snowball when Snowball tries to persuade the animals about his plans to improve their lives on the farm;
- Napoleon shows strong leadership of the dogs when he trains them to **attack** Snowball and chase him from the farm thereby securing a strong position as leader and able to impose his rule on the farm;
- he strongly **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 shows strength when 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 powerfully **suppresses** the hens' protest and orders the bloodbath that followed the mock trial and confessions of the four pigs to strengthen his leadership;
- he **controls and dominates** by giving out orders on a Sunday morning;
- he is strong enough to abolish the debates and the elections, taking away the animals' rights to an opinion, **consolidating** his leadership;
- he cleverly uses Squealer to **control** information given to the animals;
- he uses Squealer to **manipulate** and **brainwash** the animals into thinking that Napoleon's leadership is providing them with a better life on the farm;
- he uses Squealer to promote his **image** as a strong and effective leader;
- he **eradicates** all opposition including Snowball, the younger pigs and Boxer;

- as his strength and **hold on power** increases he uses Squealer to **twist** the Seven Commandments and to rewrite them for his self-centered reasons;
- he strengthens his hold on leadership by using 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.

Weak leadership:

- he **does not** help the animals in their fight to make their lives better in the Battle of the Cowshed indicating cowardice and **lack of leadership** in a perilous time;
- his selfishness and actions, such as getting drunk, causes the animals to **question** his actions and these have to be explained away by Squealer;
- he **stretches credulity** by claiming that the plans for a windmill were always his;
- he allows himself to be **duped** by humans who pay him with counterfeit bank notes;
- he has to **terrorise** the animals to maintain his hold on leadership using the dogs and mock trials.

Under Napoleon's rule he is directly responsible for creating luxury for himself and other pigs but is also 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". Candidates may argue this to be strong (able to impose his wishes on others) or weak leadership (only looking out for himself).

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Orwell **presents** the lives of the animals in extract 5 and elsewhere in the novel, show how far you agree that the animals continue to **believe** in the Revolution.

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.

In the extract:

- the event gave the perception that life was **better** now than 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 instill a sense of pride in the animals that they did not have in Jones' time;
- the animals recognise Napoleon as 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 after the Revolution;
- a green banner is carried by the **respected** exponents of the revolution, Boxer and Clover reinforcing the animals' continued belief;
- recitations of poems give a sense of culture and **enjoyment** in Animalism;
- proclamation of food increases give the animals a sense of **achievement** because of Animalism;
- they celebrate the **success** of Animalism with the shot "fired from the gun" giving an air of importance to the event;
- the sheep are used to **silence** the animals and drown out any signs of discontent with the ceremony's "celebration" of the Revolution;
- the threat from the pigs and dogs **discourages** any criticism of the demonstration;
- the event is **pointless** and uncomfortable to attend: "a lot of standing about in the cold", suggesting some discontent;
- the use of **brackets** highlights the danger faced by any animals who do not fully believe the ideals that now represent Animal Farm;
- the animals enjoy and are **comforted** by the celebrations, **renewing** their belief in Animalism: "they were truly their own masters";
- the animals believe life is **better** after the revolution: "the work they did was for their own benefit";
- a list is provided of all the **positive** aspects of life after the revolution;
- the celebration allows the animals to **forget** any present hardships: "they were able to forget that their bellies were empty";
- the addition of "at least part of the time" allows for the hint that their belief in the revolution was **failing**.

Elsewhere in the novel:

- they admire Boxer and are **influenced** by his simple belief that if he were to “work harder” then the revolution would succeed;
- Boxer, one of the greatest supporters of the revolution begins to have **doubts**: “Even Boxer was vaguely troubled”;
- Boxer **realises**, too late in the back of the knacker’s van, his mistaken belief and absolute trust in life after the Revolution;
- Benjamin can read and has evidently **ceased** to believe in Animalism but remains silent, only intervening when Boxer is being taken to his death and to read the final “single commandment” to Clover;
- Squealer manipulates and **brainwashes** the animals easily about the changes that are made;
- even with all the hardships, the animals “**never give up hope**. They never lost, even for an instant, their sense of honour and privilege in being members of Animal Farm”.

Napoleon’s speech to Mr Pilkington at the end of the novel is observed and heard by the animals and may be seen as thought-provoking. This portrays their **hopeless incomprehension** of developments but may also suggest a possible **realisation** by the animals of the demise of the revolution and their beliefs about Animalism: “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 “**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** Crooks, show how far you agree that Crooks is a **powerless** victim.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

Crooks as victim:

- Crooks has a **physical disability** – “a crooked back where a horse kicked him”;
- he is usually **excluded** from the bunkhouse because of racial prejudice;
- he is known **insultingly** as “stable buck” and referred to as “nigger”;
- he has a **room of his own**, but it is next to a heap of manure;
- the boss **bullies** him – “gives him hell when he’s mad”;
- he is conscious of his **inferior status** – “why, it’s just the nigger saying it”;
- he is **humiliatingly** reminded of his inferior status by Curley’s wife: “Well, you keep your place then, nigger”;
- he is treated **degradingly** by the men: “they say I stink”;
- he **recoils from Curley’s wife’s abuse**, 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 attempts to convey the **utter desolation** of his existence;
- he is **nostalgic** about his childhood and what he has lost.

Evidence that Crooks is not a victim:

- he is very **defensive** of his territory, scowling when Lennie enters his room;
- he is **cynical** of George and Lennie’s dream and declares bitterly: “It’s jus’ in their head”;
- he exerts **some degree of power** over Lennie as he taunts him that George may abandon him;
- he is **aloof**, keeping his distance and demanding others keep theirs;
- he shows some compassion, apologising to Lennie: “I didn’t mean to scare you”;
- he is **literate**, and can solace himself with reading;
- Slim is **courteous** towards him;
- his job seems **more secure** than those of the other ranch workers;
- he may take some **comfort** in his possessions.

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** life on the ranch in extract 6 and elsewhere in the novel, show how far you agree that life on the ranch is **difficult**.

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]–[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.

In the extract:

- Candy is **unsure** of how the new men will react, **fearing** their response, “looked uneasily”;
- life on the ranch is often **lonely** and the men keep themselves to themselves: “A guy on a ranch don’t never listen nor he don’t ast no questions”;
- George’s vaguely **threatening** response creates **tension**: “Damn right he don’t... not if he wants to stay workin’ long”;
- Candy’s introduction of his dog shows that it is his only companion and suggests the **lonely** nature of life on the ranch;
- 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,” creating the sense that life on the ranch will be difficult;
- George continues to **protect and guide** Lennie as he realises the **difficulty** 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;
- the working hours are very long: “buck no barley eleven hours a day”;

- the work is dangerous, Candy lost his hand;
- the type of work means workers have to **migrate** for seasonal work;
- paid only for **exact hours** worked;
- work is **monotonous** – bucking barley, or degrading – Candy's swamping.

Curley's wife's difficulties on the ranch:

- she is isolated on the ranch with no friendships;
- she is afraid of her husband;
- she is resentful about her loss of opportunity to be a star;
- she resents being left behind while her husband goes to town;
- she seeks intimacy with others with tragic consequences.

Candidates may argue that the ranch protects them from the realities of life off the ranch:

- on the ranch there is a sense of **companionship**;
- the bunkhouse provides good shelter instead of sleeping outdoors;
- the men are given regular meals;
- the pay they receive allows them to **socialise** and find entertainment.
- the men are given whisky at Christmas;
- some workers are skilled, e.g. Slim – there is a **hierarchy**;
- Slim's skill is **appreciated** and this gives him a position of authority on the ranch;
- Slim is **respected** on the ranch and the men look up to him and seek his advice.

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.