



Rewarding Learning

**General Certificate of Secondary Education
2014**

English Literature

Unit 1: The Study of Prose

Higher Tier

[GET12]

TUESDAY 20TH 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, 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 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;
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. flashback, cliffhanger ending, break in printed text);
- 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);
- 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 Assertion, basic conclusion, narrative or description	<table border="1"> <tr> <td>Begins to focus on question</td> <td>Some focus on question</td> </tr> <tr> <td>Begins to develop a response</td> <td>Fairly developed response</td> </tr> <tr> <td colspan="2">Some argument</td> </tr> </table>	Begins to focus on question	Some focus on question	Begins to develop a response	Fairly developed response	Some argument		Sustained focus on question Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained argument
Begins to focus on question	Some focus on question											
Begins to develop a response	Fairly developed response											
Some argument												
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	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	An appropriate form of response which is clearly constructed and accurately expressed	An appropriate form of response which is clearly constructed and expressed with fluency and precision						
	Response not worthy of credit	Simplistic remarks 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 Occasional reference to writer's words	Comments on content Explains structure, form, writer's techniques and uses of language Some understanding of the writer's use of language	Interpretation of content Comments on the effects of structure, form, writer's techniques and uses of language Comments on language and style with the emergence of a critical vocabulary	Assured interpretation of content Discussion on the effects of structure, form, writer's techniques and use of language Analysis of the writer's language and style using appropriate critical terminology						

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** the Ibos in the novel, show how far you agree that the members of the Ibo tribe are opposed to **change**.

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.

How the people of Umuofia live their lives:

- **formalised** social relationships – elders etc;
- a **primitive religion**, the Oracle, the sacrificial killing of Ikemefuna;
- **farming**: how and when crops are planted are **unchanged** for centuries;
- the importance of **ceremonies** in their lives – weddings, funerals and the convening of the court of the “egwugwus”.

Okonkwo's attitude to change:

- he closely follows **tradition** in the Feast of the New Yams;
- Achebe emphasises the **rituals** attached to the wrestling match, and the liking for ritual generally;
- he follows tradition even when painful, e.g. killing of Ikemefuna;
- following his return from exile, he wishes to **re-establish** his former position of superiority;
- Okonkwo is **dismayed** by the changes brought by the missionaries;
- Okonkwo is intransigent and will **not accept** their presence;
- Okonkwo **resists** change particularly because of the threat to his concept of masculinity;
- he **advocates** armed resistance; holds a feast for his kinsmen which is symbolic of his **faith in old ways**;
- he **murders** a court clerk – an expression of his rejection of the new order of things.

The Ibos relationships with the “white man”:

- they are at first **confident** the missionaries won't survive confinement to the “Evil Forest”;
- association of ‘white’ with weakness, leprosy, disease;
- they **scoff** at hymn singing and preaching;
- Ibos' **suspicion of the unfamiliar**, e.g. eyeglasses worn by the missionaries;
- the first converts are **easily dismissed** – the “efulefu”(worthless); the “agbala” (women and untitled men); the “osu” (a taboo caste) and women who have had their twins cast into the Evil Forest;
- their **horror** at the sacrilegious unmasking of the sacred ancestral “egwugwus” by Enoch;
- the **burning** of the new church;
- the arrests, the ransom demands and the humiliation of the prisoners bring the **opposition to change** to a climax;
- Nwoye seeks an end to violence in the **new** way of doing things;
- Okonkwo's opposition is **not supported** by the rest of the tribe.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to the ways Achebe **presents** Okonkwo in extract 1 and elsewhere in the novel, show how far you agree that Okonkwo is someone to be **admired**.

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

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[18]
Band 3	Competent	[19]–[26]
Band 4	Good	[27]–[34]
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The structure indicated below is intended only as an example and a guide to the material.

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

Okonkwo in the extract:

- he is a **bully**, “with a heavy hand”;
- his family are **scared** of him; they “lived in perpetual fear of his fiery temper”;
- “perhaps down in his heart Okonkwo was not a cruel man”, but he is **scared of failure**;
- his **determination** not to end up like his father;
- he was **ashamed** of his father: “he had suffered when a playmate had told him that his father was **agbala**”;
- he is **ruled** by one passion, “to hate everything that his father Unoka had loved”;
- he **despises** idleness and gentleness;
- he **works** hard on his farm;
- his **strength**: “he was a very strong man and rarely felt fatigue”;
- he is **anxious** about his son, Nwoye;
- he seeks to **correct** Nwoye “by constant nagging and beating”;
- he is a **successful farmer**: “Okonkwo’s prosperity was visible”, “he had a large compound”, “each of his three wives had her own hut”;
- he is **devoted** to his beliefs: “offered prayers”.

Okonkwo’s successes in war and fighting elsewhere in the novel:

- he is a famous **wrestler**: “he had taken two titles”
- “he had shown shown **incredible prowess** in two inter-tribal wars”;
- “He is a man of **action**, a man of **war**”;
- “he was the **first** to bring home a human head”;
- he believed violence was the only way to defeat the white man, but he is out-foxed.

Okonkwo’s gentler side:

- he becomes **fond** of Ikemefuna;
- he is **distressed and upset** for days after his murder;
- he is **upset** about his daughter Ezinma’s malaria;
- he **overcomes his fears** to follow the priestess on Ezinma’s behalf;
- **Ezinma** is everything to him that his son is not;
- his love for **Ezinma’s mother**, Ekwefi, his only wife to be named.

On the other hand:

- Okonkwo shows **brusqueness** in dealing with those less successful than himself, e.g. the man he insults, calling him a “woman”;
- he **beats** his wife;
- he never shows emotion openly – unless anger;
- he always finds fault with Nwoye’s work;

- he commits the **abhorrent offence** of “nso-ani” against the powerful goddess of the earth and fertility;
- he **interprets narrowly** his society’s ideals of “masculinity”, e.g. regarding Nwoye;
- he **kills** the Commissioner’s messenger;
- he suffers an **ignominious death** which irrevocably severs his ties with his beloved clan.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Golding: *Lord of the Flies*

Answer either (a) or (b)

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

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.

Evidence that Piggy is an outsider:

- 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;
- **lack of acceptance** from the other boys: his name suggests someone who will be hunted;
- he is the **only** boy known by a nickname, and that is a deriding one;
- his "disinclination for manual labour" is identified by the other boys;
- his **natural clumsiness** compared to the natural agility of Ralph: "Wait a minute . . . I got caught up"; he is unfit and lacks stamina;
- the other boys treat him differently because of his **upbringing; social class** and **accent** highlight his differences;
- unlike the other boys, Piggy **relies** on Ralph and throughout the novel looks to him for support: "Piggy gripped Ralph's arm";
- he is **betrayed** by Ralph, who tells the other boys his nickname to ingratiate himself with them;
- his **intelligence** sets him apart: "what intelligence had been shown was traceable to Piggy"; his instincts contrast with the others boys' desire to hunt;
- he is **left out** when the boys go hunting: "We don't want you";
- Ralph **dismisses** Piggy: "Piggy was a bore";
- Piggy **stands up** for Ralph: "You're Chief, Ralph"; further isolating him from the rest of the boys;
- his **logic and rational thought** contrast with the growing hysteria of the boys, e.g. when Ralph begins to entertain the thought of the Beast;
- his **loyalty to Ralph** (even though Ralph can be dismissive of him) sets him apart from the hunters;
- his **reaction** to the death of Simon also sets him apart;
- he is **intimidated by Jack** and speaks "timidly" in his presence;
- he is aware that he will be in **danger** from Jack if Ralph loses his leadership;
- he is the **only** one to worry about what the grown-ups would say;
- he is **ignored** and **derided** by the others during assemblies;
- Piggy is the **only** boy who realises that the littlun with the birth mark is missing;
- he becomes **isolated** as he remains civilised;
- he is set apart from the other boys because of his **allegiance to the conch**;
- there is a rising scale of brutality in his treatment, culminating in his murder.

Evidence that Piggy is not an outsider:

- some of Piggy's ideas find acceptance, e.g. building the shelters;
- at an early assembly Piggy finds a role as **protector** of a littlun;
- Ralph is **initially** loyal to Piggy when Jack hits him and knocks off his glasses;
- Ralph **acknowledges** Piggy's qualities and the two of them make an **unusual alliance**: "But Piggy, for all his ludicrous body, had brains";
- even though Piggy and Ralph are on the outside of the circle during the tribal dance, they were eager to **feel part** of the "throb and stamp of a single organism".
- Ralph feels great **pity and affection** for him: "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' reactions in extract 2 and their actions and behaviour elsewhere in the novel, show how far you agree that **rescue** is important to the boys.

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

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

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

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

The extract:

- **urgency** and **desperation** suggested in Ralph's words: "Smoke! Smoke!"
- rescue is a **priority** to the boys as Maurice hastily tries to pull on his shorts;
- Piggy's **desire** to be rescued: he "squinted at the sea";
- Ralph is **nervous** and **anxious** about rescue: his face was "pale as he spoke to himself", perhaps reassuring himself that rescue is imminent;
- Piggy looks to Ralph for **reassurance**: "Is there a signal?";
- Ralph's **desperation** to be rescued is conveyed in the horrific injuries he inflicts on his body;
- Ralph's "agonised indecision" as he thinks about fetching Piggy's glasses;
- Ralph utters **blasphemous demands**: "Oh God, oh God";
- rescue is **no longer a priority** for the hunters as they have let the fire go out;
- the three "littluns" playing on the beach are oblivious to what is going on.

Elsewhere:

- Ralph shows determination to **organise** the boys, e.g he allocates tasks and puts Jack in charge of the choir/hunters;
- Ralph keeps rescue to the **forefront** of assembly meetings: "And we want to be rescued";
- at first the boys are **enthusiastic** about keeping the signal fire alight;
- Ralph is **pragmatic** about rescue: "Without the fire we cannot be rescued";
- Ralph **highlights** the importance of rescue and organises a rescue fire: "All of you get more wood!";
- Ralph **nags** Jack about the signal fire and **berates** him when he and the hunters let it go out;
- Ralph is **adamant** that sooner or later "a ship will put in here";
- Ralph is **passionate** about rescue: "We ought to die before we let the fire out";
- Ralph speaks in **affirmative tones**: "And we want to be rescued";
- Ralph is determined to maintain some degree of **civilised behaviour**; however he **struggles** to keep rescue at the forefront of the boys' minds;
- Ralph's determination gradually **begins to fade**: "The fire's the most important thing on the island, because, because . . .";
- Piggy is determined to bring **logic and reason** to the boys: "We can't be rescued if we don't have smoke";
- Ralph and Jack **differ in the priorities** for rescue: Ralph feels that hunting is a waste of time, "We want smoke"; Jack says "We want meat";
- Piggy clings to the fire as a **means of rescue**; he mentally collapses when the fire goes out;

- **weakening of common purpose** focused on rescue: “Things are breaking up”;
- Jack divides the boys into factions; the shared purpose of rescue weakens;
- the hunters revert to **primitive instincts**, forgetting about rescue;
- the signal fire burning out of control **foreshadows** the hunters’ uncivilised savagery;
- the boys are **stunned** and **amazed** by rescue when they see the naval officer at the end of the novel.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Greene: *The Power and the Glory*

- (a) With reference to the ways Greene **presents** the Priest's experiences in Mexico, show how far you agree that Mexico is a **dangerous** place for him.

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.

Evidence that Mexico is a dangerous place for the Priest:

The forest:

- 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 **all-consuming power** of the forest is suggested in “the forest took them again”;
- the forest takes on a **threatening quality**: “Things you couldn't put a name to.....cried in the undergrowth”;
- the forest represents **uncertainty** and **danger**: “The mosquitoes jabbed at his wrists”;
- the Priest makes this journey with the **untrustworthy** Mestizo, adding to the sense of danger.

The village where he meets Brigitta:

- **ironically** the police pursuit of the Priest forces him to approach the village “where he most wanted to be”;
- Maria informs the Priest that the Red Shirts have been to their village as part of their **search** for the Priest;
- she orders him away: “We don't want you”;
- the Priest receives a **mixed reception** in the village, which is both a sanctuary and a trap;
- the description of the setting mirrors the Priest's **perpetual danger**: “light feathers of colour were blown up the sky: a man still held his gun upward”;
- some of the villagers feel that the North of Mexico would be **safer** for the Priest: “You'd be happy there, Father”;
- the arrival of the police, and the offering of a reward.

His 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**;
- the Mestizo's unremitting pursuit and determination to follow the priest;
- the Mestizo **suggests dangers** to the priest – the police, the gringo, the consequences of exposure – endeavouring to exert power over him;
- the Priest's knowledge of the **threat** embodied in the Mestizo: “He was in the presence of Judas”;
- even the Priest's pity 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 arrival at the Lehrs' – the **danger** of his appeal to the Priest's sacred duty.

Evidence that Mexico is not always a dangerous place:

- a **mystical quality** to the forest is suggested as the “firefly” was like a “torch” against the Mestizo’s face;
- the Priest occasionally feels some **degree of safety**, “confident that in this place there would be at least one person he could trust”;
- some of the villagers **eagerly anticipate** the Priest’s arrival and they ask him to perform religious duties;
- he felt **safe** at times in Carmen and Concepcion;
- the Lehrs’ home offers the Priest some degree of **safety**;
- the **incompetence** and **venality** of the authorities pursuing the Priest could be said to reduce the danger he finds himself in;
- **residual support** and need for the Priest’s ministrations amongst the populace also alleviates danger at times;
- he finds occasional allies or helpers on his travels.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to the ways Greene **presents** the Mestizo in extract 3 and elsewhere in the novel, show that the Mestizo is **untrustworthy**. What motivates the Mestizo? 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]
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The structure indicated below is intended only as an example and a guide to the material.

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

In the extract:

- the description of the setting creates an **ominous atmosphere**: “blackened ground”;
- the Mestizo’s **apparent kindness** towards the Priest as he tells him he needs a rest;
- the Mestizo seems quite **threatening** as he sat with his “back against the door”;
- the Mestizo attempts **unconvincingly** to reassure the Priest: “But you needn’t be afraid of me”;
- the Priest’s instinct **warns** him about the Mestizo; he does not want to sleep and views him with “necessary suspicion”;
- there is a reminder of the Mestizo’s physical ugliness;
- the Priest **suspects** he is lying;
- the Priest feels **guilty** that he doesn’t trust the Mestizo but this guilt vanishes;
- the Priest is **afraid**; he detects the Mestizo’s **likely disloyalty**: “He was in the presence of Judas”.

Elsewhere in the novel – their journey together through the forest:

- the encounter is preceded by the Priest’s sighting of the snake;
- the Mestizo **claims to be** a Christian; he repeats this but in a “little artificial way”;
- the Priest is astute and realises that he is in the company of a “**cheater**”;
- he tries to elicit personal information and **inspire confidence** in the Priest in a “comradely way”;
- the Mestizo **seems helpful** as he tells the Priest he needs to rest the mule;
- he attempts to **reassure** the Priest in a confident manner: “if I wanted to rob you . . .”;
- a sense of **imminent danger** looms: “I must watch him”;
- the Mestizo **takes** the saddle from the horse to prevent the Priest from leaving him;
- the Priest ponders whether the Mestizo will **betray** him: “Judas could watch more than one hour”; the Priest’s bleeding feet symbolic here;
- the Mestizo admits in his fever that he will **betray** the Priest;
- he keeps a close eye on the Priest: “Are you still not asleep yet?”
- he **acknowledges** that the Priest does not trust him;
- the Priest is **desperate** to get away from him;
- the Mestizo **threatens** the Priest: “I never forget a face”;
- he makes the Priest feel **uneasy**, “as if he had a secret purpose”;
- his physical presence is **unnerving** for the Priest as he “grinned ingratiatingly”;
- he tries to instil **fear** in the Priest as he mentions the Gringo.

- **His role as a police informer:**
 - he readily **accepts alcohol** and shelter from the police in return for information about the Priest’s whereabouts;
 - he speaks in a **threatening manner** to the Priest in the jail; however, he does not reveal the Priest’s identity to the sergeant;
 - in spite of his **apparent complicity** with the Priest, his wink is “**cunning and unreassuring**”;
 - his reasons for sparing the Priest’s life are based on **personal indulgence**: “Good food, beer, company...”;
 - he plans to **betray** the Priest when it will be more profitable for himself;
 - his plans are **motivated by greed**: “Why shouldn’t I have it all?”

- **When he meets the Priest at the Lehrs:**
 - his **duplicity** is clear: a smile that is “doubtful and defensive”;
 - he is **insincere** even though he claims to be on an “errand of mercy”;
 - he continues to tell **lies**: “the story had as many holes as a sieve”;
 - the priest once again voices his **inward wariness**: “I don’t trust you”.

Candidates may refer to their final meeting as his malevolent intentions towards the priest become manifest.

Candidates may also refer to the mestizo’s grotesque physical appearance as reflective of his capacity for immoral deeds.

Some candidates may explain that he is motivated by poverty and the need to improve his lot in life. A few may also be aware that there are qualities of Everyman in the Mestizo, and that he has a claim on the Priest.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: *To Kill A Mockingbird*

- (a) With reference to the ways Lee **presents** Mayella, show how far you agree that she is **not in control** of what happens in her life.

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

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

Not in control:

- Mayella lives in **abject poverty**;
- Scout describes her as “somewhat fragile-looking”;
- she looks as if she is “accustomed to **strenuous labour**”;
- her father spends the relief cheques on **alcohol** and not on the family;
- her description of herself as “nineteen and a half” and the judge’s calling her a “big girl” suggest her backwardness;
- she has to act as a **mother** to the seven other Ewell children;
- she is **sexually abused** by her father;
- she appears to be **beaten** on a regular basis by her father;
- she was **unable** to stay on at school: “Papa needed them at home”;
- she has no friends;
- she thinks that Atticus is **mocking** her during his cross-examination and does not recognise his **genuine courtesy**;
- she **sobs** during the cross-examination and cries **tears of fury** when her lies are exposed in court;
- she admits that her father is “tollable” except when he has been **drinking**;
- she is **shunned** by the white community of Maycomb and Scout describes her **loneliness** as worse than Boo Radley’s: she “must have been the loneliest person in the world”;
- Atticus says that she is a **victim** of “cruel poverty and ignorance”;
- Lee refers to the “compassion” in Atticus’s court-room questioning of Mayella. Atticus says, “I have nothing but pity in my heart for the chief witness for the state”;
- Tom was the **only person** who was ever “decent” to her.

On the other hand:

- she tries to **grow flowers** and tries to **keep clean**;
- Scout’s description of her as a cat may suggest her capacity for **cunning and manipulation**;
- she had saved for a year to send the other children into town for ice-cream to enable her to get time alone with Tom Robinson – evidence of **calculation**;
- she knows how to **get adult attention** by asking Tom Robinson to do jobs around the house for her;
- Mayella is **aggressive** towards Atticus in court;
- she **lies** under oath in court;
- she **refuses to answer** any more of Atticus’s questions;

- she **abuses** the court: “yellow stinkin’ cowards”, which may suggest confidence that she can exploit her status as a white female;
- Atticus argues that Mayella **deliberately engineered** Tom Robinson’s conviction and was **culpable** in the whole case coming to trial;
- she rides the wave of sympathy and attention from the townspeople at the beginning of the trial.

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** courage in extract 4 and elsewhere in the novel, show that there are **differing** kinds of courage in the novel. Which kind of courage do you most admire? Give reasons for your opinions.

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

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

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

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

In the extract:

- Atticus informs Jem that Mrs Dubose has died, having been **sick for a long time**;
- Atticus explains to Jem that Mrs Dubose was a **morphine addict**: “She’d have spent the rest of her life on it and died without so much agony, but she was too contrary”;
- she was **determined to beat** this addiction before she died: “She said she was going to leave this world beholden to nothing and nobody”;
- Jem begins to understand Mrs Dubose’s ‘fits’, and that she used his reading as a distraction to help her **break free** from her addiction;
- Mrs Dubose was able to **beat** her addiction even though it meant dying in great pain and Jem recognises her **bravery** in doing this: “Did she die free?”;
- Atticus refers to her as a “**great lady**” in response to Jem’s outburst about Mrs Dubose;
- Atticus explains why he wanted Jem to read to Mrs Dubose: “I wanted you to see something about her – I wanted you to see what **real courage** is”;
- it is important for Atticus that Jem understands what “real courage” is, that courage is **not** “a man with a gun in his hand”;
- Atticus describes Mrs Dubose’s courage: “It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what”;
- Atticus states that “You rarely win, but...Mrs Dubose **won**”;
- Atticus refers to her as “the **bravest person** I ever knew”;
- Lee **places** this particular version of courage immediately after the mad dog incident.

Elsewhere in the novel:

Physical Courage

- Atticus shows **physical courage** when he confronts and shoots the mad dog with one shot, and when he stands up to the lynch mob in the face of real physical threat;
- Boo Radley shows **physical courage** by fighting and killing Bob Ewell after the latter has attacked Jem and Scout.

Other kinds of Courage

- Atticus shows **moral and professional courage** when he accepts the task of defending Tom Robinson even when he knows he can not win;
- Atticus shows **moral courage** when he stands up to his sister, Aunt Alexandra, when defending Calpurnia’s place within his family, and when he (mistakenly) refuses to allow Heck Tate to ‘cover up’ the truth when he thinks Jem has killed Bob Ewell;

- Boo Radley shows **moral courage** when he defies his family's disapproval and continues to look out for Jem and Scout by mending Jem's trousers and putting a blanket around Scout on the night of the fire. Boo's courage is seen in activity outside the house. His vulnerable and reclusive nature must be taken into account in appreciating the degree of his courage;
- Miss Maudie shows **personal courage** through her reaction to the destruction of her home;
- Miss Maudie shows **moral courage** by holding different views from those of the majority of townspeople, and in particular, through her support for Atticus during the trial;
- Heck Tate's **principled refusal** to uncover the true facts of the assault might be interpreted as courageous.

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.

5 Orwell: *Animal Farm*

- (a) With reference to the ways Orwell **presents** the lives of the animals, show how far you agree that the animals are **controlled by terror**.

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.

Evidence that the animals' lives are controlled by terror:

- Old Major tells the animals that they live a life of "misery and oppression" under the **autocratic tyrant**;
- the animals' produce is controlled by Jones who **oppresses** them and takes the fruits of their labour;
- the animals are controlled by cruel humans: "Tyrant Man";
- the animals are terrorised by **physical punishment**: "the bits, the nose-rings, the dog chains, the cruel knives";
- old Major deplores the **fearful** qualities of man, the cause of "the evils of this life";
- **cruel execution** of the animals during the purges is evidence of the pigs' totalitarian control;
- the animals are **frightened** into **submission**: public demonstrations of power;
- Napoleon callously trains up the pups as **merciless executioners**;
- Napoleon continues the **fearful exploitation** of Jones, e.g. Boxer is slaughtered for profit;
- Napoleon **violently expels** Snowball ("terrible baying sound outside") instilling fear in the animals, and later threatening his return as a means of exerting control;
- control of the animals through veiled or open **threats** (growling dogs at Squealer's shoulder, threat that Jones could return).

Other means through which the animals are controlled:

- the pigs play on the animals' **general fear** of being enslaved again;
- the pigs use the **power of rhetoric** to control the pigs, e.g. Squealer's manipulation of facts;
- Squealer **decriminalises** the pigs through the systematic distortion of the Seven Commandments;
- however: the animals **readily submit** and do not question the authority of the pigs;
- the pigs' **propaganda** is a tool of control: they attempt to unite the animals against a common enemy, e.g. use of slogans;
- **scandalous manipulation** by the pigs: secret meetings with decisions unanimous, without discussion;
- **psychological control**: the pigs distort the animals' memories by interpreting Snowball's bravery as an act of treachery;
- the pigs control the animals with **deception**, e.g. justifying stealing the milk as the pigs need the nutrition because of their higher intelligence;
- **education** is a tool of control and the pigs limit the animals' opportunities by teaching only themselves to read and write;

- when the hens revolt, they are starved into submission;
- **systematic perversion of the truth**: “No animal shall kill another animal without good cause”.

Some candidates may argue that not all animals are controlled by terror: that Molly’s escape, Benjamin’s cynicism, Boxer’s blind loyalty and even Clover’s puzzlement offer some protection. Some may differentiate among the pigs themselves. Some may refer to the brief period of happiness that succeeded the Rebellion.

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 Orwell **presents** Napoleon in extract 5 and elsewhere in the novel, show how far you agree that Napoleon is **solely responsible** for the failure of Animalism.

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

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

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

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

What is said and done in the extract:

- Napoleon **blames** Snowball for the destruction of the windmill;
- Napoleon **accuses** Snowball of trying to “set back our plans” and avenge himself for his expulsion;
- Napoleon **pronounces** the death sentence on Snowball and offers a reward for his capture dead or alive;
- Napoleon **pronounces** the footprints of the pig to be Snowball's and suggests to the animals that Snowball has come from Foxwood Farm and therefore was in league with the humans;
- Napoleon gives a **rousing speech** to the animals urging them to begin the rebuilding of the windmill immediately, despite the winter conditions;
- Orwell presents a **variety of methods** used by Napoleon to manipulate the other animals into believing his version of events: he paces to and fro in silence as if in deep thought; he uses rhetorical devices to capture the attention of the animals; he is decisive and direct in his pronouncements.

The expulsion of Snowball in the novel:

- Napoleon **summons** the dogs to chase Snowball off the farm;
- the animals are **cowed and frightened**;
- Napoleon **uses the occasion** to cancel all future Sunday meetings;
- Napoleon **uses Squealer** to berate Snowball as a traitor.

How Napoleon treats Boxer:

- he **exploits** Boxer;
- he **manipulates** Boxer;
- he sends Boxer to a **cruel death**;
- he **misleads** the other animals over Boxer's fate.

All of the above **contravene the tenets of Animalism** in one way or another.

A counter-argument may consist of making a case for what Napoleon does in the early days of the “revolution”:

- Napoleon was **instrumental** in overturning a corrupt and oppressive “regime”, being conscious of their **harsh living conditions** under Jones;
- Napoleon did, in his own manner, attempt **to modernise** the farm but was faced with **the inadequacies** of those he was attempting to lead;
- he was keen to **set targets** for the farm;
- he attempted to **nurture relationships** with his neighbours.

Expect a consideration of the main tenets of Animalism. One or two students may argue that Animalism, as a revolutionary movement, must grow and die. Reward candidates who address the key term “solely”.

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.

6 Steinbeck: *Of Mice and Men*

Answer **either (a) or (b)**

- (a) With reference to the ways Steinbeck **presents** the lives of the ranch workers, show how far you agree that the ranch workers have **no control** over their own lives.

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.

George and Lennie:

- George and Lennie are working to raise a stake and live off the “fatta’ the land”; however, their fate is sealed when Lennie accidentally kills Curley’s wife;
- George exercises **some degree of control** over Lennie;
- their dream is needed to compensate for the **lack of control** they experience in their lives (transient way of life, incurring automatic suspicion, weak job tenure, weak relational bonds, lack of money).

Life on the ranch:

- the Boss’s **suspicion**;
- Curley’s **bullying**;
- the **uneasiness** caused by the presence of Curley’s wife;
- racial **discrimination**;
- **dangerous** work conditions – there are several references to “accidents”;
- little or no provision made for pension/retirement;
- constant **threat** of getting “canned”.

All of the above could be argued to contribute to the ranch workers’ feelings of powerlessness and lack of control.

The killing of Candy’s dog:

- the dog’s uselessness is pointed out;
- Candy’s mental and physical **fragility** is conveyed – he mirrors the decline of his dog;
- the fate of dog and master are **at the mercy** of the brutal and insistent Carlson and the unchallengeable Slim;
- Steinbeck’s use of contrasting characters, and of silence and darkness in the descriptions to convey Candy’s **impotent despair**;
- the episode functions on both a literal and metaphorical level to demonstrate **powerlessness**.

Elements of a counter-argument may be derived from:

- instances of arrogant or overbearing behaviour in the ranch-hands;
- the exercise of calm influence by Slim, “the prince of the ranch”;
- arguably, George’s **taking control** at the end of the novella, shooting Lennie to spare him painful humiliation.

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 Steinbeck **presents** Crooks in extract 6 and elsewhere in the novel, show how far you agree that Crooks is **pitiable**.

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

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

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

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

What Crooks says and does in the extract:

- Crooks speaks “gently” – he is **vulnerable**;
- he **implores** Lennie to understand his situation;
- he emphasises his **loneliness**: “You *know* he’s goin’ to come back”;
- he highlights his **exclusion** from ranch life;
- he presents himself as almost **driven mad** by loneliness;
- he attempts to convey the **utter desolation** of his existence;
- he is **nostalgic** about his childhood.

Crooks’ life on the ranch elsewhere in the novel:

- Crooks has physical problems – “a crooked back where a horse kicked him”;
- he is usually **excluded** from the bunkhouse;
- 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 very **defensive** of his territory, scowling when Lennie enters his room;
- he **recoils from company**, retiring into the “terrible dignity of the negro”;
- he is **aloof**, keeping his distance and demanding that other people keep theirs;
- his life is one of **misery** and he wants Lennie to feel his pain;
- he is **cynical** of George and Lennie’s dream and declares bitterly, “It’s jus’ in their head”.

Evidence that Crooks is not pitiable:

- his aloof dignity;
- 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 was “more permanent” than the other men;
- he may take some **comfort** in his possessions;
- he exerts **some degree of power** over Lennie as he taunts him that George may abandon him.

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.