



Rewarding Learning

**General Certificate of Secondary Education
2015**

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

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

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

Arriving at a Final Mark

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

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

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

Key terms in the question:

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

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

And/Or

Key terms in the bullets:

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

Uses of Language and Stylistic Devices/Literary Techniques

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

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

Assessment Matrix – Foundation Tier Unit 1 – Prose

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

For use and application in Unit 1: Prose

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

If the answer does not address the question, then no spelling, punctuation and grammar marks are available. If the candidate has attempted to answer the question but produced nothing of credit, spelling, punctuation and grammar marks may still be awarded.

THRESHOLD PERFORMANCE [1]

Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms accurately.

INTERMEDIATE PERFORMANCE [2]

Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.

HIGH PERFORMANCE [3]

Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

1 Achebe: *Things Fall Apart*

(a) Show that Ezinma is to be **admired**.

In your answer you should consider the presentation of:

- her home life;
- her struggle with illness;
- how she helps Okonkwo after the killing of Ikemefuna and after Okonkwo is taken hostage by the District Commissioner.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Her home life:

- Ezinma's close relationship to her mother is more like one of **equals**;
- Ezinma has a tendency to **ask** many questions, e.g. the curious little girl poses her mother many questions as they cook and wait for the New Year wrestling matches to begin;
- Ezinma brings her father his meal and she shows great **love** for her father;
- Okonkwo can't help wishing she were a boy;
- Ezinma has a more "**masculine**" spirit that is contrasted with that of her brother, Nwoye;
- Ezinma is the only child to have won Okonkwo's **respect**;
- Ezinma **asks** if she can carry his chair to the wrestling match, but he won't let her because that is a boy's job;
- during Okonkwo's exile, Ezinma grows into a **beautiful** girl and upon her return to Umuofia, is quickly proposed to;
- the narrator implies that Ezinma settles down into a **good marriage**.

Her struggle with illness:

- the narrator tells about how Ezinma has always been a sickly child but she **resists** ill-health, "always bubbling with energy";
- the town considers her to be an *ogbanje* child – one who goes through many cycles of being born, dying, and re-entering her mother's womb, but she **survives** this stigma;
- in order to break her connection to the *ogbanje* world, Ezinma is forced to locate her *iyi-uwa* (a kind of magic stone) showing her **alertness** as she claims that the "stone" is hers;
- while telling stories with her mother one night, Chielo the priestess takes Ezinma on a long journey to the shrine of Agbala. We never learn what happens to her in the shrine, but she emerges alive and **whole**.

How she helps Okonkwo after the killing of Ikemefuna and after Okonkwo is taken hostage by the District Commissioner:

- two days after Okonkwo helped kill Ikemefuna, Ezinma brings him food and **insists** that he eat it, since he hasn't eaten for two full days;
- she **breaks** the traditional 28 day stay with her husband-to-be's family to return home and wait for her father's return after he is taken hostage by the District Commissioner;

- she **satisfies herself** that something is being done for her father;
- her father ate **only to please her** when he returned after being taken hostage by the District Commissioner.

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

Use the Assessment Matrix.

- (b) With reference to extract 1 and elsewhere in the novel, show that the missionaries **destroy** the tribe’s way of life.

In your answer you should consider the presentation of:

- the effect of Mr Brown’s actions in the extract;
- the massacre at Abame;
- the actions of the missionaries elsewhere in the novel.

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

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

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

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

The effect of Mr Brown’s actions in the extract:

- Mr Brown’s persuasion that Chukwu, in Christianity, is a “loving father” **rejecting** the fear which is the basis of the Umuofia religion;
- Mr Brown does not attack their beliefs but sets up a school and hospital that leads to the **undermining** of the tribe’s traditional education and ‘medicine’;
- Mr Brown begs the people to send their children to his school;
- Mr Brown **argues** valid and strong reasons why the children should be educated as he thinks fit, leading to the destruction of the traditional education of the tribe;
- Mr Brown provides gifts to those attending as a start to **persuading them away** from the traditional religion and values of the tribe;
- the results of education become visible to the people who feel these are ‘improvements’ on the traditional way of life;
- on his return, Okonkwo can clearly see the changes in Umuofia brought about by Mr Brown and that “it was barely recognisable” showing the **destruction** that has already happened as a result of Mr Brown’s innovations;
- on his return, Okonkwo finds that his prestige is **no longer** what it was;
- Okonkwo rejects Mr Brown’s attempt to reconcile with Nwoye, highlighting the **destruction** of his own family’s way of life;
- Okonkwo mourns for the life he knew, now “breaking up and falling apart”.

The massacre at Abame:

- Obierika recounts how “Abame has been **wiped out**”;
- the elders felt that the appearance of the “strange” (white) man would “**break their clan** and spread destruction among them”, so they killed the white man, and a large number of other men;
- Obierika alleges that the three white men and a large number of other men **massacred** those in the market, leaving a “great evil”;
- rumour spreads of the white man with “powerful guns”, and “strong drinks” who “took slaves”;
- Uchendu reflects on the white man and his beliefs: “what is good among one people is an abomination with others”.

The actions of the missionaries elsewhere in the novel:

- the sending of messengers to **break up** the meeting in Chapter 24: the head messenger **orders** “this meeting to stop”;

- the missionaries actively **encourage** the natives to “leave your wicked ways” and “false gods”;
- the missionaries’ **influence** increases as converts steadily increase;
- Okonkwo justifiably **fears** that the natives will “abandon their ancestors”;
- various rituals are **destroyed**: Mr Kiago ordered the “outcasts” to shave off their hair;
- the missionaries (including Ibos) create **division** in Umuofia, e.g. killing the sacred python and the behaviour of Enoch;
- the missionaries become more “self-assured and confident” in their endeavours to “civilise” the village;
- the missionaries take great **pride** in the fact that Ogbuefiu joined them;
- the missionaries **do not understand** the customs of the village and try to eradicate them;
- Okonkwo sums up the **impact** the missionaries have had: “he has put a knife in the things that held us together and we have fallen apart!”

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

Use the Assessment Matrix.

2 Golding: *Lord of the Flies*

(a) Show that Simon is treated **unfairly**.

In your answer you should consider the presentation of:

- how Simon is treated by Ralph;
- how Simon is treated by the others.

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

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

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

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

How Simon is treated by Ralph in the novel:

- even at the beginning, Ralph (and Jack) **does not take into consideration** that Simon is younger and cannot keep up;
- Ralph fails to repay Simon's loyalty to his leadership and **takes him for granted**: "Simon's always about;"
- he calls him "**queer**" and "**funny**", despite the fact that Simon is the only one who helps him to make the huts;
- he **contributes to Simon being humiliated** at the meeting when the beast is discussed: 'Ralph took back the conch, looking Simon sternly in the face as he did so;'
- he **chastises him** for going out into the jungle by himself during the night and Simon 'backs to his seat';
- he **looks away 'impatiently'** when Simon injures himself by walking into a tree;
- he **replies 'curtly'** when Simon tries to reassure him that he'll return home some day, calling him "**batty**";
- he elicits a 'half-sound of jeering' from the assembled boys by asking "Simon? What is it this time?" when Simon takes the conch to speak;
- he **fails to intervene/contributes** to the murder of Simon, despite the fact that Simon considers him to be his friend.

How Simon is treated by the others:

- the choir boys '**snigger**' when they are reminded about Simon's frequent fainting fits;
- Jack agrees with Ralph that Simon is "**queer**" and "**funny**";
- his opinions on the beast are **not listened to** by the other boys: Piggy **calls his ideas "Nuts"** and Jack harshly **dismisses his ideas**;
- any time he speaks in front of the whole group the **other boys laugh at him** and he "lowers his head in shame";
- Simon responds **sensitively** to the mistreatment of the other boys;
- Jack **acts aggressively** towards Simon when he gives away some of the meat;
- Piggy **doesn't show him any respect** ("You shut up, young Simon!"), despite the fact that he himself is also ridiculed by the other boys;
- Simon is **murdered** by the other boys when he is mistaken for the beast;
- Piggy is **unsympathetic and disrespectful** to the memory of Simon: "– he had no business crawling like that out of the dark. He was batty. He asked for it";

- the 'Lord of the Flies' **voices Simon's insecurities about how he is treated**: "They think you're batty" and "You're not wanted. Understand?";
- there is a striking **contrast** between his intended altruism in releasing the boys from fear, and their vicious treatment of him, born of that very fear.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 2 and elsewhere in the novel, show that there are **differing reactions** to the killings on the island.

In your answer you should consider the presentation of:

- what Piggy and Ralph say and do in the extract;
- the killing of the first pig;
- the killing of Piggy.

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

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

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

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

In the extract:

What Piggy and Ralph say and do in the extract:

- Ralph’s **shock** at Simon’s death is shown as he wants to raise the subject again with Piggy: “That was Simon”, whereas Piggy tries to stop Ralph speaking about it;
- Ralph refers to the death of Simon as “**murder**”, whereas Piggy **tries to justify their actions**: “It was dark. There was that – that bloody dance”;
- Ralph says that unlike Piggy who was “scared”, he “**doesn’t know what [he] was**”;
- Ralph is shocked **and frightened by the behaviour of everyone**: “Don’t you understand? The things we did...”;
- Piggy **speaks ‘excitedly’** when he feels he has found an explanation of their actions, trying to find a ‘formula’ to fit;
- Ralph’s voice is ‘**low and stricken**’ and full of remorse;
- Ralph **tries to reassure himself** that Simon is still alive: “P’raps he was only pretending...”;
- Ralph ‘rocks to and fro’ in an **attempt to comfort himself**;
- Ralph’s recollections about the killing lead to him feeling a **mixture of ‘loathing’ and a ‘feverish excitement’** as he remembers the thrill of the kill;
- in contrast, Piggy feels he must **morally justify** what happened by calling it an “accident” and then saying Simon “asked for it”;
- Piggy’s fear of recrimination, or of the burden of guilt means he **is reluctant to acknowledge** the murder of Simon;
- Ralph **wails like a child** in the face of what they have done: “O God I want to go home...”;
- Ralph’s **frightened reaction** to the death of Simon is reflected in his broken speech (“The things we did –”);
- both boys seek to **distance themselves from what has happened**, showing their fear of recrimination: “That’s right. We was on the outside. We never done nothing”.

The killing of the first pig:

- Jack **feels ‘liberated from shame and self-consciousness’** when he first sees his painted face in preparation for killing;
- some of the other boys are both ‘**appalled**’ and ‘**compelled**’ by Jack’s painted face;
- Simon is ‘**afraid**’ and Piggy also is frightened when they witness the procession of hunters carrying the ‘gutted carcass of a pig’;
- Jack is ‘**too happy**’ at the recent killing of the pig to care when Ralph admonishes him about the fire, and is **gripped** by “a compulsion to track down and kill”;

- the hunters **'buzz'** with excitement at their recent kill;
- Piggy **cries out 'shrilly'** against the killing of the pig, yet he and Ralph accept the roasted newt;
- the hunters are **'awed'** by Jack's abilities as a hunter;
- the littleuns **run screaming from the 'demoniac' figures** of the hunters;
- Ralph is **envious** and **resentful**.

The killing of Piggy:

- Ralph is **rendered speechless** by Piggy's death;
- Jack reacts to Piggy's death **remorselessly**: "See! See! That's what you'll get!";
- Roger feels a **"delirious abandonment"** when killing Piggy;
- the tribe are at first silent, but then advance "screaming" at Ralph;
- Ralph **feels a 'spasm of terror'** when he thinks of the deaths of Simon and Piggy and what could happen to him as he is hunted;
- Ralph **weeps with 'spasms of grief'** when he thinks about the killings on the island, including the death of his 'true, wise friend' Piggy.

Candidates may choose to discuss the significance of the different reactions from an ethical standpoint.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Greene: *The Power and the Glory*

(a) Show that the Priest may be **pitied and disliked**.

In your answer you should consider the presentation of:

- his appearance;
- what he says about himself;
- how others treat him.

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

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

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
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Band 4	Competent	[31]–[40]

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

Pity:

- the Priest is often **physically exhausted**;
- his journeys are **difficult** (“the swamps”) and **dangerous** (“the Red Shirts”);
- he is **self-conscious** about his **appearance**: “his own face hadn’t seemed the right one”;
- he has been forced to **sacrifice** many of his religious relics;
- he looks **neglected**, in “ill health” and of no “account” to anyone;
- he is physically **in pain** as his feet become tattered;
- he endures **vile conditions** in prison: “overcrowded with lust and crime” and is forced to empty slop pails;
- he feels **guilty** about fathering a child;
- his **physical desperation** reaches a climax as he fights a dog for a bone and tries to “lick some water from the uneven ground”;
- he recalls how he was **once ambitious**;
- he weeps on the night before his death from a feeling that his life has been **useless**, and from **fear of the pain** he must face;
- his life **remains in danger**: the Lieutenant’s unrelenting search for him;
- he is **shot** for treason;
- he is seen by the mestizo as a source of money, and is treated by him with **bogus respect**.

Dislike:

- the Priest **relies on brandy** to alleviate his fear;
- he knows he is a “**bad Priest**” and his life is punctuated with **failure**: be open to the **degree of pity** that candidates have for the Priest – he acknowledges himself to be “shame-faced” about feeling happy to be “home”;
- Greene frequently describes the Priest as looking **untrustworthy** and “disreputable”;
- the Priest has **fathered** a daughter;
- the Priest lives a life of **inertia**: “Life didn’t exist anymore”;
- he makes frequent and petty calculations about priestly fees;
- he is made to feel **unwelcome** by Maria as she looks at him with a “kind of contempt”;
- his presence **endangers others**.

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

Use the Assessment Matrix.

- (b) With reference to extract 3 and elsewhere in the novel, show that some characters lead **lonely** lives in the novel.

In your answer you should consider the presentation of:

- Mr Tench in the extract;
- Padre José elsewhere in the novel;
- the Captain and Mrs Fellows elsewhere in the novel.

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

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

Band 0	None	[0]
Band 1	Very Little	[1]–[10]
Band 2	Emerging	[11]–[20]
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Band 4	Competent	[31]–[40]

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

In the extract:

- Mr Tench is writing a letter to his wife for the first time in **many** years;
- he is struggling with this, and “Who knew who was alive still?” indicates his **physical and geographical separation** from his wife;
- he is struggling to understand his own **purpose** in writing to her “other than the vague desire to put on record to somebody that he was still alive”;
- he is **unclear** as to whether his wife has remarried and even what she looked like: “ He couldn’t remember his wife clearly – only the hats she wore”;
- he has **nothing significant** in his life to share in the letter: “The trouble was – nothing ever happened here”;
- he had exchanged **only** one letter with his wife since their son died: “The years really meant nothing to him”, highlighting his **isolation**;
- there is a clear sense that he is **wasting** his life away: “He had meant to leave six years ago” and “There was nothing to do but wait”;
- the knocking at the bolted door quickly brings Mr Tench back to the reality of his situation: one in which he is as **emotionally isolated** from others as he is **physically isolated**: “Why write at all? He couldn’t remember now what had given him the odd idea”

Elsewhere in the novel:

Padre José:

- his physical descriptions evoke **pity** as he “crouched like a galley slave”: a possible physical manifestation of his loneliness;
- his loneliness makes him feel that his life is a **life sentence**: “Here life went on and on”;
- his loneliness makes him feel **physically inferior**: he was “just a fat old impotent man” who was “mocked and taunted between the sheets”;
- his loneliness has arisen as he feels that he has “**defiled**” everything that is sacred: “He was a sacrilege”;
- Padre José is **compelled** by the state to marry;
- his loneliness is exacerbated as his marriage is **loveless**, his wife is called a “harsh housekeeper”;
- he feels that he is **not respected** in his own home, the town and the rest of the country, “in the whole abandoned star”, adding to his loneliness;
- he feels some “**homesickness**” as he walks into the former “Garden of God”;
- his loneliness contributes to his **low self-esteem**: “he was fat and ugly and old and

- humiliated”;
- Padre José is gripped by an “**unforgivable sin, despair**”;
- 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?”

The Captain and Mrs Fellows:

- Captain Fellows is happiest when he is **alone**: “He was borne up on a big tide of boyish joy...: he felt no responsibility for anyone”;
- when he arrives ‘Home’ a “very slight cloud marred his happiness” suggesting that he feels **alienated** from his home-life;
- his **pretence** at understanding his wife’s unhappiness: “It was his one firm conviction – that he really felt the correct emotions of love and joy and grief and hate”;
- Captain and Mrs Fellows share “ a kind of diffidence”;
- Captain Fellows is **distant** from his daughter, after Coral kisses him “he could feel the lack of meaning”;
- he feels **no bond** with Coral, she “was the stranger in their house”;
- Mrs Fellows looks at her husband through the mosquito-net with a ‘scared thin face’ and she ‘flinched away into the white muslin tent’ suggesting her **isolation** from her husband;
- her **loneliness** has become a mental and physical ailment: on her face is the ‘outline of her frightened welcome’;
- she feels that she will **die in this strange land** and be left behind when others leave, emphasising her loneliness: her arm goes ‘stiff’ and she ‘**strained away**’ from her husband when he mentions that his boss’s secretary has gone ‘west’;
- neither Captain nor Mrs Fellows has ever faced up to the demands of parenthood or adult life: “They were companions cut off from all the world: there was no meaning anywhere outside their own hearts”;
- the **tension** that surrounds their proposed return to England and the **hollowness** of Mrs Fellows’ words: “We’ve got each other, dear”.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

(a) Show that Calpurnia is **respected**.

In your answer you should consider the presentation of:

- her relationships with Scout and Jem;
- her visit to church with Scout and Jem;
- what Atticus says about her.

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

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

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

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

Her relationships with Scout and Jem:

- Calpurnia has established a **respected place** in the Finch family through years of **dedicated service**; she has been with the family since Jem was born;
- she is **respected** as a **mother-figure** by Scout and Jem;
- she sets **clear boundaries** for the children which are within “calling distance” and are usually **respected**;
- Calpurnia’s kindness cannot be resisted by Scout – she grows to **trust** and **respect** her, “Perhaps Calpurnia sensed that my day had been a grim one: she let me watch her fix supper... She knew I loved crackling bread”;
- Calpurnia becomes more **respected** and **valued** by Scout as she grows up; her **attitude of frustration towards her changes** when she goes to school: “Calpurnia’s tyranny, unfairness, and meddling in my business had faded to gentle grumblings of general disapproval. On my part, I went to much trouble sometimes not to provoke her”;
- she is **respected** for being sensitive and considerate as she recognises Jem’s maturity. She calls him “Mister Jem”;
- Calpurnia is more **respected** by the children than Aunt Alexandra. She is more **liberal and understanding** than Aunt Alexandra who is obsessed with tradition and heredity;
- she is **respected** for her **wisdom** as she is **quick-thinking** in times of crisis: she warns the neighbourhood about the rabid dog;
- she is **respected** as a **positive female role-model** for Scout in the absence of her mother: “...by watching her I began to think that there was some skill involved in being a girl”;
- her **intelligence** is **respected** and **admired** by the children; they are surprised to hear that she taught her son to read and write from old law books, “Jem was thunderstruck. ‘You mean you taught Zeebo outa that?’”

Her visit to church with Scout and Jem:

- she is **respected** as an **important bridge** between the black and white communities: when she brings Jem and Scout to her church she **educates them about the black community**;
- she is **respected** by her son; he is **friendly and welcoming** to the children, having been raised with the same **moral values** that Calpurnia is trying to instil in Scout and Jem;
- her **divided life** is recognised and **respected** by the children as they wish to learn more about her other life: Scout wants to visit Calpurnia’s home;
- she is **respected** for being **literate**; she is one of the few members of her church who can **read**.

What Atticus says about her:

- Calpurnia is held in **high esteem** by Atticus; he **relies** on her to look after the children, especially in his absence;
- her authority is **supported** and **respected** by Atticus: “ Calpurnia always won, mainly because Atticus **always took her side**”;
- she is **defended** by Atticus: “We couldn’t operate a single day without Cal, have you ever thought of that?” He **refuses to sack** her, emphasising how much he and the children have grown to **rely** on her;
- she is regarded as a “**faithful member**” of the family and is treated as **the family’s equal**: “Anything fit to say at the table’s fit to say in front of Calpurnia”;
- what she does for the family is **appreciated**: “ You think about how much Cal does for you, and you mind her, you hear?”;
- **her opinion** regarding Tom Robinson is **respected** by Atticus: “ He’s a member of Calpurnia’s church, and Cal knows his family well. She says they’re clean-living folks”;
- Calpurnia’s **moral standards** are **admired** and **respected** by Atticus: “She tried to bring them up according to her lights, and Cal’s lights are pretty good”;
- she is **trusted** by Atticus in times of crisis: she accompanies him to inform the Robinson family of Tom’s death.

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

Use the Assessment Matrix.

- (b) With reference to extract 4 and elsewhere in the novel, are you **surprised** by reactions to Tom Robinson’s death? Give reasons for your opinions.

In your answer you should consider the presentation of:

- reactions to Tom Robinson’s death in the extract;
- the attitudes of the people of Maycomb to Tom Robinson elsewhere in the novel.

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

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

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

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

In the extract:

Helen Robinson:

- Helen Robinson’s reaction is **unsurprising**. She **instinctively knows** there has been a **tragedy** involving her husband. Her **physical collapse** is indicative of her complete **despair**;
- Helen is **weak and defenceless**: her reaction is **typical** of a **grief-stricken** wife.

Reactions of the other people of Maycomb:

- Atticus is **predictably** tender and respectful to Tom’s little girl as he offers her his finger;
- the people of Maycomb, **unsurprisingly** appear to be **indifferent** to the news: “Maycomb was interested by the news of Tom’s death for perhaps two days.”
- the reaction of the people is **not surprising** and illustrates the depth of their **prejudice**: “**Typical** of a nigger to cut and run”;
- it is **unsurprising** that people are **insulting and critical** of Tom’s character “... but when it comes down to the line the veneer’s mighty thin. Nigger always comes out in ‘em”;
- it is **unsurprising** that Maycomb simply **takes pleasure in the gossip**, led by that “English channel of gossip, Miss Stephanie Crawford”;
- Mr Underwood’s reaction in expressing his **disgust** at the “senseless slaughter” of Tom Robinson is **surprising**, especially as Atticus has previously stated: “He despises Negroes, won’t have one near him”;
- the Maycomb people’s reaction to Mr Underwood’s article is **unsurprisingly cynical**. They see him as “making a fool of himself” and his article as an attempt to get his work published in the *Montgomery Advertiser*;
- Mr Ewell’s reaction is **unsurprising** and is **predictably heartless and bigoted**; he displays **no remorse** for his part in Tom Robinson’s demise, “... one down and about two more to go”;

The attitudes of the people of Maycomb towards Tom Robinson elsewhere in the novel:

- **racism** is rife in Maycomb society: the innocent Tom Robinson was treated **unfairly** in life therefore it is **unsurprising** that **racial prejudice** is again present in reactions to his death;
- due to the harsh nature of Maycomb society, it is **not surprising** that there is complete **disregard for Tom’s life** as he is shot seventeen times: “He wasn’t Tom to them, he was an escaping prisoner”;
- Mr. Ewell is clearly **racist**, and **unsurprisingly incriminates** Tom Robinson because Mayella had ‘tempted a Negro’ and in doing so had broken a ‘rigid and time honoured code’. His **callous reaction** to Tom’s death is predictable;

- it may be considered **surprising** that Mayella **lies** in court saying that Tom Robinson took advantage of her. She previously flirted with him but now treats him with **disdain**: “she looked at him as if he were dirt beneath her feet.” However, it is **unsurprising** that she **covers up the truth** to protect herself;
- given the **racism** present in Maycomb society it is **not surprising** that Mr Gilmer is **disrespectful** in his treatment of Tom at the trial. He refers to him as “boy”. This attitude of **disrespect unsurprisingly** remains in the reactions of the Maycomb people to Tom’s death: “Typical”;
- given the **unfair** nature of Maycomb society it is **not surprising** that the jury find Tom **guilty**, even though the evidence clearly showed he was innocent and couldn’t have attacked Mayella. Most people continue to **refuse to recognise Tom’s innocence** after his death;
- the **surprise** is that there was one dissenting voice on the jury;
- Miss Maudie tells Jem that **some people were on Tom Robinson’s side**: “His coloured friends for one thing, and people like us. People like Judge Taylor. People like Mr Heck Tate.” She draws attention to Judge Taylor’s **surprising** choice of Atticus to defend Tom Robinson, rather than Maxwell Green who should have had the case;
- Miss Maudie’s reservations in the face of the local people revelling in the trial.

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

Use the Assessment Matrix.

5 Orwell: *Animal Farm*

(a) Show that **equality** has not been achieved on Animal Farm by the end of the novel.

In your answer you should consider the presentation of:

- Old Major’s speech;
- everyday life on the farm;
- the power of the pigs.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Old Major’s speech:

- Old Major’s speech outlines the injustice and inequalities of life on Manor Farm: cold, starvation, separation from offspring, cruelty and violence, pain and suffering, no access for the produce or profits of their labour. Old Major’s ideal comprises:
 - equality, brotherhood, tolerance, avoidance of the ways of man;

Everyday life on the farm:

- the animals work **long, hard hours** with little reward, in contrast with the pigs;
- “**starvation** seemed to stare them in the face”, but not the pigs;
- Boxer is **ruthlessly disposed** of when he becomes too weak to work;
- the animals **cannot remember** whether things were better in the past under Farmer Jones;
- from the outset the pigs “**directed and supervised**” the others;
- the dogs are **trained by the pigs to attack** the animals if they disobey;
- **executions** – four pigs, three hens, three sheep and a goose;
- **milk and apples** become the prerogative of the pigs;
- rations are **reduced** but not for the pigs.

The power of the pigs:

- the pigs **twist** the Seven Commandments;
- the pigs undertake **physically less demanding** tasks;
- “The pigs would **decide** all questions of farm policy” and “..it **was always the pigs** who put forward the resolutions”;
- debates and elections are **abolished**;
- Squealer **carefully controls** any information given to the animals;
- the pigs **carry whips**;
- Napoleon **removes the pups** to create his own secret police;
- Snowball’s expulsion sounds the death knell for **equality**;
- the pigs set aside the harness room and the house for their **sole** use;
- they **sleep in the beds**;
- the young pigs are **discouraged** from playing with the other young animals;
- the pigs **alone** trade with humans;
- ultimately, the other animals become **dependent** on the pigs.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to extract 5 and elsewhere in the novel, show that **Snowball** is a **strong** leader.

In your answer you should consider the presentation of:

- what he does in the extract;
- his ability as a leader at the Battle of the Cowshed;
- and anything else you think is relevant.

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

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

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

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

What he does in the extract:

Strong leadership is shown when:

- he **wins over** the others with his oratory;
- he **studies** stock-breeding magazines;
- he **makes** many plans to improve life on the farm;
- he **identifies** the need for a windmill and where it can **best** be sited;
- he shows perseverance and determination;
- he is **able to articulate** the benefits arising from the generation of electricity;
- he **persuades** the animals with the benefits accruing from the windmill;
- he cleverly **masters** the manipulation of the books;
- he is charismatic: his activities **fascinate** the other animals;
- he is **able to turn** his ideas into a “working” plan;
- he shows **perseverance and determination**.

His ability as a leader at the Battle of the Cowshed:

- he **plans** battle tactics with military precision and, having studied Caesar's campaigns in order to plan for the defence of the farm, ensures the animals are ready for war;
- he is clearly the **strategist** in the battle;
- he **lures** the attackers into the yard and cuts them off from behind;
- he **leads** the attack on Jones **himself** and is injured in the process;
- he **cunningly launches** the final attack during the humans' retreat;
- he is prepared to kill and he thinks there is no place for sentimentality – his reaction to the presumed death of the stable-boy shows him as a **strong leader**.

Additional material may include the following:

- he is **prepared to die** for Animal Farm because he is imbued with the **romantic heroism** of war;
- he encourages the **celebration of victory** after battle;
- he delivers a **poignant oration** at the graveside of the dead sheep;
- he believes it is important to **acknowledge** and **reward** the bravery of those who fought alongside him;
- he **organises** a series of committees and **devotes** himself to bettering the animals in intellectual, moral and physical ways.

Some candidates may argue that he has the **best interests** of the animals in mind in stark **contrast** to Napoleon.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Steinbeck: *Of Mice and Men*

(a) Show that Slim is a **leader** on the ranch.

In your answer you should consider the presentation of:

- Slim's life and work on the ranch;
- Slim's relationship with George;
- and anything else you think is relevant.

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

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

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

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

Slim's life and work on the ranch:

- he possesses a **natural authority** over the other ranch workers: "Slim's word was law";
- he is **respected** and **looked up to** by the other workers: "his word was taken on any subject";
- he is described as possessing **dignity** and **majesty**: "a majesty achieved only by royalty and master craftsmen";
- he is the **lead** mule-team driver, "the jerkline skinner" and this position makes him "the **prince** of the ranch";
- his "**superb**" skill is described hyperbolically: "he was capable of killing a fly on the wheeler's butt with a bull whip without touching the mule";
- Candy **looks to him** to save his dog: "Candy looked a long time at Slim to try to find some reversal", while Carlson asks his opinion and **obeys** him without question: 'You know what to do';
- he has a **caring** nature when he treats the mule's injury but has no **sentimentality** about the pups, showing his **pragmatism**: "I would have had to drowned most of 'em".

Slim's relationship with George:

- he **approves** of George and Lennie's friendship, he doesn't judge **unlike** the Boss or Curley: "Ain't many guys travel round together... I don't know why";
- he **doesn't judge** Lennie when he hears what happened at Weed: "He ain't mean...I can tell a mean guy a mile off";
- he **understands** why George has to kill Lennie and **understands** how difficult it was for George to kill Lennie, offering his **support**: "You hadda, George, I swear you hadda".

Additional material may include the following:

- his **ease of manner** around other characters, especially Curley's wife: "Hi, Good-Lookin' ";
- he **invites confidence**: "It invited confidence without demanding it";
- he is **not intimidated** by Curley: "You lay offa me", leading other characters to mock Curley: "You god-damn punk ... Slim throwed a scare into you. You're as yella as a frog belly";
- Curley appears nervous around him, showing Slim's **authority** on the ranch: "Well, I didn't mean nothin', Slim. I just ast you";
- Slim is **deferred** to by Curley when Lennie crushes his hand: "I won't tell";
- other characters look to him for **advice** or **guidance**.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

In your answer you should consider the presentation of:

- what the characters say and do in the extract;
- what Curley's wife says and does elsewhere in the novel;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What the characters say and do in the extract:

- Curley's wife is **trapped** in a marriage with a man she despises: "Sure I've gotta husband. Swell guy, ain't he?";
- she describes how she is expected to stay in the house with **no company** other than Curley: "Think I'm gonna stay in that two-by-four house and listen how Curley's gonna lead with his left twice";
- she is **left out of things** and doesn't know what happened to Curley's hand;
- she is contemptuous of the others but is **left behind** with them while others go out: "Standin' here talking to a bunch of bindle stiffs – a nigger an' a dum-dum and a lousy ol' sheep – an' likin' it because they ain't nobody else";
- Candy believes they can escape **but** is reminded of his position on the ranch by Curley's wife: "Curley's wife laughed at him. 'Baloney,' she said. 'I seen too many you guys";
- Lennie is **made uncomfortable** by Curley's wife even though he may not understand the reasons for the tension: "he dropped his eyes in embarrassment";
- Crooks is **threatened** by Curley's wife and even though he tries to stand up to her, steps down when reminded of his situation on the ranch: "Crooks seemed to grow smaller, and he pressed himself against the wall";
- Candy tries to stand up to Curley's wife but **steps down** knowing her **power over him**: "Nobody'd listen to us".

What Curley's wife says and does elsewhere in the novel:

- she is trapped on the ranch in a **loveless** marriage: "I don't *like* Curley. He ain't a nice fella";
- she is **dominated** by Curley and his possessiveness, making her life on the ranch lonely with no chance of getting away: "Why can't I talk to you? I never get to talk to nobody", "I can't talk to nobody but Curley. Else he gets mad";
- she seeks fun and admiration which makes the ranch-hands suspicious and wary of her, adding to her **loneliness**: "she got the eye";
- she hangs onto her **unattainable dreams** of being in the "movies" as her escape route from the ranch;
- she is **desperate** to talk to Lennie, revealing her thoughts and feelings in an attempt to escape her loneliness: "You're nuts... But you're kinda nice fella".

Additional material may include the following:

- the dream of owning a farmhouse as a means of escape is continually shown to be **unattainable**: “I seen hundreds of men come by on the road... An’ never a god-damn one of ‘em ever gets it”;
- Crooks’ disability brings him **chronic pain**;
- Crooks lives on his own, **isolated** from the others on the ranch;
- the use of foreshadowing to show that the chance of escape from the ranch is **limited**, e.g. Candy’s dog;
- the ranch-hands accept the living conditions as they know it won’t **get any better**.

Credit any other valid suggestions.

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

Use the Assessment Matrix.