



Rewarding Learning

**General Certificate of Secondary Education
2016**

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

MONDAY 23 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 Nwoye is a **disappointment** to his father.

In your answer you should consider the presentation of:

- his relationship with Okonkwo before Okonkwo's exile;
- Okonkwo's reaction to Nwoye's conversion to Christianity.

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 (A02).

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

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

His relationship with Okonkwo before Okonkwo's exile:

- Nwoye knows he is a source of **disappointment** to his father: "he knew his father wanted him to be a man";
- his "incipient laziness" **angers** his father;
- it is a **tense** and **violent** relationship: "he sought to correct him by constant nagging and beating";
- Okonkwo is **ashamed** of Nwoye and how his laziness reflects upon him in the eyes of the community: "I will not have a son who cannot hold his head up in the gathering of the clan";
- Nwoye is **scared** of his father: "But the boy was afraid of him...";
- Nwoye **struggled** to live up to his father's **expectations**, Okonkwo wants him to grow into a strong man but believes he is too **effeminate**: "too much of his mother in him";
- Okonkwo is **disgusted** by his son's physical weakness: "A bowl of pounded yams can throw him in a wrestling match";
- Okonkwo **fears** he is artistic and sensitive like his grandfather, rather than a warrior; "Nwoye resembled his grandfather...";
- Okonkwo **questions** whether Nwoye is his son and feels his **weakness** reflects on his own masculinity: "How could he have begotten a woman for a son?".

Okonkwo's reaction to Nwoye's conversion to Christianity:

- Obierika is **concerned**, knowing Okonkwo will be **disappointed** and visits Okonkwo when Nwoye has been seen with the missionaries: "What moved Obierika to visit Okonkwo was the sudden appearance of the latter's son, Nwoye, among the missionaries";
- Okonkwo **refuses to speak** of his son, Obierika hears the story from his mother;
- Nwoye knows his father will be **disappointed** in his involvement with the missionaries: "He dared not go too near the missionaries for fear of his father";
- Okonkwo's disappointment leads him to **furiously beat** Nwoye when he hears that Nwoye has been seen among the Christians: "hit him two or three savage blows";
- Nwoye is **disowned** by his father when he joins the missionaries; Okwonkwo feels he is not worth fighting for: "I will only have a son who is a man".
- Okonkwo believes Nwoye's conversion is a **betrayal** of the traditions of the tribe: "To abandon the gods of one's father...was the very depth of abomination".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 1 and elsewhere in the novel, show that **kinship** is important to the Ibo tribe.

In your answer you should consider the presentation of:

- what happens at the feast in the extract;
- Okonkwo’s relationship with the tribe 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 structured argument (AO1), backed up with understanding of the writer’s methods and intentions (A02).

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What happens at the feast in extract 1:

- Okonkwo holds the feast to **thank** his **kinsmen**: “My mother’s people have been good to me and I must show my gratitude”;
- the entire **extended family** is invited to the feast: “All the *umunna* were invited to the feast”;
- the oldest **kinsman** is shown **respect**: “The oldest member ...was Okonkwo’s uncle...The kola nut was given to him to break”;
- Uchendu’s **prayer** shows the **importance of kinship**: “We do not pray to have more money but to have more kinsmen”;
- Uchendu uses **animal imagery** to show how people can rely on kin: “An animal rubs its aching flank against a tree, a man asks his kinsmen to scratch him”;
- Okonkwo’s wives and children **help** to serve the food;
- Okonkwo and his kinsman **repeat** the **importance of kinship**: “it is good for kinsmen to meet”;
- even those kinsmen who could not attend the feast are **included**: “the few kinsmen who had not been able to come had their shares taken out for them”;
- Okonkwo is called ‘son’ by his **kinsman**;
- the elder explains the **importance of kinship** to the younger generation: “you do not understand how **strong** is the bond of kinship. You do not know what it is to speak with one voice”;
- the elder warns that the new religion is a danger to the **unity of kinship**: “A man can now leave his father and his brothers”;
- repetition of “**kinship**” and the inclusive pronoun “you” throughout the extract emphasises its importance to the tribe.

Okonkwo's relationship with the tribe:

- Okonkwo works hard from an early age to **look after** his mother and sisters: "And so at a very early age...Okonkwo was also fending for his father's house";
- Okonkwo's family are shown to live together in harmony, **helping** each other;
- Ikemefuna is given to the **clan** as compensation: "he belonged to the clan as a whole";
- Okonkwo is **punished** when he breaks the law of the clan during the Week of Peace, with the possibility of affecting his **kin**: "The evil you have done can ruin the whole clan";
- Okonkwo is **upset** when Ikemefuna has to be killed as Ikemefuna has become **part of the family**; he is warned not to take part in killing him: "That boy calls you father. Do not bear a hand in his death";
- Okonkwo is exiled when he kills a clansman as it is an affront against **kinship**: "It was a crime against the earth goddess to kill a clansman";
- Okonkwo is welcomed by his **mother's kin** and is given refuge.

Additional material may include the following:

- the murder of a daughter of Umuofia in another village is harshly punished as it is a **blow against the clan**: "But the war that now threatened was a just war";
- festivals are celebrated with joy, as time will be spent with **kin**: "women talked excitedly about the relations who had been invited";
- Chielo calls Enzinma "my daughter" and shows **interest** in her wellbeing;
- Ekwefi is **devastated** when Chielo takes her daughter, while even Okonkwo is described as being "gravely worried";
- the extended clan are involved in preparation for the wedding feast, showing the **bond of kinship**: "the entire neighbourhood wore a festive air...Everybody had been invited".

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.

2 Golding: *Lord of the Flies*

(a) Show that Jack is **cruel**.

In your answer you should consider the presentation of:

- Jack as a leader;
- Jack's desire to kill.

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.

Jack as a leader:

- his **cruel leadership** of the choir is shown when he forces them to stand still until one boy faints: "Choir! Stand still!";
- leadership only justified by his **status** as leader of the choir: "The boy who controlled them was dressed in the same way though his cap badge was golden...";
- his demand to be leader demonstrates his **arrogance**: "I ought to be chief";
- **masks his humanity** by painting his face, this allows him to be as cruel as he desires; inspires terrifying awe: "the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness...";
- **causes a divide** and initiates **violence** between the two groups;
- uses **punishment beatings** to maintain his leadership: "He got angry and made us tie Wilfred up...";
- he **tortures** Samneric to force them to join his tribe: "Samneric lay looking up in quiet terror...";
- he is a **bully** to Piggy from the very beginning: "Shut up Fatty...";
- has **no regard** for the conch as it represents rules that he has no interest in: "And the conch doesn't count at this end of the island...".
- what the other boys say about him: "he's a terror".

Jack's desire to kill:

- Jack's innate primal desire to **hunt** and **kill** a pig; spends lengthy periods alone scouting out the island and hunting for pigs: "For a minute became less a hunter than a furtive thing, ape-like among the tangle of trees...";
- Jack's blood lust grows more **irrational** after his failure to kill the pig: "next time there would be no mercy..."
- his **obsession** with hunting means he abandons the fire and causes the boys to miss the opportunity to be rescued in order to hunt;
- Jack **incites** the frenzy that leads to Simon's murder: "*Kill the beast! Cut his throat! Spill his blood...*";
- he leads a group to **murder** Ralph: "They're going to do you..."

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 why the conch is **important** to the boys.

In your answer you should consider the presentation of:

- what happens in the extract;
- why the conch is important to Ralph and Piggy 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 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:

- the conch **gave Piggy a voice**: “Let me speak...”;
- the savages **reject** the democracy given by the conch: “steady booing...”;
- **power** of conch to silence the boys;
- Piggy **recognises** the power of the conch and attempts to use it to instil democracy and sense back into boys: “which is better...”;
- the conch **as a symbol of** democracy and freedom is shown to be weak against the power of the savages: “the fragile, shining beauty of the shell...”;
- the conch is **easily destroyed** by the savagery of Roger: “the conch exploded into a thousand white fragments and ceased to exist”;
- magical associations of language used to describe the conch: “the white magic shell”; “the talisman”.

Elsewhere in the novel:

- Ralph’s **leadership** was granted because he had the conch;
- conch is used to **call boys** together to form assemblies;
- holding the conch conferred the **right to speak**;
- the conch gave the timid members of the group **confidence to speak up** and reassurance that they would be heard: “I got the conch, you let me speak...”;
- the conch **raised Piggy’s self esteem**: “Piggy lifted the conch as though to add power to his next words...”;
- Piggy **understands** what awaits if the power of the conch is lost;
- the importance of the conch is shown through the **beautiful descriptions**: “Something creamy lay among the ferny weeds... ever so valuable... conch glimmered...”.

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 priests in the novel are **ashamed** of their sins.

In your answer you should consider the presentation of:

- the Priest's reaction to the things he has done;
- Padre José's reaction to the things he has done.

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

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
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.**

The Priest's reaction to the things he has done:

- he **acknowledges** that five years before he had "given way to despair...the unforgivable sin";
- he **admits** that "He was a **bad** priest, he knew it";
- he calls his sexual relations with the woman Maria "**his crime**";
- he feels **guilt** about his child Brigitta, "his own **mortal sin** looking back at him";
- he believes he lives in a state of "**mortal sin**" as an unrepentant sinner";
- he is aware that it was **pride** – "the sin by which the angels fell" – that had led to him becoming the only practising priest in the state;
- he asks God's **forgiveness** for being a "proud, lustful, greedy man";
- he is **ashamed** at his desire to escape the repulsive, treacherous Mestizo as "Christ had died for this man too";
- he **acknowledges** his sin to the pious woman in the prison, "I know – from experience – how much beauty Satan carried down with him when he fell";
- he expresses **shame** for his drinking: "They had a word for his kind – a whiskey priest".

Padre José's reaction to the things he has done:

- he is **ashamed** of himself for marrying; he believes that as a married priest, he is a "**sacrilege**" and that "Wherever he went, whatever he did, he defiled God";
- he **compares** himself to an "obscene picture" that is "hung here every day to corrupt children with";
- he **recognises** he is an unrepentant married priest, living in a "continuous state of mortal sin";
- he has valued his **own safety** above his priestly duties and entreats the family in the cemetery to leave him alone as his is "unworthy" and a "coward";
- he **acknowledges** that being in "despair" is unforgivable;
- he **alludes** to his sin: "You know what sort of man I am";
- he shows **remorse** for his sins against the Priest by imploring his wife to let him do his "duty" and by telling the lieutenant, "Tell him I shall pray".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 3 and elsewhere in the novel, show that the lieutenant is **motivated** by his hatred of religion.

In your answer you should consider the presentation of:

- what he says and does in the extract;
- why the lieutenant wants to capture the Priest elsewhere in the novel;
- what the lieutenant does to capture the Priest elsewhere in the novel.

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

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
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 lieutenant says and does in the extract:

- he **experiences a “natural hatred”** in his bowels like one “dog” acknowledging another, when he sees the photograph of the Priest;
- he **states** that the Priest “looks like all the rest”;
- he is **moved** by a sense of “horror” as he remembers from childhood the “smell of incense” and the “immense demands from the altar steps”;
- he **angrily recalls** the poor being exploited (“taking their centavos”) and abused by the clergy;
- he **vows** to capture the Priest and that “It is only a matter of time”;
- he **proclaims** that a criminal like the gringo “does no real harm” and that “we do more good when we catch one of them [the clergy]”;
- he is **full of “venom”** for his enemy, the Priest;
- he tells the chief his **ruthless plan** relating to the hostages would be “worth it” if it meant he would be “rid of those people for ever”.

Why the lieutenant wants to capture the Priest elsewhere in the novel:

- he **views** the Priest as his “enemy”;
- he intends to **avenge** his people, recalling their “deception”;
- he feels the Priest is a **symbol** of “everything that had made him **miserable** in his childhood” and a sense of “physical disgust” overcomes him when the Priest mentions the Guilds;
- he **believes** that “...everything will be fine when *they* [the priests] are dead”;
- he **labels** the Priest “a traitor to the republic”.

What the lieutenant does to capture the Priest elsewhere in the novel:

- he **employs the mestizo** to help him to capture the Priest;
- he ensures the Priest is brought back to the capital for trial by **personally accompanying** him.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

(a) Show that Atticus is **brave**.

In your answer you should consider the presentation of:

- the way he brings up his children;
- Atticus's defence of Tom Robinson.

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.**

The way he brings up his children:

- brings up his children on his **own**;
- he defends Calpurnia's position in the family to Aunt Alexandra;
- he encourages his children to possess **non-prejudiced views**: "climb into his skin and walk around in it...";
- he protects his children by shooting rabid dog when others refuse to do so, "One shot Finch...";
- he is **prepared** to let Jem go to trial over the death of Bob Ewell even at the chance of Jem being found guilty, "Nobody's hushing this up. I don't live that way...";
- he takes the **risk** of using Mrs Dubose to teach Jem an important life lesson, even though she is abusive towards him; "I wanted you to see what real courage is";
- his insistence on **honesty** in answering children's questions: "When a child asks you something, answer him, for goodness sake...";
- **resists** conventional idea about education and attitudes to race.

Atticus' defence of Tom Robinson:

- Atticus has the **courage** to defend Tom Robinson even though it is a hopeless case: "I'm simply defending a Negro... if I didn't I couldn't hold up my head in town";
- brave to **go against** his neighbours, friends and family: "We're fighting our friends... they're still our friends and this is still our home.";
- **physical bravery** to stand up to the mob, "Atticus remained where he was.";
- Atticus' closing argument at the trial shows his bravery in trying to teach the town a **lesson** about humanity and morality: "one iota of evidence...";
- Atticus has the courage to **go against** social codes, i.e. exposing lies, "She was white and she tempted a Negro..."
- he **addresses** the problem of prejudice with bravery: "evil assumption..." / "this applies to the human race and to no particular race of men..." / "all men are created equal..."

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 4 and elsewhere in the novel, show that Maycomb is a **prejudiced** community.

In your answer you should consider the presentation of:

- what the children say in the extract;
- the attitudes of the community to the Tom Robinson case 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 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:

- the children **believe prejudiced rumours without question**, “He’s got a Coca-Cola bottle full of whisky in there...”
- Dill’s **immediate reaction** to the idea that Dolphus Raymond has “a coloured woman and all sorts of mixed children” is that, “he doesn’t look like trash...”
- Raymond’s children are **unwanted** by all of society, “don’t belong anywhere. Coloured folks won’t have ’em because they’re half white; white folks won’t have ’em ’cause they’re coloured”;
- **north/south divide**, Maycomb is much more prejudiced: “They don’t mind ’em up north...”;
- Jem’s attitude **to racism** shows his understanding of the prejudice in Maycomb society, “but around here once you have a drop of Negro blood, that makes you all black...”.

The attitudes of the community to the Tom Robinson case elsewhere in the novel:

- all members of the society, even the **children** are prejudiced: Cecil Jacobs is the first to taunt Scout about her father’s decision: “My folks said your daddy was a disgrace an’ that nigger oughta hang from the water-tank...”;
- Atticus’s family **disapprove** of his decision: “I guess it ain’t your fault if Uncle Atticus is a nigger-lover besides, but I’m here to tell you it certainly does mortify the rest of the family.. He’s ruinin the family...”;
- Maycomb society “go stark raving mad when anything involving a negro comes up...”;
- ordinary members of Maycomb society, neighbours, form a mob and **threaten** Atticus at the jail: “In ones and twos, men got out of the cars. Shadows became substance...”;
- **Mr Ewell’s language** at the trial shows his prejudiced views that black men are no better than animals: “I seen that black nigger yonder ruttin’ on my Mayella!”

Additional material may include the following:

- it is **assumed** that the intruder at the Radleys home is black. Miss Stephanie's response shows the depth of prejudice in the community: "Scared him pale, though. Says if anybody sees a white nigger around, that's the one.";
- Mrs Dubose shouts many **insults**: "Your father's no better than the niggers and trash he works for!";
- Aunt Alexandra's focus is on the **class system**: "her preoccupation with heredity... the longer a family had been squatting on one patch of land the finer it was...";
- Aunt Alexandra **disapproves** of Calpurnia's place in the Finch family. She is firmly reprimanded by Atticus who shows his views on equality: "She's a faithful member of this family...";
- the ladies charity and "Christian" attitudes at the missionary circle show their **hypocrisy** and racist attitudes: 'Gertrude, I tell you there's nothing more distracting than a sulky darky";
- the ladies use **religion** in order to reprimand black servants: "Sophy you simply are not being a Christian today. Jesus Christ never went around grumbling and complaining."
- Mrs Farrow shows her **bigotry**: "We can educate 'em till we're blue in the face, we can try till we drop to make Christians out of 'em but there's no lady safe in her bed these nights...".

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.

5 Orwell: *Animal Farm*

(a) Show that Boxer is **important** to Animal Farm.

In your answer you should consider the presentation of:

- what Boxer does in the Battle of the Cowshed;
- Boxer's input into the building of the windmill;
- Boxer's loyalty to Napoleon.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Boxer does in the Battle of the Cowshed:

- he is held in **reserve** by Snowball to be used as a main unexpected **weapon** in a classic pincer movement;
- he strikes **terror** in the enemy: "the most terrifying spectacle of all was Boxer"; "Panic overtook them";
- his **strength** is vital in turning the tide of the battle: "striking out with his great iron-shod hoofs";
- his actions precipitate the **withdrawal** of the men: "At the sight, several men dropped their sticks and tried to run";
- his **efforts** are recognised by the other animals and he is awarded a medal for his effort, "Animal Hero, First Class".

Boxer's input into the building of the windmill:

- he is the **hardest worker**, doing more work by far than any of the other animals;
- the building of the first windmill would **not have been possible** without his strength and effort;
- his efforts and example in the building help to **unite the animals**;
- his sacrifice in working "harder" for the sake of Animal Farm, even to the detriment of his health, **inspires** the other animals.

Boxer's loyalty to Napoleon:

- he fully believes in what Old Major says in his speech, including the idea of freedom from servitude and **believes** that Napoleon is instrumental in improving the lives of the animals;
- he **sets an example** to the other animals by giving up his straw hat to demonstrate his support for Animal Farm and its leadership;
- although he cannot learn the Commandments he demonstrates his **loyalty** to Napoleon by making up his own slogans: "Napoleon is always right", "I will work harder";
- he **refuses to blame** Napoleon for the slaughter;
- his only way of making sense of changes imposed by Napoleon is to work harder;
- he **continues working** for Napoleon even when injured;
- he **works** for the good of the new order, convinced that Napoleon is always doing the right thing;
- he represents **decency** and **faith** and extends this to his support of Napoleon and the other animals are aware of this.
- Boxer **epitomises** Animalism: dedication, loyalty, and a huge capacity for labour.

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 life is **difficult** for the animals.

In your answer you should consider the presentation of:

- what Old Major says in the extract;
- Jones's treatment of the animals elsewhere in the novel;
- how the animals are treated by the pigs elsewhere in the novel.

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

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

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

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

What Old Major says in the extract:

- Old Major says, "our lives are miserable, laborious and short";
- Old Major says that when the animals cease to be useful they are "slaughtered with **hideous cruelty**";
- he states that the life of the animals on the farm is one of "**misery and slavery**";
- Orwell has Old Major asking **rhetorical questions** and using **exaggeration** "No, comrades, a thousand times no!" to inspire the animals to rise against their difficult lives;
- he asks **painful** questions to named animals about the effects on them of the actions of Man and answers them to show the **hurt inflicted**;
- he uses **emotive language** for effect, "miserable", "bare rations", "enemy", "horror";
- he says that **Man** is their only "**enemy**" and he "consumes without producing";
- he says that **no animal** in England is "free";
- he says that "**All animals are equal**".

Jones's treatment of the animals elsewhere in the novel:

- he is **idle** and **self-indulgent** and his lack of care makes the animals' lives difficult;
- he **neglects** his duties to the animals making their lives difficult;
- he is often **drunk** and unaware of what is happening on the farm;
- he responds to the animals' discontent with **violence**;
- his animals are **starving** and are forced to raid the store-shed.

How the animals are treated by the pigs elsewhere in the novel:

- the pigs soon **take charge**, e.g. they take the apples and milk for themselves; even Jones had shared out the milk in the hens' mash;
- the revolutionary ideals of old Major and the Commandments are **gradually eroded by the pigs**;
- the pigs **decide** on all questions of farm policy; decisions are increasingly imposed on the animals;
- Squealer **exploits** and **controls** the animals through manipulation, rhetoric and propaganda;
- the animals come to work a **60 hour week** and on Sunday, "they work like slaves";
- the pigs **cancel** the debates: any pretence of consensus is gone;
- Napoleon rules the farm through **terror**;
- Napoleon's treatment of the animals is **worse** than Jones's, e.g. the bloody executions of the four pigs and three hens;
- Napoleon uses the sheep to **silence criticism**;
- the pigs **take advantage** of the animals' loyalty in the most cruel of ways, e.g. Boxer's death;
- the pigs lead a life of luxury, while the other animals **starve**.

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 Curley's wife is treated **unfairly**.

In your answer you should consider the presentation of:

- her relationship with Curley;
- how the other men on the ranch treat her;
- what she says about her life before she marries Curley.

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 the argument.

Her relationship with Curley:

- she is **stifled and frustrated** on the ranch: "Standin' here talking to a bunch of bindle stiffs – a nigger and a dum-dum and a lousy old sheep – and likin' it because they ain't nobody else";
- she is **trapped** in a loveless marriage, finding no comfort in her husband or her home, "I don't like Curley", "I tell you I ain't used to livin' like this";
- she is **afraid** of Curley and speaks of him in a **disgusted manner**: "Swell guy, ain't he?";
- she is **treated as a possession** by Curley;
- she is **left alone** for long periods of time, "I get awful lonely" but **is not allowed** to leave the ranch;
- she is **not allowed** to talk to anyone because of his jealousy, "...I can't talk to nobody but Curley. Else he gets mad.";
- he appears to only have a **sexual interest** in her: "glove's fulla Vaseline!";
- he goes to Suzy's place, **disrespecting** her;
- he shows **no grief** at her death – only anger.

How the other men on the ranch treat her:

- she is **not named**;
- she is viewed with mistrust: "A ranch with a bunch of guys on it ain't no place for a girl, specially like her";
- they refer to her in **derogatory terms** – a chattel, a temptress, a sex object, "jail bait";
- they **dislike/lust** after her;
- they are **uneasy** and **evasive** when she tries to interact with them;
- she is **killed** by Lennie;
- even in death she is spurned by Curley: "you Goddamn tramp".

What she says about her life before she marries Curley:

- her mother **prevented** her from going with a show;
- she believes that her mother **intercepted** a letter to her;
- she insists her mother **robbed** her of a glittering career “in the movies”;
- she is **cruelly misled** by the man from “the pitchers”.

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 there are differing kinds of **power** in the novel.

In your answer you should consider the presentation of:

- Curley in the extract;
- Curley elsewhere in the novel;
- Slim 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 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 the argument.

Curley in the extract:

Curley’s power resides in his status as the boss’s son and his aggression. He considers himself to be a good boxer (Golden Gloves).

- his high-heeled boots sets the **tone of authority**;
- he glanced at George and Lennie “**coldly**”;
- he **immediately**, perhaps unconsciously, adopts an **aggressive** stance: “arms bent at the elbows and his hands closed into fists”;
- he manages to look at George and Lennie **aggressively**: “His glance was at once calculating and pugnacious”;
- he makes Lennie feel **uneasy**, “Lennie squirmed under the look”;
- he **demand**s that Lennie speaks for himself;
- he **instantly reacts** to George’s attempted intervention, “Curley lashed his body round.”;
- he **insinuates impropriety** in the George/Lennie relationship, “Oh, so it’s that way”;
- he **maintains the aggression** exiting, “his elbows were still bent”;
- Candy discloses that Curley is the boss’s son and is “pretty handy”;
- Candy also **discloses** that Curley “hates big guys”;
- Candy reveals the **unfairness** of Curley’s position, “Seems like Curley ain’t givin’ nobody a chance”.

Curley elsewhere in the novel:

- he squares up to Lennie looking for a fight, **his aggressive attitude** to “big guys” evident, “Curley’s rage exploded”;
- he **takes advantage** of what he perceives as Lennie’s reluctance to fight;
- he beats Lennie **remorselessly**;
- he has to be **blackmailed** by Slim to prevent him exacting revenge on Lennie;
- he treats his wife as a possession;
- although he maintains the aggression to all he comes in contact with, he **does not confront** Slim and is almost obsequious to him.

Slim elsewhere in the novel:

Slim's power resides in his calm, caring and fair treatment of others plus an unrivalled skill at his job. He is further assisted by his height.

- the **language** used by Steinbeck to describe him emphasises his power – “majesty”, “gravity”, “authority”, “delicate”, “understanding beyond thought”;
- he possesses a **natural authority** over the other ranch workers;
- he is **unequaled** at his work;
- some of his power derives from his caring demeanour – deals with the mule’s injury himself; allows Lennie to take one of the new pups;
- he **understands** the relationship that George and Lennie have developed;
- he **values** Lennie’s ability as a worker and praises him;
- his **interaction with Crooks** and how it contrasts with the way the boss treats Crooks;
- his **easy manner** with Curley’s wife;
- his **sense of propriety** when she is killed.

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.