



Rewarding Learning

**General Certificate of Secondary Education
2014**

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

TUESDAY 20 MAY, MORNING

**MARK
SCHEME**

Introduction

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

Assessment Objective 1:

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

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

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

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

Assessment Objective 2:

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

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

- consider and comment upon different views and interpretations of texts;
- comment meaningfully on the texts studied referring to the appropriateness of the form and structure adopted by the writer;
- describe and appreciate the effectiveness of general and specific uses of language and stylistic devices;
- appreciate changing mood, 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 Occasional reference to writer's words	Some relevant comments on content Some relevant comments on structure, form, writer's techniques and uses of language Some understanding of the writer's use of language	Competent comments on content Competent comments on structure, form, writer's techniques, and uses of language Competent understanding of the writer's use of language

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 the members of the Ibo tribe are opposed to **change**.

In your answer you should consider the presentation of:

- Okonkwo's attitude to change;
- how the people of Umuofia live their lives;
- the Ibos' dislike of the white missionaries.

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.

Okonkwo's attitude to change:

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

How the people of Umuofia live their lives:

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

The Ibos' dislike of the white missionaries:

- the Ibos are at first **confident** that the white missionaries won't survive confinement to the “Evil Forest” with its sinister forces;
- association of ‘white’ with weakness, leprosy, disease;
- they **scoff** at hymn singing and preaching;
- the first converts are **easily dismissed** – the “efulefu” (worthless); the “agbala” (women and untitled men); the “osu” (a taboo caste) and women who have had their twins cast into the Evil Forest;
- their **horror** at the sacrilegious unmasking of the sacred ancestral “egwugwus” by Enoch;
- the **burning** of the new church.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

In your answer you should consider the presentation of:

- Okonkwo in the extract;
- Okonkwo's successes in war and fighting elsewhere in the novel;
- Okonkwo's attitudes to his family (including Ikemefuna) 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.

Okonkwo in the extract:

- he is **scared of failure**: "It was not external but lay deep within himself";
- his **determination** not to end up like his father, "lest he should be found to resemble his father";
- he is **ruled** by one passion, "to hate everything that his father Unoka had loved";
- he **despises** idleness and gentleness;
- he **works** hard on his farm;
- he **bullies** his family to work;
- his **strength**: "he was a very strong man and rarely felt fatigue";
- he is **concerned/anxious** about his son, Nwoye;
- he is a **successful farmer**: "Okonkwo's prosperity was visible", "he had a large compound", "each of his three wives had her own hut";
- he is **devoted** to his beliefs.

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

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

Okonkwo's attitudes to his family (including Ikemefuna) elsewhere in the novel:

- he becomes **fond** of Ikemefuna;
- he is **distressed and upset** for days after his murder;
- he is **concerned** about his daughter Ezinma's malaria;
- he **overcomes his fears** to follow the priestess on Ezinma's behalf;
- **Ezinma** is everything to him that his son is not;
- his love for **Ezinma's mother**, Ekwefi, his only wife to be named;
- he rules his household with a heavy hand – several instances of domestic violence.

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.

2 Golding: *Lord of the Flies*

(a) Show that Piggy is an **outsider**.

In your answer you should consider the presentation of:

- his physical appearance;
- how Piggy is treated by the other boys;
- Piggy's relationship with Ralph.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

His physical appearance:

- Piggy's physical appearance **sets him apart** from the other boys: his "grubby" anorak; he wears glasses; his blinking; his thin hair; and, of course, his fatness;
- Piggy's myopia isolates him; he also has asthma and a "certain disinclination for manual labour"; Piggy is **unfit** and lacks stamina;
- **natural clumsiness** contrasted with natural agility of Ralph: "Wait a minute.... I got caught up".

How Piggy is treated by the other boys:

- the other boys treat him differently because of his **upbringing; social class** and **accent** highlight his differences;
- Piggy is **ignored** and **derided** by the others during assemblies and for shirking physical work.
- **lack of acceptance** from the other boys: his name suggests someone who will be hunted;
- he is the **only** boy known by a nick-name, and that is a deriding one;
- he is **left out** when the boys go hunting: "We don't want you";
- he is **intimidated by Jack** as he speaks "timidly";
- he is aware that he will be in **danger** from Jack if Ralph loses his leadership;
- his **intelligence** sets him apart: "what intelligence had been shown was traceable to Piggy"; his instincts **contrast** with the other boys' instinct to hunt;
- Piggy is betrayed by Ralph who tells the other boys his nickname to **ingratiate himself** with them;
- he is **mocked** for his worry about what the grown-ups would say;
- he becomes **isolated** as he remains civilised, whereas the other boys descend into savagery;
- his **allegiance** to the conch sets him apart from the other boys and increases his isolation;
- there is a rising scale of brutality culminating in his murder.

His relationship with Ralph:

- Piggy **automatically defers** to Ralph: "The fat boy hurried after Ralph";
- Piggy's **common sense** is recognised by Ralph;
- Piggy **stands up** for Ralph: "You're Chief, Ralph", further isolating him from the rest of the boys;

- his **logic** and **rational thinking** contrast with the growing hysteria of the boys e.g. when Ralph begins to entertain the thought of the Beast;
- his loyalty to Ralph **sets him apart** from the hunters, though even Ralph can be dismissive of him;
- unlike the hunters, Piggy **relies** on Ralph and throughout the novel looks to him for **leadership**: “Piggy gripped Ralph’s arm”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 2 and elsewhere in the novel, show that **rescue** is important to the boys.

In your answer you should consider the presentation of:

- the boys' reactions in the extract;
- what Ralph says about rescue 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 the argument.**

The boys' reactions in the extract:

- **urgency** and **desperation** suggested in Ralph's cry: "Smoke! Smoke!"
- rescue is a **priority** to the boys as Maurice hastily tries to pull on his shorts;
- Piggy's **desire** to be rescued: "squinted at the sea";
- Ralph is **nervous** and **anxious** about rescue: his face was "pale as he spoke to himself", perhaps reassuring himself that rescue is imminent;
- Piggy looks to Ralph for **reassurance**: "Is there a signal?"
- Ralph's **desperation** to be rescued is conveyed in the horrific injuries he inflicts on his body;
- Ralph's **agonised indecision** as he thinks about fetching Piggy's glasses;
- Ralph utters **blasphemous demands**: "Oh God, oh God".

What Ralph says about rescue elsewhere in the novel:

- Ralph keeps rescue to the **forefront** of assembly discussions: "And we want to be rescued";
- Ralph insists on some degree of **social control** in order to facilitate rescue;
- Ralph is **pragmatic** about rescue: "Without the fire we cannot be rescued";
- he **highlights** the importance of rescue and organises a rescue fire: "All of you get more wood!";
- he **nags** Jack about the signal fire and **berates** him when he and the hunters let it go out;
- he is **adamant** that sooner or later "a ship will put in here";
- Ralph is **passionate** about rescue: "We ought to die before we let the fire out";
- he speaks in **affirmative tones**: "And we want to be rescued".

Additional material may include the following:

- Ralph shows determination to **organise** the boys e.g he allocates tasks to ensure food and shelter for the boys until rescue arrives;
- the need to keep the signal fire burning "scares" him.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Greene: *The Power and the Glory*

(a) Show that Mexico is a **dangerous** place for the Priest.

In your answer you should consider the presentation of:

- the village where he meets Brigitta;
- his dealings with the mestizo;
- 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 the argument.

The village where he meets Brigitta:

- the soldiers' **relentless pursuit** of the Priest forces him to approach the village;
- Maria informs the Priest that the Red Shirts have been to their village as part of their **search** for the Priest;
- she orders him away: "We don't want you";
- far from experiencing sanctuary, the Priest receives a **hostile reception** from some of the villagers because of the fear of hostages being taken;
- the description of the setting mirrors the Priest's **perpetual danger**: "light feathers of colour were blown up the sky: a man still held his gun upward";
- some of the villagers feel that the North of Mexico would be **safer** for the Priest: "You'd be happy there, Father";
- the arrival of the police and the offering of a reward.

His dealings with the Mestizo:

- descriptive details of the first encounter in La Candelaria – the Mestizo's watchfulness, canine teeth – help create a sense of **danger**;
- the unremitting pursuit and determination to follow the priest;
- the Mestizo **suggests dangers** to the priest – the police, the gringo, the consequences of exposure – endeavouring to exert power over him;
- the priest's knowledge of the **threat** embodied in the Mestizo: "He was in the presence of Judas";
- even the priest's pity may be a **danger**: "Christ had died for this man too";
- the Mestizo's "holiday" in jail – **no more than** a stay of execution for the Priest;
- the Mestizo's arrival at the Lehrs' – the **danger** of the appeal to the priest's sacred duty.

Additional material may include:

- the apparatus of a repressive anti-clerical state – police, Red Shirts, corrupt officials;
- the need for the priest's ministry and the consequent unavoidable **danger of betrayal**;
- the **dangers in the surroundings** – the hostile forest, the heat, the poverty, the lack of sanitation;
- the prevalent imagery of decay and scavengers may be argued to contribute to a dangerous environment for the Priest.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 3 and elsewhere in the novel, show that the mestizo is **untrustworthy**.

In your answer you should consider the presentation of:

- the priest's thoughts and feelings about the mestizo in the extract;
- the mestizo's encounters with the priest 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.

In the extract:

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

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

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

His role as a police informer elsewhere in the novel:

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

Candidates may also refer to his "errand of mercy" as his falseness and treachery towards the Priest become manifest.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

(a) Show that Mayella may be **both pitied and disliked**.

In your answer you should consider the presentation of:

- her homelife;
- what she says and does during the trial;
- 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 the argument.

Pity:

- Mayella lives in **abject poverty**;
- she tries to **grow flowers** and tries to **keep clean** and Scout describes her as “somewhat fragile-looking”;
- she looks as if she is “accustomed to **strenuous labour**”;
- her father spends the relief cheques on **alcohol** and not on the family;
- she has to act as a **mother** to the seven other Ewell children;
- she is **sexually abused** by her father;
- she appears to be **beaten** on a regular basis by her father;
- she was **unable** to stay on at school: “Papa needed them at home”;
- she has **no** friends;
- she thinks that Atticus is **mocking** her during his cross-examination and, never having experienced it, does not recognise his **genuine courtesy**;
- she sobs during the cross-examination;
- she admits that her father is “tollable” except when he’s been **drinking**;
- she is **shunned** by the white community of Maycomb, and Scout describes her **loneliness** as worse than Boo Radley’s: she “must have been the loneliest person in the world”;
- she had saved **for a year** to send the other children into town for ice-cream to enable her to get time alone with Tom Robinson;
- she is **only able** to get adult attention by asking Tom Robinson to do jobs around the house for her;
- Atticus speaks of his **pity** for Mayella when he has to expose her lies in his summing up during the trial: “it gave him no pleasure to do so”;
- Atticus says that she is a **victim** of “cruel poverty and ignorance”;
- Lee refers to the “compassion” in Atticus’s court-room questioning of Mayella. Atticus says, “I have nothing but pity in my heart for the chief witness for the state”;
- Tom was the **only person** who was ever “decent” to her.

Dislike:

- Scout thinks there is something “stealthy” about her, like a cat;
- Mayella is **aggressive** towards Atticus in court;
- she **lies** under oath in court;
- she **refuses to answer** any more of Atticus’s questions;

- she cries tears of fury and anger when her lies are **exposed** in court: “she burst into real tears”;
- she **abuses** the court: “yellow stinkin’ cowards”;
- she attempts to exploit her position as a white female;
- Atticus argues that Mayella **deliberately engineered** Tom Robinson’s conviction and was **culpable** in the whole case coming to trial.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) With reference to extract 4 and elsewhere in the novel, show that there are **differing** kinds of courage in the novel

In your answer you should consider the presentation of:

- Mrs Dubose in the extract;
- Atticus's courage elsewhere in the novel;
- Boo Radley's courage 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.

In the extract:

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

Elsewhere in the novel:

Atticus:

- shows **physical courage** when he confronts and shoots the mad dog with one shot, and when he stands up to the lynch mob in the face of real physical threat;
- shows **professional courage** when he accepts the task of defending Tom Robinson even when he knew he couldn't win;
- shows **moral courage** when he stands up to his sister, Aunt Alexandra, when defending Calpurnia's place within his family, and when he (mistakenly) refuses to allow Heck Tate to ‘cover up’ the truth when he thinks Jem has killed Bob Ewell.

Boo:

- shows **moral courage** when he defies his family's disapproval and continues to look out for Jem and Scout by mending Jem's trousers and putting a blanket around Scout on the night of the fire;
- shows **physical courage** by fighting off and killing Bob Ewell after the latter has attacked Jem and Scout;
- Boo's courage is seen in activity outside his house. His vulnerable and reclusive nature must be taken into account in appreciating the degree of his courage.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Orwell: *Animal Farm*

(a) Show that the animals are controlled by **terror**.

In your answer you should consider the presentation of:

- what old Major says about the lives of the animals;
- the pigs' treatment of the other animals.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What old Major says about the lives of the animals:

- old Major tells the animals that they live a life of “misery and oppression” under the **autocratic tyrant**;
- the animals' produce is controlled by Jones who **oppresses** them and takes the fruits of their labour;
- old Major emphasises Jones's **general neglect** of the animals;
- the animals are controlled by human corruption: “Tyrant Man”;
- the animals are terrorised by **physical punishment**: “the bits, the nose-rings, the dog chains, the cruel knives”;
- old Major deplures the **fearful** qualities of man, “the evils of this life”.

The pigs' treatment of the other animals:

- **cruel execution** of the animals during the purges is evidence of the pigs' totalitarian control;
- the animals are **frightened into submission** by public demonstrations of power;
- Napoleon **callously** trains up the pups as merciless executioners;
- Napoleon continues the **fearful exploitation** by Jones, e.g. Boxer is slaughtered for profit;
- Napoleon **violently expels** Snowball (“terrible baying sound outside”), instilling fear in the animals, and later threatening his return;
- the pigs play on the animals' **general fear** of being enslaved again;
- control of the animals through veiled or open threats (growling dogs at Squealer's shoulder; threat that Jones could return);
- when the hens revolt, they are starved to death or into submission.

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 Napoleon is **responsible** for the failure of Animalism.

In your answer you should consider the presentation of:

- what is said and done in the extract;
- the expulsion of Snowball elsewhere in the novel;
- how Napoleon treats Boxer 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 is said and done in the extract:

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

The above points should be related to the failure of Animalism.

The expulsion of Snowball elsewhere in the novel:

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

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

How Napoleon treats Boxer elsewhere in the novel:

- he **exploits** Boxer who epitomized everything that was good about Animalism;
- he **manipulates** Boxer;
- he sends Boxer to a **cruel death**;
- he **misleads** the other animals over Boxer’s fate;

These, too, contravene the tenets of Animalism in one way or another.

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 the ranch workers have **no control** over their lives.

In your answer you should consider the presentation of:

- the ranch workers' fear of Curley;
- the killing of Candy's dog;
- the ranch workers' enthusiasm for George's and Lennie's dream.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

The ranch workers' fear of Curley:

- Curley is the boss's son;
- the ranch workers can express their resentment of Curley **only** through petty spite;
- Candy lives in constant **fear** of being "canned";
- Curley orders Lennie to speak for himself;
- the ranch workers **fear** Curley's wife.

The killing of Candy's dog:

- Carlson enters the bunk house **insisting** that Candy's dog must be removed;
- Candy is conscious of his **inferior status** as he immediately apologizes for his dog's smell;
- Carlson **questions** Candy about why he hasn't put the dog out of its misery;
- Candy's **vulnerability** and **fragility** are conveyed: he mirrors the physical decline of his dog;
- Candy is **intimidated** by Carlson's insistence as he "squirmed uncomfortably";
- Candy speaks "softly" and is **powerless** in the face of Carlson's determination to have the dog shot;
- Candy is left **despondent** when Slim interjects with "That dog ain't no good to himself";
- Candy's **insecurity** and lack of power and control over his own life are suggested as he looks to the others for some form of moral support;
- the darkness of evening evokes the **inevitable fate** of Candy's dog;
- Candy's body language shows his **acceptance** of his powerlessness: "he rolled slowly over and faced the wall".

The ranch workers' enthusiasm for George and Lennie's dream:

- the dream is needed because of **the lack of control** the ranch workers experience;
- George and Lennie have given the dream detail and realism; Lennie commits to it fully, George at least partially;
- Candy is quick to see it as a last chance to **exert some control** over his future;
- Crooks' cynicism reflects his awareness of the **futility of the dream**; but
- the presentation of the dream briefly persuades Crooks that he can **exert some control** over his life;
- the death of Curley's wife **puts an end** to any hopes of control.

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 6 and elsewhere in the novel, show that Crooks is **pitiable**.

In your answer you should consider the presentation of:

- what Crooks says and does in the extract;
- Crooks' life on the ranch 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 Crooks says and does in the extract:

- Crooks speaks “gently”, conveying his sensitivity to his situation;
- he **implores** Lennie to understand his situation: “Maybe you can see now”;
- he emphasises the **loneliness** of his situation: “You know he’s goin’ to come back”;
- he highlights his **exclusion** from ranch life;
- he highlights his **loneliness** to the point of delirium: “A guy goes nuts if he ain’t got nobody”;
- he attempts to convey the utter **desolation** of his existence;
- he is nostalgic about his childhood: “The stable buck went on dreamily”.

Crooks’ life on the ranch elsewhere in the novel:

- Crooks has **physical problems**: “a crooked back where a horse kicked him”;
- he is **excluded** from the bunkhouse at Christmas and a humiliated victim of a cruel trick;
- Crooks is known **insultingly** as the “stable buck”;
- Crooks has a room of **his own** but it is adjacent to a pile of manure;
- the boss bullies him: “the boss gives him hell when he’s mad”;
- Crooks is **conscious** of his inferior status: “why, it’s just the nigger saying it”;
- he is reminded of his **inferior status** by Curley’s wife: “Well, you keep your place then, nigger”;
- he is very **defensive** of his property; when Lennie enters the bunk-house “a scowl” came over his face”;
- he **recoils from company** and is aware of his social status; he “retired into the terrible dignity of the negro”;
- Crooks is **aloof**: “He kept his distance and demanded that other people kept theirs”;
- Crooks’ life is one of **misery and dejection** and he wants Lennie to feel his pain;
- Crooks is **cynical** of George and Lennie’s dream and declares bitterly, “it’s jus’ in their head”;
- he shows the position of black people at this time: clearly he is capable and well read, but he is ostracized because of his colour.

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.