New Specification

Rewarding Learning

General Certificate of Secondary Education
2018

English Literature

Unit 1: The Study of Prose

[GEL11]

FRIDAY 18 MAY, MORNING

MARK SCHEME

General Marking Instructions

Introduction
Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives
Below are the assessment objectives for English Literature.

Candidates must:

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations (AO1);
- explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings (AO2);
- make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects (AO3);
- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times (AO4); and

Quality of candidates' responses
In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

Flexibility in marking
Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking
Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

Awarding zero marks
Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes
Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response, awarded in Bands, which take account of the quality of written communication.

Response Bands
Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response, awarded in Bands. In deciding which Band to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular Band to award to any response, examiners are expected to use their professional judgement.

Threshold performance: Response which just merits inclusion in the Band and should be awarded a mark at or near the bottom of the range.

Intermediate performance: Response which clearly merits inclusion in the Band and should be awarded a mark at or near the middle of the range.

High performance: Response which fully satisfies the Band description and should be awarded a mark at or near the top of the range.

Quality of written communication
Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each Band of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within Bands as follows:

Band 1: Quality of written communication is basic.
Band 2: Quality of written communication is emerging.
Band 3: Quality of written communication is competent.
Band 4: Quality of written communication is good.
Band 5: Quality of written communication is excellent.

In interpreting these Band descriptions, examiners should refer to the more detailed guidance provided below:

Band 1 (Basic): The candidate makes only a very limited selection and use of an appropriate form and style of writing. The organisation of material will lack clarity and coherence. Presentation, spelling, punctuation and grammar will be such that intended meaning is not clear.

Band 2 (Emerging): The candidate begins to select and use an appropriate form and style of writing. The organisation of material may lack clarity and coherence. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Band 3 (Competent): The candidate makes a competent selection and use of an appropriate form and style of writing. Relevant material is organised with some degree of clarity and coherence. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Band 4 (Good): The candidate makes a good selection and use of an appropriate form and style of writing. Relevant material is organised with clarity and coherence. Presentation, spelling, punctuation and grammar are sufficiently good to make meaning clear.

Band 5 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

Unit 1 – Section A: Novel

<table>
<tr><th>Assessment Objective</th><th>Band 0
Mark [0]</th><th>Band 1: Basic
[1]–[10]</th><th>Band 2: Emerging
[11]–[18]</th><th colspan="2">Band 3: Competent
[19]–[26]</th><th>Band 4: Good
[27]–[34]</th><th>Band 5: Excellent
[35]–[40]</th></tr>
<tr><td>AO1
Argument</td><td>Candidates have not responded to the task appropriately</td><td>Some writing about text or task

Basic level of accuracy in written expression (including spelling, punctuation and grammar) and limited coherence of response

Basic attempt to use an appropriate form</td><td>Attempts to focus on question

Simple, straightforward or limited response

Assertion, narrative or description

Some accuracy in written expression (including spelling, punctuation and grammar) and emergence of coherent response

Emergence of appropriate form

Emergence of conclusion</td><td>Begins to focus on question

Begins to develop a response</td><td>Some focus on question

Fairly developed response</td><td>Sustained focus on question

Reasoned response

Developed argument

Good level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response

An appropriate form of response which is clearly constructed</td><td>Persuasive, coherent answer to the question set

Evaluative response

Sustained argument

Excellent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response

An appropriate form of response which is clearly constructed and expressed with fluency and precision</td></tr>
<tr><td>AO2
Form and Language</td><td>Candidates have not responded to the task appropriately</td><td>Simplistic remarks about content

Little or no awareness of structure, form, writer’s techniques and writer’s use of language</td><td>Some awareness of content

Some awareness of structure, form, writer’s techniques and use of language

Occasional reference to the writer’s use of language</td><td colspan="2">Comments on content

Explains structure, form, writer’s techniques and use of language

Some understanding of the writer’s use of language</td><td>Interpretation of content

Comments on the effects of structure, form, writer’s techniques and use of language

Meaningful comments on language and style with the emergence of a critical vocabulary</td><td>Assured interpretation of content

Developed discussion on the effects of structure, form, writer’s techniques and use of language

Analysis of the writer’s style using appropriate critical terminology</td></tr>
</table>

Guidelines to Assessing AO2 in Candidates' Responses to Unit 1: Section A

Assessment Objective 2 requires candidates to "explain how language, structure and form contribute to the meanings of text."

Use of Language and Stylistic Devices/Narrative 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).

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

1 Golding: *Lord of the Flies*

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

The following textual details may be used as supporting material.

Evidence that Piggy is a powerless victim:

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

Evidence that Piggy is not a powerless victim:

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Golding **presents** the boys' behaviour on the island**,** show how far you agree that life on the island is **violent**.

The following textual details may be used as supporting material.

Hunting:

- the **urgency** and **passion** for **violence** in Ralph's words: "I hit him… I hit him with my spear, I wounded him";
- **violent** and **cruel** actions from the boys towards Robert: "They were all jabbing at Robert";
- Robert's **emotive pleas** for the boys to stop: "Robert was screaming and struggling with the strength of frenzy";
- the boys are **motivated** and **controlled** by violence: "Ralph, carried away by a sudden thick excitement, grabbed Eric's spear and jabbed at Robert with it'";
- **violent** and **aggressive** language: "Kill him! Kill him";
- the **intensity** of the ritual dance and use of the **exclamatory** and **vicious** language: "Kill the pig! Cut his throat! Kill the pig! Bash him in";
- the boys are **compelled** towards violence: "The desire to squeeze and hurt was over-mastering";
- the hunting of Ralph at the end.

The killing of the pig:

- Jack's **violence** and **aggression** when the first pig is killed: "You should have seen the blood";
- the boys' **desire** to **hunt** and **kill**: "The hunters took their spears, the cooks took spits, and the rest clubs of fire-wood";
- the boys' **repetitive chants**: "Kill the beast! Cut his throat! Spill his blood!".

The death of Simon:

- the boys' **vicious** treatment of Simon and the **lack of remorse** after his death: "he had no business crawling like that out of the dark. He was batty. He asked for it";
- the **brutality** of Simon's death: "there were no words, and no movements but the tearing of teeth and claws".

The death of Piggy:

- Piggy is **dehumanised** in death, "arms and legs twitched a bit like a pig's after it has been killed";
- Jack reacts to Piggy's death remorselessly: "See! See! That's what you'll get!";
- Piggy's **violent** and **pitiless** death: "Piggy fell forty feet and landed on his back across that square";
- Roger feels a **"delirious abandonment"** when killing Piggy.

It could be argued that life on the island is **not violent** e.g. they refer to the situation as a "game", the importance of rescue, the symbolism of the conch, the friendship between Ralph and Piggy and the final survival.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Hornby: *About a Boy*

(a) With reference to the ways Hornby **presents** Will, show how far you agree that Will **changes** for the better.

The following textual details may be used as supporting material.

How Will behaves early in the novel:

- Will is initially portrayed as **shallow** and **deeply self-centred**, solely interested in evaluating how "cool" he is;
- he serves **no occupational service to society** due to his inheritance from his father;
- he is **self-congratulatory**: "he awarded himself an extra five points for not having to work *at all* for it";
- he reacts with **contempt** and **disdain** to the life of his friends John and Christine, convinced that they were living in a "brain-washed" state of parental happiness;
- Will's relationship with others up to the point he becomes involved in the lives of Marcus and Fiona, involves him meeting up with "people" who "did the job" of **occupying his time**;
- he reacts **negatively** to the news of Angie being a single mum by stating he wanted to "...push the table over and run";
- he develops a relationship with her son Joe, solely to maintain a sexual relationship with Angie;
- he **lies** about having his own child Ned attending SPAT meetings, to start a relationship with any "Single mothers" who were "bright, attractive, available women";
- he fails to consider the emotional consequences of Fiona's attempted suicide, finding it thrilling: "that was her lookout";
- his first opinions about Fiona after their trip to Planet Hollywood are **sexist** and **superficial** based on her not being his "type" and that the, "most interesting thing about her was her suicide attempt";
- he initially views Marcus and Fiona as **"good deeds"** he can occupy himself with, replacing the "soup kitchens" he kept meaning to volunteer at.

How Will changes for the better:

- he **apologises** to Marcus for being insensitive in suggesting they leave Fiona at home alone following her suicide attempt, "I'm sorry, Marcus. I was being dim";
- he **realises** the "purpose" he serves in Marcus' life and fits the visits "into the fabric of his day";
- he **stands up** to the bullies who throw sweets at Marcus outside Will's flat (some candidates may argue, however, that may be to also prevent them damaging his property);
- he **reacts with anger** about the fact that Marcus has been bullied for "ages" and finds the boy's stoical attitude almost **heart-breaking**;
- he **buys** Marcus expensive trainers in an attempt to ensure he is more accepted by his peers (some candidates may argue it worsens the situation);
- he loses his temper with Fiona on **Marcus' behalf** for not recognising her son's unhappiness: "You haven't got a clue, have you?";
- his relationship with Marcus develops as he **grows to understand** the boy, making him much **less self-involved**;
- he **agrees** to meet up with Fiona to discuss Marcus' need for a father figure, the first time he has met up with a woman he has no personal interest in;
- he **advises** Fiona on how to interpret Marcus' behaviour and begins to **realise** his role in the boy's life: "Marcus needed help to be a kid, not an adult";
- he **buys** Fiona and Marcus Christmas presents, choosing the Nirvana CD for Marcus to help him maintain a friendship with Ellie;
- he **falls in love** with Rachel, something that takes him "completely by surprise";
- Rachel perceives the nature of Will's relationship with Marcus: "You're involved, and **you care, and you understand him, and you worry about him**";
- he **begins** to see the value in Rachel's "simple positivity";
- he tries to **organise** a meeting between Rachel and Fiona so that Rachel can cheer Fiona up, showing **consideration**.

On the other hand:

- despite listening to Marcus' problems, **"No problem was his problem"**;
- he **balks at** the idea of helping Marcus with his mother and her depression, despite his role in Marcus' life;
- he **fails** to "stop the car, or even toot" when he sees Marcus playing truant from school;
- he **fails to take responsibility** for his actions or apologise to Suzie when she challenges him about making up Ned, "I'm off";
- he attempts to **deceive** Rachel about Marcus being his son and lets Marcus believe that misleading people for your own personal gain is acceptable;
- he **continues** to view Fiona's mental health problems as a **personal affront** to his life: "you could feel yourself being dragged under by them".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Hornby **presents** relationships in the novel, show how far you agree that some characters in the novel lead **isolated** lives.

The following textual details may be used as supporting material.

How some characters lead isolated lives:

- Will is **cut off** from any real relationships with others;
- Will believes that rather than being an active member of society it was possible to "peek over the fence at other people's lives";
- Will **fails to commit** to anyone who, like his ex-girlfriend Jessica, required something more "solid" in a commitment from him;
- **balks at** the "Clutter!" involved in having children;
- Will's beliefs about responsibilities and lack of job mean he is **isolated** from those around him who engage in everyday life;
- Marcus is **isolated** from his peers at school – he is "ignored" and deemed "weird" by the other children at "school"; Marcus is largely friendless until he meets Ellie;
- Marcus feeling **different** from those around him at school means he can "feel himself floating away from everyone;
- Marcus is relentlessly bullied at school and **doesn't talk to anyone** about it, until Will discovers it;
- Marcus doesn't see his Dad a lot, meaning he must deal with the consequences of his mother's depression **on his own**;
- Fiona is a **single parent** largely dealing with mental illness **on her own**, leading to her trying to commit suicide;
- other members of SPAT attend the meetings in an attempt to seek support from each other as they deal with the **isolation** of their single parenthood.

How some characters do not lead isolated lives:

- Will has some contact with others: he forms short-lived romantic **relationships** and occasionally meets up with friends;
- Will is **friends** with John and Christine and visits them when their second child is born – they even ask him to be the child's godfather;
- Will becomes **involved** in the lives of several other people in the novel, including Fiona and Marcus and Rachel and her son, Ali;
- Marcus **forms some friendships** with others in the novel including Will and Ellie;
- Marcus gets some comfort in talking to Will about Fiona's behaviour and condition;
- Marcus **spends time** with Will so he is not completely on his own;
- Fiona attended SPAT meetings at some point, forming a **friendship** with Suzie;
- Suzie tries to **help** Fiona and she takes charge when Fiona tries to commit suicide, caring for Fiona's son Marcus;
- Fiona also **benefits** from Marcus' friendship with Will as he offers her **advice** on how to deal with Marcus' behaviour.

Candidates may also refer to the lives of Ellie and Rachel.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Johnston: *How Many Miles to Babylon?*

(a) With reference to the ways Johnston **presents** Frederick, show how far you agree that life is **difficult** for Frederick.

The following textual details may be used as supporting material.

Evidence that Frederick finds life difficult:
- Frederick is in a **loveless** marriage;
- his wife **does not like** his company and will not let him touch her;
- she **bullies** and dominates him;
- mealtimes with his wife are **tense** and silent;
- they are a couple who seem to be **without** shared interest;
- his relationships outside the home seem to be formal and **impersonal**, e.g. the local hunt;
- he is **excluded** from the trip to Europe;
- he finds it difficult to make **human contact** with others;
- his attempts to communicate with Alexander **anger** his wife;
- Frederick is **over-ruled** in decisions pertaining to his son, e.g. trip to Europe departing for war;
- Alicia **discourages** friendships in Alexander's life by keeping him from school largely because she doesn't want to be left alone at home with Frederick;
- she is keen for Alexander to go off to war and does everything possible to encourage him to do this (Alicia's actions are to **impact** on Frederick);
- the flimsy family structure **disintegrates** when Alicia informs Alexander about who his father is: "Oh, he's dead. Long since".

Evidence that Frederick's life is not always difficult:
- Alicia had **tried** in the beginning to make Frederick happy;
- he **enjoys** his way of life including horses and the hunt;
- he was a "man of method", he enjoys routine;
- he takes **pride** in his estates: he considers "the land is our most important asset"; the repetition of "never" in relation of what not to do to the land emphasises his feelings;
- he appears to like **solitude** and engrosses himself in his estate work;
- he does attempt to **communicate** with Alexander;
- he tries to **improve** his son's life, suggesting he attend school to meet other "chaps".

Some candidates may refer to attempts by Frederick to bond with his son such as discussions about horses, the private farewell and the gift of the gold watch.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Johnston **presents** the lives of Alexander and Jerry, show how far you agree that they join the army to **escape their home lives**.

The following textual details may be used as supporting material.

Evidence that they joined the army to escape from their lives at home:
Alexander's life in Ireland:
- he seeks to escape the **responsibilities** and **limitations** of his class;
- he forges an unconventional **relationship** with someone who is his opposite socially, religiously, and politically;
- he is the only child of a **bleak** marriage;
- he is **confined** in the world of sparring parents;
- he has an **ineffectual** but genuine father – but perhaps not his real father;
- he has a **cold**, **manipulative** mother;
- he lives an **isolated** and **lonely** existence.

Jerry's life in Ireland:
- he comes from a **poor** background;
- he went to an **ordinary** school;
- he has to begin work at an early age;
- he **resents** the class structure in Ireland.

Evidence that they had other reasons for joining the army:
- Alexander's good **obedience** to his mother;
- Alexander's **avoidance** of questionable parenthood;
- Alexander's avoidance of being thought a **coward**;
- Alexander's forbidden **friendship** with Jerry;
- the news that Jerry had enlisted **spurred** Alexander on to join the army;
- Jerry is a **dreamer**;
- Jerry joins the British Army to escape from British rule – creating a sense of irony;
- Jerry wants to **make money**;
- Jerry wants to **follow** in his father's footsteps;
- Jerry wants to **learn** how to use firearms to help Republicanism, thus freeing the Irish from "slavery";
- Jerry comes under **pressures** from family and has an **abusive** father.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

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

The following textual details may be used as supporting material.

How Boo Radley is treated:
- he is described as a "**malevolent phantom**";
- **everything bad** that happens in Maycomb is **attributed** to him: "When people's azaleas froze . . . any stealthy crimes . . . morbid nocturnal events . . .";
- he is **locked away** by his over-zealous family for fifteen years;
- Nathan Radley cements up the knot-hole in the tree to **deny** Boo any communication with the outside world;
- he is the **victim of rumour and gossip**: Miss Stephanie claims that Boo stabbed his father with scissors;
- he is **subjected to torment** at the hands of the local children;
- he becomes a **figure of ridicule** and childish imagination: "he dined on raw squirrels";
- he is **blamed** for every misdemeanour locally: "Any small crimes committed in Maycomb were his work";
- he is **spared the ridicule** of his peers for his apparent/alleged simplicity;
- his **privileged family** status allows him to avoid jail.

How Tom Robinson is treated:
- Tom **lives** "beyond the town dump";
- his attempt to help Mayella **lands him in trouble**;
- **a mob threatens** Tom even as he awaits trial;
- he is referred to as "**boy**", "**nigger**" and "**Robinson**" during the trial;
- Bob Ewell's **lies and vulgar language** in accusing Tom: "I seen that black nigger yonder ruttin' on my Mayella";
- he is convicted of a crime he did **not commit**;
- he is shot "**in cold blood**" trying to escape from prison;
- even the news of his death is received **without sympathy** from the Maycomb community: "typical of a nigger to cut and run";
- he is **protected** by Atticus outside the jail;
- he is provided with the **best defence available** in Atticus;
- the jury **take some time** to arrive at a verdict, a weak attempt to administer the justice system with fairness.

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

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Lee **presents** Aunt Alexandra, show how far you agree that Aunt Alexandra is **dislikeable.**

The following textual details may be used as supporting material.

Evidence that Aunt Alexandra is disliked:

- Aunt Alexandra has been heard to refer to Scout **negatively** as **"sluggish";**
- Aunt Alexandra's **particular irritability** on the Sabbath;
- the **intimidating** physical description of her as "**formidable**";
- Aunt Alexandra's **unwelcome presence** in the Finch household: "The remainder of the afternoon went by in the gentle gloom";
- her suggested **narrow-mindedness**, she **won't let Calpurnia bake** for the Missionary Society;
- she is **self-assured** in extremis: "self-doubt could not be found in any textbook, so she knew not its meaning";
- she is **judgemental**: "she never let a chance escape her to point out the shortcomings";
- "**past painful conversations**" with her aunt are recounted humorously;
- she **strongly disapproves** of Atticus' decision to defend Tom Robinson;
- she has a **short-sighted** and **insular attitude**, displayed in her association with Maycomb's Missionary Society;
- she **represents all the basic failings** of the Maycomb ladies with her "river-boat, boarding-school manners";
- she has **clear views on "fine folks**";
- she bases her views of people on breeding rather than merit;
- she is **obsessed** with heredity and family tradition;
- Lee contrasts her **coldness** with Calpurnia's warmth;
- she appears **harsh and cold**, Scout remembers how she "had little to say to Jem or me";
- she is **insensitive** compared to the intuitive Miss Maudie;
- Scout and Jem's "exchange of glances" is **indicative of their distant relationship** with Aunt Alexandra;
- Scout **detests being ordered about** by her aunt.

Evidence that Aunt Alexandra is not dislikeable:

- out of family duty to her brother she **supports him;**
- she is **clearly moved** by Atticus' defeat and **gently addresses** him as "brother", showing she is **capable of compassion**;
- she **displays courage** in facing the Missionary Society after hearing of Tom Robinson's death;
- her **protectiveness** of Atticus and her family may draw favourable comment;
- after the attack on the children, she reveals a **more motherly side** as she addresses Scout as "darling" and brings her overalls instead of a dress;
- she is portrayed, through the eyes of Scout, in a humorous manner, and this makes her **endearingly ludicrous** rather than dislikeable.

It is worth remembering that although Aunt Alexandra disapproves of Atticus using Calpurnia in a parenting role, it could be argued that she has the children's best interests at heart. Also, she is seen through Scout's eyes and, therefore, biased.

Credit any other valid references.

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

Use the Assessment Matrix.

5 Steinbeck: *Of Mice and Men*

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

The following textual details may be used as supporting material.

Evidence that Crooks is a victim:

- Crooks has a **physical disability**: "a crooked back where a horse kicked him";
- he is usually **excluded** from the bunkhouse because of racial prejudice;
- he is known **insultingly** as "stable buck" and referred to as "nigger";
- he has **a room of his own**, but it is next to a heap of manure;
- the boss **bullies** him – "gives him hell when he's mad";
- Crooks is conscious of his **inferior status** – "why, it's just the nigger saying it";
- he is **humiliatingly** reminded of his inferior status by Curley's wife: "Well, you keep your place then, nigger";
- he is treated **degradingly** by the men, "they say I stink";
- he **recoils** from Curley's wife's abuse, retiring into the "terrible protective dignity of the negro";
- his life is one of **misery**;
- he **implores** Lennie to understand his situation;
- he emphasises his **loneliness** when speaking with Lennie about George: "You *know* he's goin' to come back";
- he highlights his **exclusion** from ranch life: "s'pose you couldn't go into the bunkhouse";
- he presents himself as almost **driven mad** by loneliness: "A guy goes nuts if he ain't got nobody";
- he attempts to convey the **utter desolation** of his existence;
- he is **nostalgic** about his childhood and what he has lost.

Evidence that Crooks is not a victim:

- he is very **defensive** of his territory, scowling when Lennie enters his room;
- Crooks is aloof, keeping his distance and demanding others keep theirs;
- he exerts **some degree of power** over Lennie as he taunts him that George may abandon him;
- he shows some compassion, apologising to Lennie: "I didn't mean to scare you";
- he is **cynical** of George and Lennie's dream and declares bitterly: "It's jus' in their head";
- he is **literate**, and can solace himself with reading. He possesses a "copy of the California civil code of 1905";
- Slim is **courteous** towards him;
- his job seems **more secure** than those of the other ranch workers, he was "more permanent" than the other men;
- he may take some **comfort** in his possessions.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Steinbeck **presents** life on the ranch, show how far you agree that life on the ranch is **difficult**. Give reasons for your opinions.

The following textual details may be used as supporting material.

Evidence that life on the ranch is difficult:

- Candy is **unsure** of how the new men will react, **fearing** their response: "looked uneasily";
- the work is dangerous: Candy lost his hand;
- life on the ranch is often **lonely** and the men keep themselves to themselves: "A guy on a ranch don't never listen nor he don't ast no questions";
- George's vaguely **threatening** response **creates tension**: "Damn right he don't… not if he wants to stay workin' long";
- Candy's introduction of his dog shows that it is his only companion and suggests the lonely nature of life on the ranch;
- Curley's aggressive and abrupt questioning sets the men on edge: "Lennie squirmed";
- Curley sizes up the new men and he "glanced coldly" at them;
- he adopts a **threatening** posture adding to the sense that life on the ranch will be difficult for George and Lennie: "His arms gradually bent at the elbows", "his hands closed into fists";
- Curley's **expletive** language creates an intimidating **atmosphere**;
- George's **reactions** to Curley is described as "tense" and "motionless", creating the sense that life on the ranch will be difficult;
- George continues to **protect** and **guide** Lennie as he realises the difficulty that may lie ahead on the ranch;
- **sparse conditions** – unpainted floor, small windows, cheap bedding, apple box for shelves, boxes instead of chairs;
- although the men share the same bunkhouse they live **separate lives**;
- **lack of privacy** with bunks close to each other – Carlson wants rid of the smell of dog;
- Crooks is **isolated** by racist attitudes;
- the working hours are very long: "buck no barley eleven hours a day";
- the type of work means workers have to **migrate** for seasonal work;
- paid only for **exact hours** worked;
- work is **monotonous** – bucking barley, or degrading – Candy's swamping;
- some workers are **skilled**, e.g. Slim – there is a **hierarchy**;
- Curley's wife **complains** she is so lonely she has to talk to "dum dums and niggers".

Evidence that life on the ranch is not difficult:

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Doyle: *Paddy Clarke Ha Ha Ha*

(a) With reference to the ways Doyle **presents** relationships with others, show how far you agree that Paddy's mother is the **most important** person in his life.

The following textual details may be used as supporting material.

Paddy's mother as an important person:

- the domestic setting is described extensively in the novel with Paddy's mother **prominent**;
- Paddy seems to be **very close** to his mother;
- Mrs Clarke represents a **safe, stable** world which is starting to disintegrate: "she was the best ma around here. She really was";
- Paddy clearly **admires** his mother's qualities and implies how strongly her **influence** has shaped his own character and outlook: "she was my ma";
- Paddy is very **protective** towards her: "I waited, listened; she was safe downstairs";
- she is **patient, gentle** and **affectionate** towards him**,** shown in her calming of night fears and explaining things which puzzle Paddy: "she patted him on the head";
- she has a strong sense of **duty** towards Paddy and her other children and does not neglect their needs: "I still loved her smell";
- Paddy realises her **devotion**, "she is trying to educate them", despite the difficulties she is having in her marriage;
- she is a **strict** mother who insists her children respect their elders in the church and school;
- Paddy worries that he has **let her down** when she catches him stealing;
- his mother provides him with a degree of independence which Paddy appreciates – she does not fuss in an over protective way as the jellyfish incident shows;
- she is a **role model** unlike other characters in Paddy's life and not a bully: "Her voice hadn't changed, she wasn't going to bully him'';
- she **encourages** her son's hunger for life and experience;
- Paddy adores her and tries to protect her: "I guarded her";
- there is clear **affection** shown to Paddy's mother: "She could make him go from cry to laugh in a few seconds".

Other people in Paddy's life:

- Paddy is also **close** to his father and looks at him more as a **role model** as they have similar interests;
- he is **devastated** when his father leaves home: "I couldn't stop it from starting'';
- Paddy's main interests revolve around **male pastimes** such as football, his male gang and "great warriors";
- it may be argued that Paddy's mother is less important to him than: members of his gang such as Kevin who he sees as the "high priest''; figures such as the Corporation boy, Leavy, whom he **yearns** to be like by the end of the novel; and other male role models such as Father Damien and Mr Hennessey.

Candidates may refer to Paddy's internal journey with important people both within his family and at school. The narrative is a series of disconnected events about important people in Paddy's life, which portray a journey through adolescence.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Doyle **presents** Paddy's school life, show how far you agree that school is the main **influence** in Paddy's life.

The following textual details may be used as supporting material.

What happens at school as an influence on Paddy's life:

- the primary school which Paddy attends features extensively in the novel. It is a boys' school and Paddy is **influenced** by many of his school mates who are his friends, his brother Sinbad who is a pupil and his class teacher Mr Hennessey or "Henno";
- it is a traditional school: "we didn't get a room in the proper school, until a year after this" but one where the teachers are generally treated with **respect**;
- as a **Catholic** school, the influence of the parish priest Father Maloney and his **teachings** in his RE lessons are extensive: "We liked him. He was nice";
- Paddy is genuinely **interested in learning,** some of his lessons are interesting;
- Hennessey's approach as a teacher was very **strict**: "he biffed us as well";
- the boys confess a degree of **admiration** of Hennessey's ability to keep perfect order: "We could never get away with anything";
- Hennessey's belief in the value of **competition** influences and, to some extent **drives** Paddy on: "Henno made us do corrections as well";
- Paddy's previous class teacher, Miss Watkins, is used as a **contrast** to Hennessey as a less strict teacher and allows **cheating** in the tests. Paddy **respects** Mr Hennessey far more than her: "she looked annoyed and disappointed";
- one of Paddy's classmates at the school, Kevin, influences Paddy throughout and he is someone Paddy wants to follow: "He always got ten out of ten for everything";
- Charles Leavy, is rather **romanticised** by Paddy: "I watched Charles Leavy. I studied him";
- his schoolmates influence him as his parents' marriage crumbles.

Other influences on Paddy's life:
Some candidates may argue that other influences on Paddy's life may be as important as school or, in some cases, even **more** dominant such as:

- the Catholic Church influences Paddy at an important time in his life and as a result, Paddy considered joining the Church;
- the early influence of Paddy's father; the strong influence of his mother;
- his learning continues at home or by himself: "I knew all these things. I read them all";
- Paddy **looks up to** Kevin, admiring and never criticising him, but towards the end of the novel, Paddy moves away from him, "He was a sap, a spoofer";
- Kevin is **clever** and **vindictive** often with the support of Paddy. He **bullies** all the more vulnerable boys;
- various other neighbours, individuals and cultural icons;
- his view of school becomes more distant and cynical: "They were only kids".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Orwell: *Animal Farm*

(a) With reference to the ways Orwell **presents** Napoleon, show how far you agree that Napoleon is a **strong leader** of Animal Farm.

The following textual details may be used as supporting material.

Evidence that Napoleon is a strong leader:

- he **asserts** himself by never agreeing with Snowball's plans to improve life for the other animals;
- he seems to take no interest in Snowball's committees, but clearly **had his plans** around the education of the young;
- he shows lack of concern for the animals when he focuses on the education of the young for selfish reasons and takes the litter of pups making himself "responsible for their education";
- he **undermines** Snowball's plans for the windmill that will improve life on the farm to the point of urinating over the plans;
- he **subverts** Snowball's plans to increase his hold on power;
- Napoleon **trains** the sheep to interrupt Snowball when Snowball tries to persuade the animals about his plans to improve their lives on the farm;
- Napoleon shows strong leadership when he trains the dogs to **attack** Snowball and chase him from the farm thereby securing a strong position as leader and able to impose his rule on the farm;
- he strongly **dominates** the early meetings of the animals along with Snowball;
- he and the other pigs **exploit** the less intelligent animals – the taking of the milk and apples;
- he shows strength when he uses the dogs as his own secret police to **scare** the other animals into unquestioning submission;
- he **takes advantage** of the faithfulness of the animals such as Boxer;
- he powerfully **suppresses** the hens' protest and orders the bloodbath that followed the mock trial and confessions of the four pigs to strengthen his leadership;
- he **controls and dominates** by giving out orders for the week on Sunday mornings;
- he is strong enough to abolish the debates and the elections, taking away the animals' rights to an opinion, **consolidating** his leadership;
- he cleverly uses Squealer to **control** information given to the animals;
- he uses Squealer to **manipulate** and **brainwash** the animals into thinking that Napoleon's leadership is providing them with a better life on the farm;
- he uses Squealer to promote his **image** as a strong and effective leader;
- as his strength and **hold on** power increases he uses Squealer to **twist** the Seven Commandments and to rewrite them for his self-centered reasons;
- he strengthens his **hold** on leadership by using Squealer to **erode** the spirit of Animalism by explaining away why Napoleon and the pigs are trading with humans, living in the farmhouse, drinking beer, sleeping in a bed;
- he develops the cult of leadership: hymn of praise, gun salute on his birthday.

Evidence that Napoleon is not a strong leader:

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

Under Napoleon's rule he is directly responsible for creating luxury for himself and other pigs but is also responsible for the life of the animals reverting back to the **misery** of the Manor Farm and "they fed no better than they had done in Jones's day". Candidates may argue this to be strong (able to impose his wishes on others) or weak leadership (only looking out for himself). The argument that Animal Farm is built on ideology and that Napoleon's leadership betrays that ideology might be pursued relevantly.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

The following textual details may be used as supporting material.

Belief:

- after old Major's speech the animals are euphoric: "the glorious thing that has happened";
- the animals successfully **fought off** an attack by Jones;
- Squealer manipulates and **brainwashes** the animals, claiming that changes were for the good of all the animals and insisted the revolution had **succeeded**: "But that society has **now been established**";
- initially weekly "Spontaneous Demonstrations'' were held to allow celebrations of **achievements** in Animalism;
- these demonstrations gave the perception that life was **better** now than under Jones: "life nowadays had a greater dignity than it did before";
- the animals' sense of pride in the Revolution is displayed during military style marches;
- recitations of poems give a sense of culture and **enjoyment** in Animalism;
- proclamation of food increases give the animals a sense of the **achievement** of Animalism;
- the sheep are often used to drown out any signs of discontent that will affect continuing belief in the Revolution;
- the animals enjoy and are **comforted** by the celebrations organised by the pigs, **renewing** their belief in Animalism: "they were truly their own masters";
- the animals believe life is **better** after the Revolution: "the work they did was for their own benefit";
- because they continue to believe, the animals **worked together** to construct another windmill with walls twice as thick as before;
- Squealer's statistics compel the animals to believe in the improvement of life after the Revolution;
- **celebrations** of the Revolution allow the animals to forget any present hardships: "they were able to forget that their bellies were empty";
- even with all the hardships, the animals "**never give up hope**", which seems to imply a residual belief;
- the animals admire Boxer and are **influenced** by his simple belief that if he were to "work harder" then the Revolution would succeed;
- the events celebrating the Revolution include items such as: a "green banner", a shot "fired from the gun" and recitations of poems, with symbolic value to the animals reinforcing their continuing belief.

Doubt:

- some animals feel the demonstrations are **pointless** and **uncomfortable** to attend: "a lot of standing about in the cold";
- Boxer, one of the greatest supporters of the revolution, begins to have **doubts**: "Even Boxer was vaguely troubled";
- Boxer **realises**, too late in the back of the knacker's van, his mistaken belief and absolute trust in life after the Revolution;
- Benjamin can read and has evidently **ceased** to believe in Animalism but remains silent, only intervening when Boxer is being taken to his death and to read the final "single commandment" to Clover;
- some of the animals **questioned** Snowball's expulsion and the information given that he was a traitor to the Revolution;
- when the pigs began to engage in trade with humans, some animals questioned the move from an original maxim of the Revolution;
- there came a time when the animals **couldn't remember** whether things were better before the Revolution or not;
- some candidates may comment on the structure of the novel and the double meaning placed on "Revolution".

Napoleon's speech to Mr Pilkington at the end of the novel is observed and heard by the animals and may be seen as thought provoking. This portrays their **hopeless incomprehension** of developments but may also suggest a possible realisation by the animals of the demise of the Revolution and their beliefs about Animalism: "it seemed to them that some strange thing was happening".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Unit 1 – Section B: Unseen Prose

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[5]	Band 2: Emerging [6]–[9]	Band 3: Competent [10]–[13]		Band 4: Good [14]–[17]	Band 5: Excellent [18]–[20]
AO1 Argument	Candidates have not responded to the task appropriately	Some writing about text or task Basic level of accuracy in written expression (including spelling, punctuation and grammar) and limited coherence of response Basic attempt to use an appropriate form	Attempts to focus on question Simple, straightforward or limited response Assertion, narrative or description Some accuracy in written expression (including spelling, punctuation and grammar) and emergence of coherent response Emergence of appropriate form Emergence of conclusion	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Sustained focus on question Reasoned response Developed argument Good level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response An appropriate form of response which is clearly constructed	Persuasive, coherent answer to the question set Evaluative response Sustained argument Excellent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response An appropriate form of response which is clearly constructed and expressed with fluency and precision
				Some argument Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response Form mostly appropriate			
AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form, writer's techniques and writer's use of language	Some awareness of content Some awareness of structure, form writer's techniques and uses of language Occasional reference to the writer's use of language	Comments on content Explains structure, form, writer's techniques and uses of language Some understanding of the writer's use of language		Interpretation of content Comments on the effects of structure, form, writer's techniques and use of language Comments on language and style with the emergence of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form, writer's techniques and use of language Analysis of the writer's style using appropriate critical terminology

Unit 1 – Section B: Unseen Prose

Guidelines to Assessing AO2 in Candidates' Responses to Unit 1: Section B

Assessment Objective 2 requires candidates to "explain how language, structure and form contribute to the meanings of text."

Use of Language and Stylistic Devices/Narrative 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).

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

Section B: Unseen Prose

Read carefully the Extract below and answer the question.

8 Show how the writer of the extract engages the reader.

You should consider:
- the thoughts and feelings of the characters;
- the writer's use of language, structure and form.

The following textual details may be used as supporting material.

The thoughts and feelings of the characters:
- the novel opens with Aunt Polly scouring the house in search of her nephew, **Tom Sawyer**;
- she is **angry** and **confused** as she searches for him;
- she finds him in the closet, discovers that his hands are covered with jam, and prepares to give him a whipping;
- Tom **tricks** Aunt Polly and escapes over the fence;
- Aunt Polly reflects **ruefully** on Tom's mischief and how she lets him get away with too much;
- Aunt Polly reveals her **caring attachment** to Tom: "Every time I hit my old heart most breaks";
- Tom comes home at suppertime to help Aunt Polly's young slave, Jim, chop wood;
- Tom also wants to tell Jim about his adventures;
- during supper, Aunt Polly asks Tom leading questions in an attempt to confirm her **suspicion** that he skipped school that afternoon and went swimming instead;
- Tom explains his wet hair by saying that he pumped water on his head and shows her that his collar is still sewn from the morning, which means that he couldn't have taken his shirt off to swim;
- Aunt Polly is **satisfied**, but Sid, Tom's half-brother, points out that the shirt thread, which was white in the morning, is now black;
- Tom's intelligence and **craftiness** is shown, "Tom knew where the wind lay";
- Tom, having resewn the shirt himself to disguise his delinquency, leaves hastily with a warning to Sid of retribution.

The writer's use of language structure and form:
- starts off with **direct actions** as Aunt Polly is searching for Tom;
- use of **dash** to create suspense, "The switch hovered in the air -- the peril was desperate --;
- **dialogue** is used to reveal character and create atmosphere, Tom cries out theatrically, "Look behind you!";
- **capitalisation** to show raised voices or emphasis: "I've GOT";
- **omniscient narrator** to comment explicitly on Aunt Polly's character;
- **contrast** between colloquialisms: "middling warm" and elevated literary vocabulary: "dark revealments" of the narrative voice;
- **dialogue** has an **exclamatory tone** with frequent use of exclamation and question marks, "…. did you? Unbutton your jacket!"
- **humour** used to enhance characters, her glasses are only for show so she is required to look above or below in order to actually see, "built for "style," not service";
- Aunt Polly uses a **colloquial vocabulary**, "truck", "you're a kind of a singed cat";
- use of long **monologue** from Aunt Polly which serves as an **exposition** of the family situation;
- Aunt Polly's **endearing terms** reveals her caring attitude to Tom, "poor thing, and I ain't got the heart to lash him";
- Aunt Polly's speech is peppered with **clichés** and folk wisdom, mixing Scripture and local sayings, "as the Good Book says";
- **repetition** used to create humour and suspense, "Yes'm";
- uses **contractions** and **idiomatic language**, "ain't", "warn't it", "singed cat";
- contrast between the brothers;
- dramatic use of **short sentences** including at the end to the sequence as Tom flees the scene, "But Tom did not wait for the rest".

Credit any other valid suggestions.