Rewarding Learning

General Certificate of Secondary Education
2019

# English Literature

## Unit 1: The Study of Prose

**[GEL11]**

**MONDAY 20 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

| Assessment Objective | Band 0 Mark [0] | Band 1: Basic [1]–[10] | Band 2: Emerging [11]–[18] | Band 3: Competent [19]–[26] | | Band 4: Good [27]–[34] | Band 5: Excellent [35]–[40] |
|---|---|---|---|---|---|---|---|
| **AO1 Argument** | Candidates have not responded to the task appropriately | Some writing about text or task<br><br>Basic level of accuracy in written expression (including spelling, punctuation and grammar) and limited coherence of response<br><br>Basic attempt to use an appropriate form | Attempts to focus on question<br><br>Simple, straightforward or limited response<br><br>Assertion, narrative or description<br><br>Some accuracy in written expression (including spelling, punctuation and grammar) and emergence of coherent response<br><br>Emergence of appropriate form<br><br>Emergence of conclusion | Begins to focus on question<br><br>Begins to develop a response | Some focus on question<br><br>Fairly developed response | Sustained focus on question<br><br>Reasoned response<br><br>Developed argument<br><br>Good level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response<br><br>An appropriate form of response which is clearly constructed | Persuasive, coherent answer to the question set<br><br>Evaluative response<br><br>Sustained argument<br><br>Excellent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response<br><br>An appropriate form of response which is clearly constructed and expressed with fluency and precision |
| | | | | Some argument<br><br>Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response<br><br>Form mostly appropriate | | | |
| **AO2 Form and Language** | Candidates have not responded to the task appropriately | Simplistic remarks about content<br><br>Little or no awareness of structure, form, writer's techniques and writer's use of language | Some awareness of content<br><br>Some awareness of structure, form, writer's techniques and use of language<br><br>Occasional reference to the writer's use of language | Comments on content<br><br>Explains structure, form, writer's techniques and use of language<br><br>Some understanding of the writer's use of language | | Interpretation of content<br><br>Comments on the effects of structure, form, writer's techniques and use of language<br><br>Meaningful comments on language and style with the deployment of a critical vocabulary | Assured interpretation of content<br><br>Developed discussion on the effects of structure, form, writer's techniques and use of language<br><br>Analysis of the writer's style using appropriate critical terminology |

**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** Roger, show how far you agree that he is **evil**.

**The following textual details may be used as supporting material**

**Evidence that Roger is evil:**

- his initial description is **negative**: "a slight furtive boy…inner intensity of avoidance and secrecy";
- hints that he may **not mix easily**, "kept to himself";
- he is described increasingly in a threatening way as his **gloominess** and **remoteness** develop into "something forbidding";
- he shows **destructive** and **violent** tendencies in his early pranks, destroying the littl'uns' sandcastles and throwing stones at Henry;
- when he becomes a hunter, he **enjoys tormenting** the wounded sow and is responsible for her **agonising** death;
- he becomes more vocal as a supporter of Jack's dictatorship, shouting **aggressively** at Ralph about the fire: "Roger shouted. 'We've got plenty of time!";
- he **readily joins in** with the hunters hiding behind their painted masks and is "fighting to get close" when the boys pretend Robert is a pig and attack him;
- Piggy and Ralph are **dehumanised** in his eyes: "Ralph was a shock of hair and Piggy was a bag of fat";
- as the savages gain power, he wields the lever for the rock which **kills** Piggy;
- he kills Piggy with **sadistic enjoyment**: "with a sense of delirious abandonment";
- after Piggy's murder, he is **totally confident**, "wielding a nameless authority";
- the twins call him a "terror" and he **tortures** the twins until they inform on Ralph: "there came a gasp, and a squeal of pain";
- the other boys are **afraid** of him shown in the metaphor: "the hangman's horror clung round him" and Samneric's broken speech: "–terrors.' '–only Roger–'";
- his **descent into savagery** is shown as he prepares for Ralph's death with a "stick sharpened at both ends";
- he enforces the **savagery** in the hunting of Ralph: "or Roger who carried death in his hands".

**However, some candidates may argue:**

- he **does not associate** with the others at first roll call, "kept to himself";
- he "muttered" at roll call but the **normality** elicits a response from him as well as the other boys: "He muttered that his name was Roger";
- he suggests a **vote** for a leader, recognising conventional rule: "The dark boy, Roger, stirred at last and spoke up. 'Let's have a vote'";
- he joins in building the fire, **helping** others as part of a team: "Ralph, Jack, Simon, Roger and Maurice found room for a hand-hold";
- he **breaks the tension** on the mountaintop with a joke: "You make a bow and spin the arrow…Psss. Psss";
- he throws stones "to miss" at Henry, **not intending to hit** him as he is still "conditioned by civilisation";
- he is capable of feeling **guilt**, he is **embarrassed** when he realises Jack has seen him throwing stones at Henry: "When Roger opened his eyes and saw him, a darker shadow crept beneath the swarthiness of his skin";
- he **makes fun** of Jack's first attempt at face-painting: "Roger smiled, unwillingly. 'You don't half look a mess'";
- he **takes his lead** from Jack in the re-enactment of killing the pig: "Jack had him by the hair…Behind him was Roger, fighting to get close".

Some candidates may argue that some of his behaviour is typical of a young boy left to his own devices.

Credit any other valid suggestions.

**(b)** With reference to the ways Golding **presents** the behaviour of the boys, show how far you agree that rescue is the boys' **main** concern.

**The following textual details may be used as supporting material.**

**Evidence that getting off the island is the boys' main concern:**

- Ralph organises the boys and keeps **rescue** to the forefront of assemblies;
- everyone is **keen** to be rescued at the start: "the passionate noise of agreement from the assembly";
- the boys **rush** to make a signal fire which is to be kept alive by Jack's hunters;
- Ralph shows his **urgency and desperation** to get off the island: "Smoke! Smoke!", "his voice rose insanely";
- rescue is a **priority** as Maurice hastily tries to pull on his shorts when the ship is sighted;
- Ralph's **desperation** to get off the island is shown in the horrific injuries he inflicts on his body: "desperate violence to his naked body among the rasping creepers";
- Ralph's blasphemous language shows his **despair** at missing the chance of getting off the island: "Oh God, oh God";
- Ralph **berates** Jack for letting the fire go out and is **adamant** that sooner or later "a ship will put in";
- Piggy tries to bring **logic and reason** to the issue of getting off the island: "We can't be rescued if we don't have smoke";
- the boys are stunned and **amazed** by rescue when the naval officer arrives.

**However, some candidates may argue:**

- the initial **positive descriptions** of the island show its appeal to the boys: "there was more enchantment", "incredible";
- getting off the island is **not a priority** at the beginning as the boys view the island as a "good island" and, with the exception of Piggy, seem excited for adventure: "They turned to each other, laughing excitedly";
- getting off the island is not a **priority** for the hunters as they have let the fire go out: "Jack checked, vaguely irritated by this irrelevance";
- the littl'uns play on the beach, **oblivious** to what is going on;
- Ralph increasingly **struggles** to maintain civilisation and rescue at the forefront of the boys' minds: "'The rules!' shouted Ralph, 'you're breaking the rules!'";
- even Ralph's determination **begins to fade**: "The fire's the most important thing on the island, because, because…";
- Ralph and Jack **differ in priorities**; Ralph wants to get off the island, Jack wants to hunt;
- Ralph recognises that their focus on getting off the island is **weakening**: "Things are breaking up";
- the hunters revert to **primitive instincts**, forgetting about rescue and getting off the island: "Do our dance! Come on! Dance!";
- the fire burning out of control shows that **focus on rescue is lost** in favour of smoking out Ralph;
- the hunters **selfishly steal** Piggy's glasses to light their own cooking fires, meaning the signal fire can't be rekindled as rescue has become less important.

Credit any other valid suggestions.

**2 Hornby:** *About a Boy*

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

**(a)** With reference to the ways Hornby **presents** Marcus, show how far you agree that he **is pitiable.**

**The following textual details may be used as supporting material.**

**Evidence that Marcus is pitiable:**

- Marcus finds **communicating with others difficult**, which is clear from the opening sentences of the novel: 'People quite often thought Marcus was being funny when he wasn't. He couldn't understand it';
- his mother's successive relationships **impact on him**, yet are outside of his control: 'He had quite liked Roger...now, apparently, he'd never see him again';
- he is **anxious** about his mother's mental health and is keen to protect her: "he thought he ought to say something optimistic";
- the repetition of **negatives** and the use of **rhetorical questions** reflect his feelings of **helplessness**: "He didn't know what to say. He didn't understand...he couldn't help", "What else was he supposed to do?";
- the listing of the clock times demonstrates that his **apprehension** of school causes him sleepless nights: "10.41, 11.19, 11.55, 12.35, 12.55, 1.31...";
- his mother **fails to understand** his situation: "She just didn't get this, any of it";
- the contrast between his past and present situation shows his life is now **more difficult**: "The kids were harder and meaner and less understanding";
- the teacher **sacrifices Will's dignity** in order to ingratiate herself with the class: "More laughter. He knew what she was doing and why, and he hated her";
- as his mother's issues escalate he feels **constantly uncomfortable** in his own home, "there was no safe time".
- he has had to adopt coping mechanisms to deal with the bullying: "You just had to stand there and take it...Marcus had recently taken to making lists in his head";
- he finds school life **intimidating**, the use of metaphorical language demonstrates how: "the koala bears had fallen into the sea and the piranhas were taking an interest";
- his only **friends distance themselves** from him as a result of the bullying: "we don't want you hanging around with us any more";
- the use of expletives show his **deep unhappiness**: "he was having a shit time at school and a shit time at home";
- the use of superlatives and hyperbolic language reflect how **terrifying** he finds his mother's suicide attempt: "scariest thing he'd ever seen, by a million miles...think about forever";
- he finds his mother's suicide letter where she admits that being his mother "**isn't enough**" for her;
- he lives in a perpetual "**horrible fear**" that she will repeat the event and befriends Will, a relative stranger, in order to "put off going back" home;
- repetition indicates the **heavy emotional impact** the event had on him as he dwells on it, "All the time, all the time, all the time";
- anaphora is used to capture his feelings of **loneliness and isolation**: "He couldn't say it to his mum, he couldn't say it to his dad, he couldn't say it to Suzie";
- despite the problems in Marcus' life, Will is **initially reluctant** to involve himself, "it wasn't his problem";
- Marcus gains perspective of his situation through Will's description: "hadn't properly realised how bad things were until Will started shouting", and **leaving him feeling** "**exhausted**...";
- his head teacher only offers **poor advice**: "couldn't you just try keeping out of their way?" and seems to **blame him** for the situation: "maybe you haven't tried hard enough";
- he asks for Will's help but is **disappointed**: "I thought we were friends";
- his youth and **vulnerability** when he and Ellie are arrested: "he sounded little and frightened and lonely".

**However, some candidates may argue:**

- initially Marcus does not seem to be **entirely unhappy**: “Sometimes he even thought he preferred the second sort of life to the first”;
- Marcus **challenges** his mother “roughly” about her behaviour and is not fully sympathetic;
- Marcus finds **solace** in Will’s company: “it made him feel better”;
- Marcus **befriends** Ellie and takes pleasure in spending time with her: “he was...overcome by Ellie—by her style, and her beauty, and her ability to beat people up”;
- Marcus’ **optimistic** and **positive attitude** is identified in Will’s metaphor: “Marcus’ glass was full to overflowing”;
- Marcus receives **affection** from his mother and Will, evident in their concerned reactions to his arrest;
- Marcus and his father are **reconciled** after his arrest;
- Marcus’ situation **improves**: “I feel safer than before”;
- there is an **optimistic** and **positive tone** in Will’s confident final thought, ‘beyond any shadow of a doubt...Marcus would be OK’.

Credit any other valid suggestions.

**(b)** With reference to the ways Hornby **presents** Fiona and Will, show how far you agree that Fiona and Will show **concern** for others.

**Evidence Fiona shows concern for others:**

- Fiona **thanks** Marcus and demonstrates her **appreciation** of his attitude, "You've been really good about everything";
- she tries to give her son **positive experiences**: "mum had taken him to Glastonbury... they'd had a brilliant time";
- for her **son's sake** she tries to battle her depression: "the duvet had been put away...and she seemed OK";
- she tries to find some relief from the situation for Marcus: "I want you to get out. Do something normal";
- she tries to "explain";
- in the letter she states how she feels she hopes to "watch out" for him conveying her **concern** about his future;
- her concern for Marcus is shown through the capitalisation: "YOU GO ROUND HIS FLAT AFTER SCHOOL?";
- she **agonises** about the lack of a father figure for Marcus: "He's always known how worried I am about that";
- she makes a "complaint to the school" in an attempt to **stop the bullying**;
- she **concedes** to Will coming to Christmas at Marcus' request and even buys him a humorous gift;
- she wants to **protect** him from his father's drug habit: "He was always in bed before you started rolling up";
- her admission in the police station: "I haven't been a good mother";
- Will notes, a "turning point" as she wants to become a better mother.

**Evidence Fiona does not show concern for others:**

- Fiona's sarcastic tone, "what does it look like to you?";
- she **forces her lifestyle** choices on Marcus: her vegetarianism, her music;
- her attempted suicide is in her own words "**selfish**" **and** "**unkind**";
- she **fails to listen** to him: "You're not going round there...you say it to me";
- Will points out she is **oblivious** to the bullying Marcus is suffering.

**Evidence Will shows concern for others:**

- he **protects** Marcus from the bullies;
- he attempts to **solve** the situation by buying him new trainers;
- he tells Fiona the **truth** about Marcus' school problems: "You haven't got a clue";
- he develops a **sense of responsibility** towards Marcus: "Will wrestled with his conscience";
- he **confronts** Marcus about the "skiving";
- he buys **thoughtful** "presents for Fiona and Marcus" showing he pays attention to what they both have to say;
- he begins to **appreciate** Marcus' attitude, "Will had never properly given Marcus credit for being a good kid...Will could see that now";
- he finally accepts the **parental role** he plays in Marcus' life: "He had somehow managed to turn himself into a single parent";
- although he denies being able to **help Fiona**, he wants to and eventually does: "he did want to make her feel better...it was easier than he...anticipated";
- he is **concerned** about Marcus when he hears of Kurt Cobain: "Suddenly Will was fearful... 'I just want to hear that he's OK'" and drives up with the mothers to the police station;
- he shows his **concern** and recognising that "the neutrality had gone";
- **Will still sees Marcus** "as a regular thing" even after their lives are more settled;
- the contented tone of his final thought indicates his **concern** for Marcus and that he wants him to be happy: 'beyond any shadow of a doubt...Marcus would be OK'.

**However, some candidates may argue:**

- at the beginning Will is totally self-absorbed and indolent: “How cool was Will Freeman”;
- Will is **initially critical** and **reluctant** to become involved in the situation: “he certainly didn’t intend repeating it: this lot were just too weird”;
- he **insincerely** initiates the relationship: “do you think...I could help...take Marcus out or something?” as an attempt to ingratiate himself with Suzie;
- he cynically views his interaction with Marcus and Fiona as **entertainment** and a form of “good works...replace soup kitchens”;
- when the visits commence, Will begins to make time for Marcus because he feels “he **owed Marcus something**” rather than because he enjoys Marcus’ company;
- his confrontation with Fiona is **harsh** and indelicate;
- he continually **denies** having any sort of responsibility in the situation and **selfishly** tries to distance himself from Fiona and Marcus.

Credit any other valid suggestions.

**3 Johnston:** *How Many Miles to Babylon?*

**(a)** With reference to the ways Johnston **presents** Major Glendinning, show how far you agree that he is **dislikeable**.

**The following textual details may be used as supporting material.**

**Evidence that Major Glendinning is dislikeable:**

- Alec influences the reader against Glendinning at the start of the novel: ”Major Glendinning has not been near me, a blessing for which I am duly grateful”;
- he speaks **derisively** about the new recruits and later the soldiers: “to have been landed with the biggest bunch of incompetents I have come across in my life”;
- he has a **low opinion** of the quality of the men he has under his command, “illiterate peasants”, “squalid”, “non-starters”;
- his advice to Alec is **impersonal** and **abrupt**: “Just pull yourself together and mix”;
- he often speaks in **clipped** short sentences: “had a habit of biting off the end of each word”;
- he has a **negative** opinion of Alec’s background and education: “I get the impression you think you’re better than everyone else”;
- his attempts to make Alec into a soldier with, “impersonal discipline”;
- he uses **corporal punishment**: “carried a cane…which he was very quick to use if any trouble rose among the men”;
- he **forbids** fraternising between the officers and the men: “I will have no talking between the men and the officers”;
- he **derides** the Irish: “I never asked for a bunch of damn bog Irish”;
- he **refuses** Jerry’s request to transfer into the horse lines, putting him in his place: “Crowe, or whatever your damn name is, you won’t mind staying where you are”;
- he is a **stern disciplinarian**: “the cane twitching in his hand”;
- Alec **compares** his voice to a “sharp metal probe”;
- his **controlled** reaction to the screaming soldier **contrasts** with Alec’s frozen panic;
- he **mocks** Alec’s poetry: “I have no time for the man who cannot face reality”;
- he **lectures** Alec about manhood and duty: “It is at school we are taught to accept the burdens of manhood”;
- he **relentlessly** drills the soldiers, inspects them insisting on discipline: “No one had a moment’s peace from his drilling and marching”;
- he **refuses** Alec’s request on behalf of Jerry for leave: “The answer is no”;
- he **distrusts** Jerry and is **suspicious** of his political views, assuming he is a traitor: “I’ve heard how many Irish traitors are fighting for the Germans”;
- he **strikes** Alec with his cane in spite of his claim to “dislike physical violence”;
- he shows Jerry **no mercy** when he returns: “the charges against Crowe are very serious. There is nothing you can do”;
- he **does not** view the soldiers as “men”;
- he **coldly** announces that Alec will command the firing squad;
- Alec asks him: “Where did you learn to be so evil?”

**However, some candidates may argue:**

- he **offers** Alec “a couple of hours off to see your people” en route to the front;
- he **doesn’t follow up** on the complaint of the “small, irate major”: “But let there be no next time”;
- his response to the situation with the screaming soldier is **calm and measured**, he is aware of the bad effect on morale of the screaming;
- he **takes charge** and deals with the situation himself, he is **practical and decisive**: “I must be sure”;
- his **exclamation** “Oh, Jesus Christ” and “long sad sigh” show his **feelings**;
- he **guides** Alec through the battlefield and shows some **care** for him afterwards: “Get out of those clothes or we’ll have you down with pneumonia”;
- Alec **remembers** the “conversation” he has with Major Glendinning; though it is tinged with underlying threat;

- Alec **could not work out** his feelings towards Major Glendinning: “whether I hated him or not”.

Some candidates might argue that Glendinning is a **good soldier** whose efficiency and effectiveness as a leader gain him the respect of his men: “our equipment and uniforms were transformed”.

Credit any other valid suggestions.

**(b)** With reference to the ways Johnston **presents** class differences, show how far you agree that class differences make Alexander and Jerry's friendship **difficult**.

**The following textual details may be used as supporting material.**

**Evidence that it is difficult for Alexander and Jerry to be friends:**

- they come from **opposite backgrounds** – social, political, and religious: "I was isolated from the surrounding children of my own age by the traditional barriers of class and education";
- Alec comes from a **wealthy** "big house" background while Jerry is from a **poor** Republican background;
- Alec is **educated** at home while Jerry went to school but had to leave at an early age to find **work**;
- Alec has an **isolated and lonely** life with parents who are distant, whereas Jerry belongs to a large family and is part of the **community**: "I was isolated from the surrounding children of my own age by the traditional barriers of class and education";
- Alec has to **conceal** his friendship: "I had a friend. A private and secret friend";
- Alec's mother speaks in **clipped imperatives**, explicitly forbidding the boys from spending time together as Jerry is of a lower class: "It just won't do. I forbid it. Absolutely";
- Alec's mother **disapproves** of Jerry and speaks disdainfully of him: "You can never tell what those sort of people will get up to";
- they have **differing** reasons for joining up: Alec's mother pushes him as it is his "duty" while Jerry enlists for "cash";
- the Army **discourages** fraternising between officers and enlisted men and they have little opportunity to meet, shown by the "small irate major" questioning Jerry being with Alec and Bennett: "What is this man doing with you?";
- Alec comes into contact with young men of **his own class**, making a friend in Bennett;
- Major Glendinning **disapproves** of Alec and Jerry's friendship, setting obstacles in their way: "I will have no talking between the men and the officers";
- they have to **take risks** to meet: "Jerry slithered round the door";
- Sergeant Barry demonstrates the **disapproval** of friendships between officers and men: "the accusing one of Sergeant Barry", "Barry came in without knocking…He smiled at me. A smile of almost sweet triumph".

**However, some candidates may argue:**

- they have **similar interests** – both like swimming and horses: "It was more fun swimming with someone else";
- they make plans for their future **together**: "We'll have to start in a very small way…We grow from there";
- Alec **defends** Jerry when his mother accuses him of being a criminal because of his status: "Jerry's not stupid and he's not a criminal";
- they have their first drink **together**, they **bond** and talk about their lack of experience with girls;
- Alec is heavily influenced by Jerry's decision to enlist, rather than choosing to enlist as it is what is **expected** of young men of his class;
- they **stick together** despite others' attitudes towards their friendship;
- Jerry asks Alec for **help** to be granted leave so that he could search for his father: "You'll ask, won't you?", Alec helps even though he knows Major Glendinning will not approve;
- Alec tries to cover for Jerry when he deserts and **sticks up for his friend** when he returns, challenging Major Glendinning: "I should make things a little clearer about Private Crowe";
- Alec **ensures** that Jerry does not have to face the firing squad even though he knows he will face punishment.

Credit any other valid suggestions.

**4 Lee:** *To Kill a Mockingbird*

**(a)** With reference to the ways Lee **presents** Mayella, show how far you agree that she **deserves** sympathy.

**The following textual details may be used as supporting material.**

**Evidence that Mayella deserves sympathy:**

- she lives in **abject poverty**;
- her **feeble** attempts to brighten her poor living conditions, the red geraniums;
- she **tries** to keep clean;
- she looks as if she is "**accustomed to strenuous labour**";
- her father **spends** the relief cheques on alcohol;
- her description of herself as "nineteen and a half" and the judge's calling her a "big girl" which suggest her **immaturity**;
- she has to act as a **mother** to the seven other Ewell children;
- it is implied she is **sexually abused** by her father;
- she appears to be **beaten** on a regular basis by her father;
- she is **unable to stay on at school**: "Papa needed them at home";
- she has **no friends**, "[Mayella] frowned as if puzzled, 'Friends?'";
- she thinks that Atticus is mocking her during his cross-examination and **does not recognise** his genuine courtesy;
- she **sobs** during the cross-examination;
- she confirms that her father is abusive: "He does tollable, 'cept when -" ;
- she gives Atticus a "final terrified glance" and "she burst into real tears" showing her **distress**;
- she is **shunned** by the white community of Maycomb;
- Scout describes her loneliness as **worse than Boo Radley's**: she "must have been the loneliest person in the world";
- Scout describes her as "**somehow fragile-looking**";
- Atticus says that she is a **victim** of "cruel poverty and ignorance";
- Atticus's "**compassion**" is shown in his summing-up speech: "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.

**However, some candidates may argue:**

- she **breaks the accepted code** of white behaviour by kissing a black man;
- she **cries tears of fury** when her lies are exposed in court;
- Scout's description of her as a cat may suggest her capacity for **cunning and manipulation**: "like a steady-eyed cat with a twitchy tail";
- she saved for a year to send the other children into town for ice-cream to enable her to get time alone with Tom Robinson – **evidence of calculation**;
- she is **aggressive** towards Atticus in court: "She was looking at him furiously";
- she **lies** under oath in court;
- she **refuses** to answer any more of Atticus's questions, "I ain't gonna say no more.";
- she **abuses** the court, "yellow stinkin' cowards," which may suggest **confidence** that she can **exploit** her status as a white female;
- Atticus argues that Mayella **deliberately engineered** Tom Robinson's prosecution and was **culpable** in the whole case coming to trial.

Credit any other valid suggestions.

**(b)** With reference to the ways Lee **presents** events in the novel, show how far you agree that some people in Maycomb are **treated unfairly**.

**The following textual details may be used as supporting material.**

**Tom Robinson:**
- he is **under threat** from a lynch mob;
- his trial is treated by the white community as a "**gala**" occasion;
- Mr Gilmer **constantly refers** to him as "boy" and "Robinson";
- Mr Gilmer's **sarcastic implications**, "did all this for not one penny" and "felt sorry";
- Mr Gilmer is keen to raise the fact that Tom has a **previous conviction** for "disorderly conduct";
- he is convicted of a crime he did **not commit**;
- the guilty verdict is received by the white community **without sympathy**;
- he is **cruelly** shot from behind as he tries to run away;
- Mr Underwood's **sympathetic** editorial.

**However:**
- Atticus **protects** him from the mob as he awaits trial;
- Atticus gives him **the best possible legal representation**;
- Atticus treats him with the **utmost respect**;
- Link Deas defends Tom's **integrity**;
- one member of the jury wanted an **outright acquittal**;
- Miss Maudie says there are people "who say that fair play is not marked White Only".

Lee presents Tom as a generous, courteous and intelligent individual who refuses to accept payment for the work he has done for Mayella because he pities her.

**Boo Radley:**
- he was **once** a pleasant boy who always "spoke as nicely as he knew how";
- he is **imprisoned** in his home because of the cruelty of his overzealous family;
- he is clearly a **victim** of his father's pride and prejudice;
- he is derided as a "**malevolent phantom**" by the children;
- he lives in **isolation** to protect his **impaired personality**;
- he becomes a figure of **ridicule and childish** imagination, "he dined on raw squirrels"
- his brother **cruelly** cements up the knot-hole in the tree, severing the line of communication with the outside world;
- he is the subject of **gossip and rumour**.

**However:**
- he **avoids punishment** for his juvenile hooliganism because of his family's status;
- he is **desperate** to communicate, leaving presents for the children;
- he **chooses** to return to his lonely house at the end of the novel;
- the protective sympathy he receives from Heck Tate;
- Miss Maudie speaks with logic: "Arthur Radley just stays in the house, that's all".

Credit any other valid suggestions.

**5 Steinbeck:** *Of Mice and Men*

**(a)** With reference to the ways Steinbeck **presents** Lennie, show how far you agree that he is **responsible** for what happens to him.

**The following textual details may be used as supporting material.**

**Evidence that Lennie is responsible:**

- he shows **awareness of wrongdoing** by insisting that he is not carrying a mouse in the opening scene and making an excuse that the mouse is dead;
- the reference to Weed suggests Lennie has been responsible for previous **wrongdoing**;
- his **discomfort** about what happened in Weed suggests a degree of **acceptance** of responsibility;
- he attempts to **manipulate** George: shifts the blame to George by repeating the offer to leave and live in a cave, "George, you want…";
- he **shifts** George's focus back to where they both feel comfort – the dream of the ranch;
- he **disobeys** George and begins to speak to the Boss when they first arrive on the ranch;
- he **deliberately** does exactly the opposite of what George tells him – e.g. picking up dead mice, bringing the pup into the bunkhouse;
- when told by George, and the others, to let go of Curley's hand he **still hangs on**;
- he goes into Crooks' room **despite being told not** to and stays even after Crooks tells him: "You got no right to come in my room";
- he talks to Curley's wife **despite** being told **not** to;
- by putting his hand over Curley's wife's mouth to silence her, he indicates **awareness** that there will be repercussions of his actions: "I done a bad thing";
- he shakes Curley's wife **violently** and kills her.

**However, some candidates may argue:**

- Lennie's childlike **innocence** is established from the opening chapter, playing with the water: "Look George. Look what I done";
- his **inability** to do anything about his **poor memory**: he thinks he has lost his work card;
- his **lack of intelligence** is apparent from the beginning as George has to instruct him on simple matters;
- his **lack of understanding** of the consequences of what happened in Weed is in contrast to George's realistic and honest recollection of their departure;
- George **takes care** of him as George explains to Slim: "We kinda look after each other ... He ain't bright";
- he can be easily **manipulated by others** including by George when he told him to jump in the river and by Crooks;
- he is **unable** to comprehend and adequately respond to a dangerous situation such as Curley's attack on him;
- he **only retaliates** when explicitly told to do so by George;
- he is **unable** to let go when crushing Curley's hand: "I didn't wanta hurt him";
- he is **defended** by George to Slim after the fight with Curley;
- he doesn't know his own strength – he kills the pup he has been given;
- he only strokes Curley's wife's hair when she **entices** him: "Feel right aroun' there an' see how soft it is";
- he **panics** when Curley's wife reacts to him stroking her hair, "You let go!"

Some candidates may argue that Lennie is not responsible because of his disabilities that leave him vulnerable to manipulation by others while others may argue that he is aware of what is right and wrong and deliberately breaks rules.

Credit any other valid suggestions.

**(b)** With reference to the ways Steinbeck **presents** the lives of the ranch workers, show how far you agree that the ranch workers are **unfriendly**.

**The following textual details may be used as supporting material.**

**Evidence that the ranch workers are unfriendly:**

- the **transient** nature of the lives of most of the ranch workers on the lower rungs means it is difficult to form friendships: George points out "guys like us … are the loneliest guys in the world. They got no family. They don't belong no place ….";
- the men, both temporary and permanent, **keep themselves to themselves**: "A guy on a ranch don't never listen nor he don't ast no questions";
- Candy is **tentative** about being friendly to new arrivals, "looked uneasily";
- Candy is lonely, his dog is his **only companion**;
- George's **reaction** to Curley is unfriendly when he responds "coldly";
- symbolism of George playing **solitaire**;
- there is **no one to side with Candy** when his dog is shot;
- Candy latches on to the dream as a means of assured **companionship**;
- the claustrophobic bunkhouse, occupied by men who **barely know** each other, creates barriers to friendship;
- Crooks is **isolated** by racist attitudes of the other men not allowing him to sleep in the bunkhouse – even Candy, who is permanent, has never been in Crooks' room before;
- Crooks had friends in his childhood in **contrast** to his present friendless existence;
- Crooks does **little** to make friends with others – his reluctance to entertain Lennie;
- Slim's attempt to console George at the end is viewed with **suspicion** by the others, "now what the hell ya suppose is eatin' them two guys".

**Some candidates may include Curley as a ranch worker:**

- Curley's demeanour is **aggressive** with obvious immediate dislike of new arrivals, "his arms gradually bent at the elbows," "his hands closed into fists";
- Curley's reaction is unfriendly, "glanced coldly" at them;
- Curley is described in an unfriendly manner, "calculating," "pugnacious";
- Lennie is made to feel **uncomfortable** by Curley, "Lennie squirmed";
- Curley "lashed" his body around and **uses an expletive** creating an intimidating **atmosphere**.

**However, some candidates may argue:**

- the ranch offers a chance of **companionship** as all the ranch workers are homeless;
- Candy is initially polite to George and Lennie and a friendship quickly **develops** as Candy buys into their dream;
- Slim is **friendly** to Curley's wife, "Hi, Good-lookin'";
- ranch workers are **individually** friendly to Curley's wife, "If I catch any one man, and he's alone, I get along fine with him";
- most of the ranch workers, including George, go into town **together** and George is recommended to go to Susy's place;
- Slim **welcomes** George and Lennie to the ranch and shows interest in George's story;
- the men are given whiskey and **socialise** at Christmas;
- George and Whit **play cards** together;
- some of the ranch workers like to **gossip** – Candy about Curley and Whit gossips to George about Curley's wife;
- the men **pitch horseshoes** competitively;
- Whit is **pleased** that a magazine letter has been written by someone he knew, "Don't you remember Bill Tenner?"
- after his initial hostility, Crooks **engages** with Lennie and Candy – even reminiscing about his childhood;
- Slim's skill is appreciated and he is **admired** by the other ranch workers;
- Slim tries to **console** George after Lennie's death.

Credit any other valid suggestions.

**6 Doyle:** *Paddy Clarke Ha Ha Ha*

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

**(a)** With reference to the ways Doyle **presents** Kevin, show how far you agree that he is **not a good friend** to Paddy.

**The following textual details may be used as supporting material.**

**Evidence that Kevin is not a good friend to Paddy:**

- Kevin periodically **picks on** Paddy and causes him **harm**: "Kevin kicked the fire at me", "Next thing, he pruned me";
- he **lies** to Paddy: 'Kevin said he'd done it. But he didn't';
- he gets Paddy **in trouble** in school: "Paddy Clarke said his granda's Thomas Clarke... Miss";
- he encourages Paddy to touch the heater causing him to **injure** himself: "I'd done that once, because Kevin told me to";
- he "**poked**" Paddy's eyes causing him to scream in pain;
- he **makes fun** of Paddy's singing: "That's stupid, said Kevin...I didn't think it was stupid at all";
- he "**plays dirty**" in order to beat Paddy: "he tripped me. I hadn't planned for it";
- he acts **in a superior manner** to the other boys and treats them **unfairly**: "We were all in a circle. Kevin was the only one outside it...he wouldn't take his turn";
- he takes out his **frustrations** on Paddy with such regularity that Paddy is able to predict it: "I was next...I knew it: Kevin was going to take it out on me";
- he employs an ironic tone and **mocks** Paddy when he reveals his intention to seek revenge on Sean Whelan;
- he **initiates the fight** between Paddy and Sean: "Kevin pushed me into Sean";
- Kevin does not come to Paddy's aid when Charles Leavy attacks Paddy: "All of them looking. Kevin standing beside Sean";
- it is his **negative influence** which causes Paddy to be unkind to the other boys—in Kevin's absence Paddy is much friendlier with the others: "I didn't say it the way I would've if Kevin had been with us";
- he is hurt by Paddy spending time with Charles Leavy and begins to **bully** him: "I'm going to get you, Clarke";
- he **initiates a fight** with Paddy, "He pushed me" and when Paddy initially doesn't retaliate it is Kevin who **sustains it**, "—Come on. He pushed me harder, harder";
- Paddy allows Kevin to keep his dignity, "I let go" and yet Kevin still **seeks revenge**, "You're dead";
- he encourages the others **to isolate** Paddy: "—Boycott! Kevin's voice. –Boycott!";
- he **forces David Geraghty**, Paddy's last remaining friend, into **also being cruel**: "He'd whipped me...he was really crying...—Kevin said to give you that";
- Paddy does not mention him again in the novel implying that the two **never regain their friendship**.

**However, some candidates may argue:**

- Kevin's first action in the novel's opening dialogue is to **agree** with Paddy, implying the two are **friends**: "–yeah, said Kevin. –Cool";
- he keeps "look out" for Paddy to **help him** retrieve his jumper: "Kevin stood up properly, looked around...—Okay, he hissed";
- he **congratulates** Paddy when he is successful: "Kevin patted me on the back";
- they are **often together** conveyed through the repetition of "me and Kevin";
- he and Paddy **protect each other** and make decisions without the others: "We said we'd get Liam to light it";
- they **collaborate** in their childish activities: "Kevin was holding the end of the plank...I started";
- Paddy enjoys the **intimacy and insularity** of their relationship: "I didn't shout back...this was me and Kevin together";

- he **seeks Paddy's permission** before bullying Sinbad: "gave him a Chinese torture. He looked over at me to make sure it was alright";
- they are **comfortable** being physically close together: "We made sure we were touching, right beside each other";
- he **helps Paddy** home when he is injured by the nail: "I leaned on Kevin all the way home".

Credit any other valid suggestions.

**(b)** With reference to the ways Doyle **presents** Paddy's relationships with his parents, show how far you agree that Paddy's home life is **unhappy**.

**The following textual details may be used as supporting material.**

**Paddy's relationship with his father:**

- early on we are made aware that his temperament is unpredictable which causes Paddy to be **wary** of him: "He sometimes liked these questions, and sometimes he didn't";
- he **mocks** Paddy: "I didn't like that; he was jeering at me";
- Paddy makes an early observation about his father's **cruelty**: "He'd be mean now and again, really mean for no reason";
- his father **teaches** him about fingerprints: "He held me so I didn't fall off the chair";
- he **indulges** them in childish play: "—Yes, indeed, he said in a deep voice that was supposed to be Santy's";
- his father reads and discusses current affairs with Paddy;
- his father regularly **compliments** Paddy in their conversations, "—Good man, he said";
- when "bored" he **sings** with his son, "taught me a new song" although he becomes **aggressive** when Paddy struggles, "I couldn't do it...Da hit me";
- his **dominance** is clear through the factual tone of Paddy's recollections: "It was his...when he was playing it the television stayed off";
- Paddy's short sentences create a **tense atmosphere** when his father's mood is unpredictable: 'He stopped. He took two deep breaths. He sat down';
- the use of listing conveys that his **foul moods** are so regular that all of his children are able to recognise them approaching: "I knew what Paddy meant...so did Sinbad...so did Catherine";
- Paddy is **desperate** for his father's praise; "I went to my da first" and yet his father acts **cruelly**, "—Get out; not now"...;
- his father is very dismissive of Paddy when he wins the sports medal;
- when Paddy enquires into his mother's illness, his father repeatedly tells him to, "Shut up";
- Paddy realises his father lied about the George Best autograph;
- the novel is shaped by the unreliable narrative of a 10-year-old boy whose understanding of the unfolding events around him is limited.

**Paddy's relationship with his mother:**

- her first actions show her to be a **disciplinarian** but also reveal her **compassion**: "She smacked the back of his legs...pushed the tears away with her knuckle";
- she is **patient** with her children: 'She didn't lose her temper';
- she **indulges them** in childish play: "always gave us five minutes to splash";
- italics are used to emphasis her **sincerity and the gentle tone** she uses for her children: "She didn't say it like What's wrong *this time*";
- she tries to **protect** Paddy from his father's aggression: "Then he got annoyed...Ma sent me to bed";
- she listens to Paddy carefully and asks multiple questions which demonstrate her **interest** in him: "What animals?...Would you like to be a vet?...Why not?"
- she **provides** for her family: "She made lovely dinners. The house was clean, the grass cut...She didn't shout...she was the best ma";
- when Paddy finally witnesses the **domestic abuse** she continues to uphold the facade of normality in order to **protect** him: "—What do you want, love?...She wasn't holding her shoulder or anything".

**His parents' arguments:**

- "another of their fights" implies that their parents **regularly argue** and the verb "feel Da's voice" conveys his father's **aggressive** volume and tone;
- the noun "agony" implies that the **tension** causes Paddy an almost physical pain, "It was agony waiting for him";
- the **arguments** almost **systematically escalate** throughout the novel: "The fights didn't end now", "they were fighting all the time now", "another big fight. A loud one";
- their father eventually becomes **violent towards his wife** revealed in the onomatopoeic

observation, “I heard the smack”;

- Paddy is **desperate to protect** his mother as his father’s violence escalates: “I watched. I listened. I stayed in. I guarded her”;
- Paddy’s ability to closely document the patterns of the arguments shows how focused he is on them and **how much they affect him**: “She listened to him much more...answers were much longer than his. She did two-thirds of the talking...”;
- Sinbad is so **affected by the fights** that he adopts denial as a coping mechanism, “It’s only talking” although he later is also found “crying”;
- after a time Sinbad begins to **act out**, whilst becoming more and more **insular** and distancing himself from Paddy: “I was hugging a statue”;
- Paddy becomes increasingly **emotional**, “couldn’t stop myself crying”, he stays awake at night, he distances himself from his friends: “I’d no one now. The way I wanted it”, and he plans to “run away” as part of a drastic scheme to force his parents to reunite;
- their father **turns to alcohol**, “he was drunk”, and the fights take a **physical toll** on their mother, “she looked thinner...she cried a lot”;
- Paddy finds it difficult to place his loyalty: “I wanted to be on both sides...was my da”;
- Paddy eventually **witnesses the domestic abuse**: “He’d hit her again...and I saw him”, and his father moves out of the family home, “he left”.

Credit any other valid suggestions.

**7 Orwell:** *Animal Farm*

**(a)** With reference to the ways Orwell **presents** Snowball, show how far you agree that Snowball makes the Rebellion a **success**.

**The following textual details may be used as supporting material.**

**Evidence that Snowball makes the Rebellion a success:**

- he is **instrumental** in planning for the Rebellion and developing Old Major's "teachings into a complete system of thought";
- the description of Snowball presents him as an **intelligent** and **persuasive** speaker in contrast to Napoleon: "more vivacious pig…quicker in speech and more inventive";
- he is the one who **answers** the animals' questions prior to the Rebellion: "Can you not understand that liberty is worth more than ribbons?";
- he burns the ribbons and **explains** that they are symbols of man's oppression;
- he **leads** the tour of the farmhouse with Napoleon and **sets the priorities** for work: "To-day we begin the hay harvest";
- he **writes up** the Seven Commandments;
- he **enthuses** the animals to get the harvest in faster than in Jones's time: "Let us make it a point of honour to get in the harvest more quickly than Jones";
- he **creates** and hoists the flag and explains to the animals what it represents;
- he is **organised** and **untiring** with his committees to educate the other animals: "Snowball also busied himself with organising the other animals…He was indefatigable at this";
- he studies a book of Julius Caesar and **takes charge** of the defence of the farm in the Battle of the Cowshed;
- his **leadership** and heroism are evident during the Battle of the Cowshed in contrast to Napoleon: "pellets scored bloody streaks along Snowball's back";
- the other animals **reward his bravery** following the battle: "The animals decided unanimously to create a military decoration…which was conferred there and then on Snowball";
- he is an **effective** public speaker and wins over the majority of the animals in debates;
- he simplifies the Commandments to **help** all the animals understand Animalism;
- he is **practical** and **forward-thinking**: "talked learnedly about field drains, silage";
- he is **innovative** in his planning of the windmill, seeking to improve life for the animals.

**However, some candidates may argue that Snowball does not make the Rebellion a success:**

- in spite of his enthusiasm, his committees were in general a **failure**: "On the whole, these projects were a failure";
- he is **less effective** at canvassing than Napoleon: "Napoleon was better at canvassing support for himself";
- he is described as not having the same "**depth of character**" as Napoleon;
- he is presented **unfavourably** when he goes along with the pigs' stealing of the milk and apples: "All the pigs were in full agreement on this point, even Snowball and Napoleon";
- his ideas are **difficult to implement** because his vocabulary is not understood by the other animals: "The birds did not understand Snowball's long words…all the humbler animals set to work to learn the new maxim";
- he is **oblivious** to Napoleon's rise to power and does not object to his training of the dogs;
- his eloquence could **never control** the animals as Napoleon's dogs do;
- he is too much of an **idealist**;
- he is chased off and never returns.

Credit any other valid suggestions.

**(b)** With reference to the ways Orwell **presents** life on the farm, show how far you agree that Animalism was **bound to fail**.

**The following textual details may be used as supporting material.**

**Evidence that Animalism was bound to fail:**

- the pigs steal the milk and apples, hinting early on that **equality will never be achieved**;
- the animals are described as working "like slaves", they **work long hard hours** with little reward;
- from the outset the pigs "directed and supervised" the others, **taking control**: "the pigs would decide all questions of farm policy";
- any animal who was absent from work faced **reduced rations**;
- Snowball's expulsion helped Napoleon and **broke** the chance of equality;
- the dogs are **trained to attack** the animals at any sign of insubordination, 'show trials' and executions are held as deterrents;
- the pigs began to engage in **trade** with humans, showing the failure of Animalism;
- the pigs **secretly alter** the Commandments to suit themselves;
- Squealer **tricks** the animals through confusing language and statistics;
- Boxer is **ruthlessly** disposed of when he became too weak to work;
- the animals reach a stage where they **couldn't remember** whether things were better before or not;
- the pigs carry **whips** at the end to make the animals work even harder;
- the animals were still building windmills at the end of the novel;
- the animals are **no better off** than under Jones's rule: "starvation seemed to stare them in the face";
- the final tableau shows the pigs morphing into humans, events have come full circle with the animals worse off than before: "the animals on Animal Farm did more work and received less food than any animals in the country".

**However, some candidates may argue:**

- Old Major's speech outlines the **injustices** the animals faced under Jones and they were forced to rebel as a result of hunger and neglect;
- the animals **successfully** fought off an attack by Jones;
- the animals were **initially happy** in their work and begrudged no effort as most of them pulled together;
- despite the destruction of the first windmill the animals **worked together** again to construct one with walls twice as thick as before;
- **despite** the poor living conditions, the animals "never gave up hope".

Credit any other valid suggestions.

## Unit 1 – Section B: Unseen Prose

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

## 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

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

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

**The following textual details may be used as supporting material.**

**What the extract is about:**
- an uneasy meeting between the mysterious Count Dracula and Jonathan Harker who is his guest;
- the character's thoughts and feelings about the situation – we learn a lot about what the characters are like through description, dialogue, language;
- thoughts and feelings of the characters at the end of the meeting.

**The characters' thoughts and feelings:**
- the tone of apprehension and fear: "strange", "uneasy" and "I wish I were safe";
- the character is alone, reinforcing his sense of **unease**: "I fear I am myself the only living soul within the place";
- the sudden appearance of the Count is **unnerving** for Harker: "it amazed me that I had not seen him";
- Harker's **reaction** to the Count is reinforced through the exclamatory phrase: "there was no reflection of him in the mirror!";
- Harker's "feeling of uneasiness" further **engages** the reader and creates a sense of fear;
- Harker's observations about the strange habits of the Count increase his sense of unease and fear: "I have not seen the Count eat or drink" and his description of him as "peculiar";
- Harker's **feeling** that the castle was "a veritable prison" conveys his sense of fear;
- the Count's sudden anger: "he suddenly made a grab at my throat" remains unexplained.

**The writer's use of language:**
- a sense of the unfamiliar is described through the phrase, "strange night existence";
- the ominous **tone** of the Count's warning, with the phrase, "take care" repeated;
- the **description** of the Count "seizing" Harker's shaving glass and his violent reaction, describing it as "wretched";
- the use of dismissive **metaphor**: "foul bauble of man's vanity" and the writer's use of **powerful verbs** and **adjectives**: "wrench of his terrible hand" and "flung";
- the **adjectives** chosen to describe the Count's reaction to the sight of blood create a sense of fear and unease: "his eyes blazed with…demoniac fury";
- the Count's reaction to the sight of the crucifix with the **emotive** choice of the word "fury";
- the **setting** of the castle adds to the sense of **unease**: "on the very edge of a terrific precipice";
- the almost **hyperbolic** description of the stone falling "a thousand feet" reinforces the sense of danger and remoteness;
- the **contrast** between the poetic description of the surrounding landscape, a "sea of green tree tops" and "silver threads where the rivers wind" and the interior of the castle, creating a sense of entrapment with the repetition of "doors, doors, doors";
- the **exclamatory** phrase to conclude the extract: "I am a prisoner!".

**The writer's use of structure and form:**
- the opening introduces a sense of fear and unease through the **first-person narrative**;
- the quickening change of pace;
- the form of the extract is a **diary**, creating a rapport between Harker and the reader;
- the Count's mysterious entrance and exit **engages** the reader: "he withdrew without a word";
- the extract ends on a note of anticipation and dread.

Credit any other valid suggestions.

## Sources

Q1...From 'Lord of the Flies' by William Golding.  Published by Faber and Faber. © 1973
Q2...From 'About a Boy' by Nick Hornby. Published by Victor Gollancz Ltd. © 1998
Q3...From 'How Many Miles to Babylon?' By Jennifer Johnston. Published by Hamish Hamilton. © 1974
Q4...© To Kill a Mockingbird by Harper Lee. Published by Random House
Q5...From 'Of Mice and Men' by John Steinbeck. Published by Penguin. © 2000
Q6...From 'Paddy Clarke Ha Ha Ha' by Roddy Doyle. Published by Martin Seeker & Warburg Ltd. © 1993.
Q7...Animal Farm by George Orwell (Copyright © George Orwell, 1945)