Rewarding Learning

General Certificate of Secondary Education

English Literature

Unit 1: The Study of Prose

[GEL11]

Assessment

MARK SCHEME

General Marking Advice

This marking guidance is intended to provide support in making a judgement on student responses to the accompanying assessment material. To further support assessors, the Chief Examiner Reports and Exemplification of Examination Performance (available on the CCEA website) would be helpful in making judgements about student responses.

The Assessment Matrix is central to the process in gauging the standard of a student's response (grid on page 4). It provides indications of key characteristics you may expect from your pupils' responses in each Band. Professional judgement is of course required to apply the descriptors to the extended single response which pupils produce. This guidance will enhance the descriptors to help you achieve a consistent approach.

The information that relates to each text and question option sets out some of the evidence that pupils may derive argument and comment from. The textual details provided for each question are not exhaustive and cannot reflect the quality of argument the student will present. A judicious selection of some of these details should take primacy over the quantity of evidence included. The emboldened terms on the text-specific pages of this guidance are indications of the type of argument a student may pursue.

Reaching a consensus within your department
An agreed departmental approach, based on the scrutiny of a small selection of student responses from across the teaching groups could fruitfully be used to establish a departmental standard before each assessor begins their own marking.

An agreed or common method of annotation will also enable colleagues to adopt a consistent approach and help with later Internal Standardisation. Annotation illustrates the assessor's judgement of the response by identifying where strengths and weaknesses have been noted. Annotation helps build up the profile of the creditworthy elements and serves as a guide towards identifying the appropriate Band for the response.

Positive marking
Assessors should be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalising them for errors or omissions in this closed-book component. In deciding which Band is most appropriate, assessors should bear in mind that weakness in one area may be compensated for by strength in another.

Assessment objectives
Below are the assessment objectives in focus for GEL11.
Students 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).

Format of the questions
All questions for all texts in Section A are structured in the same manner:

With reference to the ways (author) ***presents*** *(character or theme), show how far you agree that (character or theme) is (****key term(s)****).*

The question format prompts the students to:
- "*With reference to the ways*" – engage with the writer's methods
- "***presents***" – the term presents underpins the question. Students should consider the writer's agency in characterisation, interactions, theme
- "*show how far you agree/show that*" - provide evidence of various kinds (through textual reference, paraphrase, examples or quotation in this closed book task) in the construction of a relevant argument
- "***key term(s)***" – specified area which should be the focus of the response

Relevant argument
The instruction in the question "show how far you agree/show that" enables students to show their understanding and consider a range of relevant comments, explanations or interpretations on the given character or theme.

The questions have been designed to provoke various viewpoints which students could explore within their response. The material/evidence listed in the text-specific pages of this guidance gives examples of the types of arguments which may be offered but they are not exhaustive. Possible lines of arguments have also been identified in emboldened terms in the text-specific pages.

Key Term(s)
Students need not robotically use the key term(s) as a refrain, but assessors must be confident that the given question has been answered. For example, a character being admirable is different from a character being likeable.

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 deployment 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>

The Assessment Matrix

Once the Band has been identified by the assessor, the mark should be established as follows:

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.

Guidelines to Assessing AO2 in students' responses to Unit 1: Section A
Assessment Objective 2 requires students to "explain how language, structure and form contribute to the meanings of text."

Use of Language and Stylistic Devices/Narrative Techniques
When assessing students' 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** Ralph, show how far you agree that Ralph is a **strong leader**.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Ralph is a strong leader:

- Ralph's physical attributes suggest potential charismatic leadership;
- he is **resourceful** and **optimistic**, in the assemblies he continually talks of rescue: "we want to have fun. And we want to be rescued";
- his **authority** is demonstrated as he holds up the conch and gains silence: "He went on in the silence, borne on his triumph";
- he is **democratic** when he implements rules, sets up systems for protection and to enable rescue; he wants to collaborate with others, including Jack;
- he effectively **communicates** with everyone, he speaks fluently in the assembly, talks directly and honestly, listens to others;
- his **dominance** is clear when they are rebuilding the fire: "No-one, not even Jack, would ask him to move";
- his **strength** is shown in the character contrast with Jack: "Jack was powerless and raged";
- he is **respected** and the boys look at Ralph with "**eager faces**" when he suggests that they need to go hunting;
- he has **control**; on several occasions he simply raises his hand to call for silence;
- Piggy **defends** Ralph's leadership;
- Ralph remains **steadfast** to the end: "Who's boss here?" Ralph loudly replies, "I am", and no-one protests.

However, some candidates may argue:

- at later assemblies Ralph **forgets** what he is going to say: "The fire's the most important thing on the island, because, because…" and it is Piggy who reminds him of "Rescue";
- Ralph is **reliant** on Piggy shown through the use of **questioning**: "Piggy, what are we going to do?";
- although Ralph is chief, he **laments** that Jack's hunters do not listen to him;
- Jack's **resentment** of Ralph's leadership escalates and he **challenges** Ralph's principles: "He had not got the conch and thus spoke against the rules";
- Jack **challenges** Ralph's position as chief: "Why should choosing make any difference?";
- Ralph gets pulled into the hysteria of the pig hunt and of the killing of Simon;
- Ralph is **powerless** to prevent the death of Piggy;
- by the end of the novel, the hunters set fire to the forest to smoke Ralph out, in order to **kill him**;
- Golding initially presents Ralph as attractive and lucid; by the end of the novel he is **confused** and **incoherent**;
- the naval officer's comment at the end of the novel, "Who's boss here?" may derive comment.

Expect a range of argument based on how candidates respond to the key terms "strong leader".

Credit any other valid suggestions.

(b) With reference to the ways Golding **presents** the killings on the island, show that the boys **react** to the killings in differing ways.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

The killing of the pigs:

- Jack is too **ecstatic** by the killing of the pig to care when Ralph cautions him about the fire;
- he is **captivated** by a "compulsion to track down and kill";
- Simon and Piggy are **terrified** when they see the procession of hunters carrying the "gutted carcass of a pig";
- Piggy **cries out** "shrilly" against the killing of the pig;
- Jack and the hunters set out **deliberately** to kill the second pig and leave an offering to the "beast";
- the boys respond **humorously** at Roger's spear lodged in the pig, "cried with laughter";
- Jack **eagerly** guts the pig and they hoist her on a spit;
- they **excitedly** leave the head of the dead pig as a gift for the "beast".

The killing of Simon:

- Ralph is **terrified** by Simon's death, "That was Simon", whereas Piggy tries to **avoid speaking** about it;
- Ralph **damns** Simon's death as "murder", whereas Piggy is in **denial**: "It was dark. There was that – that bloody dance";
- Ralph is **troubled** by the behaviour of the boys, reflected in his broken speech: "Don't you understand? The things we did –";
- Ralph is full of **regret**, his voice was "low and stricken";
- Ralph is **distressed**, shown through description, and "rocks to and fro" in an attempt to comfort himself;
- Piggy is defensively **unsympathetic** to the memory of Simon: "he had no business crawling like that out of the dark. He was batty. He asked for it";
- Ralph is **disturbed** by Simon's death and the actions of the boys: "I'm frightened. Of us. O God I want to go home".

The killing of Piggy:

- Roger's **exhilaration** when killing Piggy: "with a sense of delirious abandonment, leaned all his weight on the lever";
- Ralph is **distraught** and rendered speechless by Piggy's death: "Ralph's lips formed a word but no sound came out";
- Jack reacts to Piggy's death **callously**, shown through repetition and imperatives: "See? See? That's what you'll get! I meant that";
- Ralph is **distraught** and weeps with "spasms of grief" when he thinks about the killings on the island, including the death of his "true, wise friend" Piggy.

Some candidates may note that Golding uses the reactions of the boys as an index to track how some of them lapse into savagery whereas others offer painful resistance.

Credit any other valid suggestions.

2 Hornby: *About a Boy*

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

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Will is immature:

- Will Freeman, who does not need to work, spends his time involved in **immature activities** like completing magazine questionnaires around fashion, cars and music: ''He was, according to the questionnaire, sub-zero! He was dry ice! He was Frosty the Snowman!'';
- Will is **selfish** and immature, encouraged by his lack of responsibilities or money issues: ''No problem was his problem'';
- Will is **childish**: ''he awarded himself an extra five points for not having to work *at all*'';
- his superficial obsession with being cool is shallow: ''being men's-magazine cool was as close as he had ever come to an achievement'';
- Will places importance on **teenage interests** such as Snoop Doggy Dogg and what trainers to wear;
- Will **delights** in references to children's programmes: ''she had pointy features and red cheeks…like Worzel Gummidge's friend Aunt Sally'';
- Hornby presents Will's **humour** as often **insensitive**: ''she (Fiona) had tried to kill herself. Now that was interesting'';
- Will is **not willing to commit** to any relationships and is scared by commitment: ''if there was a man better equipped for the meaningless fling, he wouldn't like to meet him'';
- Hornby's use of **strident overstatement**: "I'm horrible!" conveys Will's delight in his shallowness;
- Hornby presents Will as **devious**, happy to pose as a single parent in a childish and conspiratorial way without consideration for others: "He had invented a two-year old son called Ned";
- Will shows **immaturity** as he views his first meeting with Fiona and Marcus as entertainment: ''He still had this sense that Fiona and Marcus could replace soup kitchens and *Media Guardian* jobs, possibly forever";
- Hornby presents Will's interactions and **dialogue** as often immature: ''Why don't you go home Marcus? …Ooooh. I'm scared'';
- Hornby presents Will **teasing** in an immature way: ''Yeah, right, with a moustache. Nobody would notice a twelve-year old boy with a moustache, would they?''.

However, some candidates may argue:

- Will tries to **protect** Marcus from the bullies and tries to take responsibility for Marcus' development in a **parental role**: ''He had somehow turned himself into a single parent'';
- Will tries to act as a **support** for Fiona eventually: ''he did want to make her feel better…it was easier than he…anticipated'';
- Will reacts in a **mature way** to the two emergency situations at the end of the novel when he realises that: ''the neutrality had gone'';
- Will shows growing **self-awareness** about his relationships with others: "Will had never properly given Marcus credit for being a good kid…he could see that now";
- Will eventually falls in love with Rachel and seeks a **long-term relationship**;
- Hornby presents Will's **contented final tone** at the end of the novel indicating his **growing maturity**: ''Will knew then, beyond any shadow of a doubt, that Marcus would be OK''.

Reward candidates who consider the novel as a Bildungsroman, charting the emergence of a more mature Will.

Credit any other valid suggestions.

(b) With reference to the ways Hornby **presents** friendship, show how far you agree that Ellie and Marcus have a **strong** friendship.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Ellie and Marcus have a strong friendship:

- Hornby presents Ellie McCrae and Marcus as outsiders who can **relate** to one another and, as a result of this, they become **friends**: "he did feel he'd been adopted";
- Ellie and Marcus take **pleasure** in spending time together: ''I just want to be with her'';
- Ellie **helps** Marcus deal with the school bullies and becomes a **role model** for him: ''Give him those back or you'll get such a slap'';
- Ellie does **not bully** Marcus unlike most other characters in Marcus' school life and she **supports** him at school: "she beats up bullies";
- Ellie is very **protective** towards Marcus and takes him to her form room during lunch break: ''Come to our form room'';
- Marcus' **friendship** with Ellie allows his **self-esteem** at school to rise: "He had friends, he could look after himself";
- Hornby presents Ellie and Marcus as both from single parent families allowing Ellie to **educate** Marcus about his relationship with Fiona – she **advises** him on how to deal with his mother: ''But, you know. It's her life;''
- Ellie brings a **degree of reality** to Marcus' life enabling him to see that there are many different types of people in the world;
- Ellie and Marcus discuss Kurt Cobain and his **family situation**, and this allows them to compare their own family situations with that of Kurt Cobain and put them into perspective;
- Ellie and Marcus spend **time together** at Suzie's New Year's Eve Party: "Marcus had never had a proper talk with someone of his own age before";
- at the end of the novel both Marcus and Ellie reach some collective **shared sense of happiness** and resolution of their issues as presented by Hornby in the **denouement** when Marcus states: "I feel safer than before".

However, some candidates may argue:

- Hornby presents Ellie at first **teasing** Marcus at school and **laughing** at him: "He plays for Manchester United";
- Hornby presents Marcus as **hero-worshipping** Ellie and the friendship being rather **one-sided**: ''he was…overcome by Ellie – by her style, and her beauty'';
- Hornby presents Ellie's loss of control when she is supposed to be supporting Marcus on the train trip to Cambridge, but she is **depressed** about Kurt Cobain's death and she gets **drunk** and frightens Marcus: "She rummaged around in her bag and produced a bottle of vodka";
- Ellie's **violent behaviour** in breaking the music shop window when she is with Marcus leads to their joint arrest: "She picked up the boot and used it as a hammer…smashing a big hole";
- Ellie's arrest makes Marcus feel **vulnerable** and this adds to his **anxiety**: "he sounded little and frightened and lonely";
- Hornby presents Marcus's growing **self-awareness** leading to the realisation that Ellie is too unstable for him: "Ellie spent her whole time wanting life to be shit, and then making life shit".

Reward candidates who appreciate Hornby's use of contrast in detailing the friendship (punk v nerd; confident v timid; extrovert v introvert).

Credit any other valid suggestions.

3 Johnston: *How Many Miles to Babylon?*

(a) With reference to the ways Johnston **presents** Alicia, show how far you agree that Alicia is **deliberately** cruel.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Alicia is cruel:
- she cruelly **dominates** the relationship with Frederick;
- she is often deliberately **hurtful** and **cruel** to Frederick: "I have no intention of remaining alone in this house with you";
- Johnston presents her as **uninterested** in Frederick's illness;
- Johnston **emphasises** her cruelty by hinting Frederick is not Alexander's real father;
- Alicia and Frederick's marital conversations are **strained**: "She ignored him as he must have known she would"; "Comfortable meals and uncomfortable talk";
- she won't let Frederick **touch** her: "ah…yes…being unable to touch in any way";
- she **belittles** Frederick in front of Alexander: "Oh Frederick, you do become so boring when you talk on about nothing like that"; "Yes, inadequate would be the word all right";
- she stays in the marriage through **a sense of duty**;
- she **makes demands** of Alexander that are not necessarily to his benefit;
- she selfishlessly **discourages friendship** with other children and **isolates** Alexander;
- she **won't let** Alexander go to boarding school;
- she is motivated by **her fear** of being left alone with Frederick;
- she wants Alexander to enlist so she can **wallow in the reflected glory** of having a son go to war;
- she cruelly **manipulates** Alexander over his parentage;
- she **shows no emotion** as Alexander heads off to war: "run along, dear boy".

However, some candidates may argue Alicia is self-absorbed rather than cruel:
- she said she had tried **in the beginning** to make Frederick happy;
- **her bitterness** could be rooted in living with a man who never challenged her and rarely conversed with her;
- in desperation, **she seeks companionship** with the swans, symbols of grace, freedom and movement: "I heard her call to them in a voice so unlike her own recognisable voice that for a moment I felt a glow of love for her";
- she **recognises her own shortcomings**: "I'm not a nice woman";
- she is **trapped** in a loveless marriage with no possibility of divorce;
- her life has **embittered** her – the author presents this by excluding her from the second half of the book.

Reward candidates who draw attention to the narrative point of view, e.g. we receive only Alec's perspective on events. We never learn whether or not Alicia is telling the truth about Alec's parentage.

Credit any other valid suggestions.

(b) With reference to the ways Johnston **presents** the lives of Jerry and Alec, show how far you agree that they are **treated unfairly**.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Jerry is treated unfairly:

- he is **disadvantaged** from an early age by the circumstances of his family's social status, presented by Johnston in the contrast of Jerry and Alec's footwear: "his feet were bare, dust grey…my expensive, black leather shoes";
- his **malnutrition** is apparent in Johnston's contrast of their physical appearance—even though they are the same age: "he was smaller than I was, with twig-like bones";
- Johnston implies that his father is **physically abusive**: "he's rare and quick with the fist";
- he is **made** to labour in the fields from an early age: "there's nothing to do at home but plant the spuds and then dig them up";
- in contrast to Alec, he is **forced** to leave school at an early age;
- Alicia **assumes** his criminality based on his social status: "You can never tell what those sort of people will get up to";
- Major Glendinning dislikes him **from the start**: "I've had my eye on you for some time as a potential trouble maker";
- Major Glendinning **accuses** him of being lazy, assuming his desire to move to the horse lines is a search for "an easy billet";
- his mother **pressurises** him into searching for his father with her emotional plea: "I am hoping that you will maybe find him…I find it hard to manage with the two of ye gone";
- Major Glendinning **callously** dismisses his request for compassionate leave with the short sentence, "The answer is no";
- the death sentence is **used** primarily as a strategy to **control** the other men: "Deserters must be made an example of";
- Major Glendinning **amplifies** Jerry's guilt, because of his religious background: "there is a strong possibility he might also have been a traitor";
- Johnston emphasises how **unfairly** he is treated, as those who have sentenced him to death do not even know his full name, "Jerry?".

However, some candidates may argue that:

- in contrast to Alec, Jerry's mother indicates she **loves** him, "your loving mam";
- Alec treats him as an **equal** and provides for him often in the novel;
- Johnston's use of superlatives indicate Alec's **admiration** for him: "the best horseman in County Wicklow";
- Bennett **accepts** him and treats him like a friend, involving him in their plans: "It's all arranged anyway. Jerry's game";
- Jerry was fully **aware** of the consequences of desertion and his sentence is standard military protocol;
- Major Glendinning indicates he **does not** want Jerry to suffer unnecessary pain, telling Alec to instruct the men to "shoot straight";
- at the hands of Alec, he dies with **dignity**.

Reward candidates who portray Jerry's motives for joining the army as a means to further his political/violent ambitions, and that the narrator, Alec, may be viewing Jerry in a more positive light.

Evidence that Alec is treated unfairly:

- he is **kept away** from company: "I was isolated from the surrounding children of my own age";
- he is educated at home, **depriving** him of the opportunity of developing friendships;
- he has **no social skills** leaving him ill-prepared for life in the army;

- Johnston presents his mother's **lack** of maternal care: "her fingers bit into my arm like angry little teeth";
- his home life is **tense and unpleasant** – uncommunicative father; meals eaten in silence;
- his father offers him **no protection** from his mother's control: "I do insist that you are kind to her";
- he is **ordered to give up** his friendship with Jerry: "Well, no more Jerry";
- he is **pressurised** to go abroad by his mother: "Supposing I said I didn't want to go?" "But you won't, will you?";
- his mother **disregards his feelings**: "It is his duty to fight"; "You are a coward";
- his mother is **deliberately** cruel by casting doubt over his parentage;
- he is **forced** by Glendinning to stay away from Jerry: "I will have no talking between the men and the officers";
- he is put in the **unfair position** of having to execute his best friend.

However, some candidates may argue that:
- he finds **friendship**: "I had a friend. A private and secret friend";
- he is brought up with **privilege**, e.g. music lessons and horses;
- his life **contrasts starkly** with Jerry's;
- his father **passes on** his interests in hunting, horses and the love of the land, "the heart of the country";
- his father **encourages** him to take over the business of the estate;
- his father is **generous** with money and writes to him in Belgium.

Reward candidates who are aware of the cyclical nature of the novel which foretells an unhappy ending. Despite the appearance of a privileged life, he is deeply alone.

Credit any other valid suggestions.

4 Lee: *To Kill a Mockingbird*

(a) With reference to the ways Lee **presents** Atticus, show how far you agree that Atticus is **respected** by the people of Maycomb.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Atticus is respected:

- Miss Maudie highlights to the children that Atticus is someone to be **respected**: "(He's) the same in his house as he is on the public streets";
- Scout **appreciates** Atticus's fairness, comparing him to Uncle Jack: "When Jem an' I fuss Atticus doesn't ever just listen to Jem's side of it, he hears mine too";
- Reverend Sykes welcomes the children to his church, explaining his **respect** for Atticus: "This church has no better friend than your daddy";
- during the incident with the rabid dog Heck Tate **respects** Atticus's skill with a rifle, while Miss Maudie **respects** Atticus's reasons for not using his skill: "maybe he put his gun down when he realized God had given him an unfair advantage" and the children gain **newfound respect** for their father: "still think your father can't do anything?";
- the lynch mob shows **unwitting respect** for Atticus at the jailhouse when he warns them not to wake Tom: "In obedience to my father…the men talked in near-whispers";
- Mr Raymond explains his **respect** for Atticus's defence of Tom Robinson: "your pa's not a run-of-the-mill man";
- Judge Taylor demonstrates his **high regard** for Atticus as a lawyer when he assigns him to defend Tom Robinson: "Judge Taylor naming Atticus to defend that boy was no accident";
- the negro community stands in the courtroom as a sign of their **appreciation**: "stand up. Your father's passin'";
- the negro community sends gifts of food as **thanks** for Atticus's work in defending Tom: "they 'preciate what you did, Mr Finch";
- Aunt Alexandra **values** the courage Atticus has shown: "They're perfectly willing to let him do what they're too afraid to do themselves".

However, some candidates may argue:

- Cecil Jacobs, Cousin Francis and Mrs Dubose express their **lack of respect** for Atticus's role in defending Tom Robinson by using derogatory language: "Uncle Atticus is a nigger-lover";
- the children describe Atticus as "**feeble**" due to his age, negatively comparing him to their "schoolmates' fathers";
- Aunt Alexandra does **not respect** Atticus's decision to keep Calpurnia on: "you've got to do something about her" nor his decision to defend Tom Robinson: "She almost said Atticus was disgracin' the family";
- the mob **ignores** Atticus's requests that they leave the jail: "Get aside from the door, Mr Finch" and it takes Scout's innocent intervention to persuade them to disperse;
- Bob Ewell shows his **lack of respect** for Atticus in the courtroom through his description of him as a 'tricking lawyer' and later when he spits in Atticus's face;
- Mayella responds **disrespectfully** to Atticus in the courtroom: "I don't hafta take his sass";
- despite **respecting** Atticus's desire to tell what he believes to be the truth about Bob Ewell's death, Heck Tate **refuses** to support him, speaking forcefully: "I'm still sheriff of Maycomb County, and Bob Ewell fell on his knife".

Some candidates may comment on the use of Scout's limited perspective, only dawning awareness of Atticus's qualities, deepens the presentation of Atticus's standing in the town.

Credit any other valid suggestions.

(b) With reference to the ways Lee **presents** how Mrs Dubose, Boo Radley and Dolphus Raymond suffer, show that they **cope** with suffering in differing ways. Which of these characters do you admire most? Give reasons for your opinions.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Mrs Dubose:

- she **suffers** from prolonged illness and is prescribed morphine to ease her pain: "She took it as a pain-killer for years";
- she was addicted but was **determined to beat** the addiction before she died: "she was going to leave this world beholden to nothing and nobody";
- Lee presents her as a bitter, nasty old woman through the use of adjectives, "wrathful", "ruthless", "apoplectic", "vicious", **taking her temper** out on the children;
- she used Jem's reading sessions as a **distraction** to help her break her addiction: "I doubt if she heard a word you said…It may have been some distraction";
- through Alicia, Lee presents her actions as "**real courage**", praising her **bravery** in the face of immense **suffering**: "It's when you know you're licked before you begin but you begin anyway and you see it through no matter what".

Boo Radley:

- he has a **mental disability** and is **mistreated** by his family, locked up and **isolated** from others;
- he is presented as the **subject of gossip** and fantastic stories: "According to neighbourhood legend", described as "a malevolent phantom";
- he is **blamed** for every bad thing which happens: "any stealthy crime…morbid nocturnal events";
- the children treat Boo as a **freak**, making him the focus of their childish games: "Let's try to make him come out";
- he **tries to make a connection** with the children, leaving them gifts and acting as a silent **protector** by putting a blanket around Scout's shoulders and saving the children from Bob Ewell;
- he stays out of the way, **avoiding** the public and potential ridicule or praise following Bob Ewell's death: "shut the door behind him. I never saw him again".

Dolphus Raymond:

- he is the **subject of gossip** and is **ostracised** because of his family life: "He's got a colored woman and all sorts of mixed chillun…They don't belong anywhere";
- he is described as "an **evil man**" by Scout, based on the gossip she has heard;
- he **chooses** to associate with the negro community: "Why's he sittin' with the colored folks";
- he reacts with **good-humour** to Scout's questions: "Mr Raymond chuckled, not at all offended";
- he explains that he **pretends** to be a drunk as it "helps folks if they can latch on to a reason";
- he is **happy** with his life and has no intention to change: "I live like I do because that's the way I want to live";
- he **understands** how people are made to suffer: "the simple hell people give other people".

Scout's perspective means these suffering characters are seen in magnified, grotesque detail. A variety of coping methods can be differentiated (Mrs Dubose – drugs, unpleasant expressions of anger, distraction; Boo – withdrawal; and Dolphus – pretence drunkenness and the creation of a false self).

Credit any other valid suggestions.

5 Steinbeck: *Of Mice and Men*

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

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that George is responsible:

- George has taken **responsibility** to look after Lennie after Aunt Clara dies, even though it is unusual to see "two guys travel together";
- George enjoys the companionship with Lennie so is **willing to take responsibility**: "Guys like us that work on ranches, are the loneliest guys in the world...but not us. Not us! An' why? Because...because I got you to look after me, and you got me to look after you, and that's why";
- George could **control** Lennie and is to blame for his reactions – telling Lennie to jump in the Sacramento River and telling Lennie to fight with Curley;
- in his conversation with Slim, he acknowledges the burden of caring for Lennie;
- despite previous dangerous events such as in Weed, George **continues** to support and protect Lennie for his own benefit: "But you get used to goin' around with a guy an' you can't get rid of him"; "Got kinda used to each other after a little while";
- when Lennie kills Curley's wife, George takes the **responsibility** to make sure Lennie is beyond the reach of the angry ranch hands;
- George's soothing tone: "Aint gonna be no more trouble," may be interpreted as a tacit acceptance of responsibility.
- Slim underscores George's responsibility at the end: "You hadda George. I swear you hadda".

However, some candidates may argue that:

- George takes Lennie with him for jobs and it may be argued that he **makes use** of Lennie's strength to help him gain and stay in work;
- George does **not** want the responsibility for Lennie and gets fed up with him sometimes: "I could get along so easy and so nice if I didn't have you on my tail." "If I was alone I could live so easy";
- George **cares** for and protects Lennie even though he is aware of Lennie's difficulties and potential for trouble: "I wisht I could put you in a cage with about a million mice an' let you have fun";
- George **protects** Lennie by hiding him and helping him to escape when Lennie gets in trouble in Weed;
- George is **aware** that Lennie frequently gets into trouble, and makes plans for that eventuality – he advises Lennie to hide in the bush if he is ever in trouble;
- George realises the **consequences** of Lennie being on his own and comforts him: ''Cause I want you to stay with me";
- George **realises** and **accepts** the personal drawbacks and risks of looking after Lennie: "When I think of the swell time I could have without you, I go nuts. I never have no peace".

Some candidates may argue that George takes the grave decision to shoot Lennie to prevent torment and suffering. Others may think George is directly to blame for Lennie's death for allowing Lennie to be in situations that he cannot deal with and, unwittingly, do harm because of his strength. While some may see George as blameless as he is caring in taking responsibility for Lennie, others may think that his influence and protection of Lennie is directly to blame for Lennie causing trouble culminating in the death of Curley's wife.

Credit any other valid suggestions.

(b) With reference to the ways Steinbeck **presents** dreams in the novel, show how far you agree that these dreams are **harmful**.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that dreams are harmful:

- Steinbeck presents the speeches on the dreams with **repetition** and obvious **rehearsal** suggesting the **futility** of any belief in them;
- Curley's wife's dreams show she is **susceptible** to harmful deception: "An' a guy tol' me he could put me in pitchers …";
- Crooks already seems to know that dreams are too often merely an articulation of what **never can be** when he scornfully spurns Candy's offer to join him, Lennie, and George: "I seen too many guys with land in their head. They never get none under their hand";
- Crooks lets himself believe in Lennie's dream, only to be **brutally** reminded by Curley's Wife that he is not entitled to happiness in a white man's world: "You know what I could do?";
- seduced by how close he thinks he is to realising his dream, George **fools** himself into thinking that Lennie can mind himself and stay out of trouble when past events confirm the contrary;
- George does **not** despair at Lennie's death because the ranch is forever lost to him, but rather because his friend, the one good **reality** of his life, is forever lost to him;
- Candy is psychologically crushed by disappointment when his dream of a dignified old age disappears: "His eyes blinded with tears".

However, some candidates may argue that:

- Steinbeck presents dreaming as **beneficial** to the characters' mental health and wellbeing as dreams continue often long after the possibility of realising those dreams has vanished;
- Steinbeck presents dreams through a **mantra** which aids Lennie's concentration;
- Steinbeck presents George relating the dreams in a **reverential** tone;
- dreams give the characters a sense of **purpose** in their lives;
- the dream creates a sense of **delight**: "George sat entranced with his own picture";
- when others begin to believe in the dream-space that George has created, it becomes almost **real** to them illustrated by Candy's constant "figuring" about how to make good on their fantasy;
- dreams **help** characters to believe that the choices they make can have real, tangible benefits: "But I'll be on our own place, an' I'll be let to work on our own place;
- dreams help characters **cope** with misery and hardship, keeping them from succumbing to the difficulties they face regularly;
- dreams can **temper** daily sufferings and injustices in even the darkest moments, including when George is about to shoot Lennie;
- George and Lennie **rely** on their dreams as a kind of salve when they almost always fantasize about the ranch after some traumatic event.

Some candidates may argue that dreams become harmful as a source of intense bitterness because they seduce cynical men to believe in them and then mock those men for their gullibility, while others may argue that dreams are beneficial as a goal to work toward as well as the inspiration to keep struggling when things seem grim.

Credit any other valid suggestions.

6 Doyle: *Paddy Clarke Ha Ha Ha*

(a) With reference to the ways Doyle **presents** Mr Clarke, show how far you agree that Mr Clarke is a **good father** to Paddy.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Mr Clarke is a good father to Paddy:

- Mr Clarke takes a **keen** interest in Paddy, and his knowledgeable tone fuels Paddy's imagination: "No one's fingerprints are the same as someone else's";
- Paddy's father **teaches** him about life beyond Barrytown, explaining the Arab/Israeli conflict;
- he has a mischievous side to his character and has **fun** with Paddy, e.g. they conspire to pretend "Santy" is receiving the boys' letters at Christmas;
- he is **curious** about Paddy's work, often **engaging** him in conversation: "I showed the braille to my Da";
- he **jokes** with Paddy about the life expectancy of a mouse in a deadpan tone: "Not in this house, said my da";
- Doyle illustrates Mr Clarke's **paternal** characteristics when they spend time together watching Paddy's beloved Manchester United on television and are close: "he (Mr Clarke) put his hand on my shoulder";
- he gives Paddy a Manchester United book for his birthday knowing he'd be pleased with this treasured gift;
- Paddy looks forward to being alone with him when the others are in bed reinforcing the familial intimacy of their relationship: "I loved him, he was my Da";
- he **supports** and **encourages** Paddy's education, often practising his spellings with him;
- he is usually "fair" and he: "listened when we were in trouble";
- he **teases** Paddy in a paternal way: "here comes Dada's scratchy face".

However, some candidates may argue that:

- his behaviour can be **unpredictable** and he could be "really mean for no reason";
- he **lies** about the George Best autograph in the book he gave Paddy for his birthday present;
- when Paddy comes home with his sports medal, his father is very dismissive: "Get out. Not now".
- he can be **selfish**, not allowing the excited Paddy in the new car;
- he impulsively **accuses** Paddy of scratching his record;
- he is largely responsible for the deteriorating atmosphere in the home: "Their fights were like a train";
- he **relishes** his angrier moods, and Paddy feels **threatened** by his father: "he sometimes lost his temper and he liked it";
- Paddy, as the narrator, recalls lying in bed, waiting in anguish for a fight to begin between his mother and father in the room below.

Credit any other valid suggestions.

(b) With reference to the ways Doyle **presents** Paddy's childhood, show how far you agree that Paddy has a **violent** childhood.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Paddy's childhood is violent:

- Paddy can be cruel and would rather **hurt** Sinbad than lose face in front of the other boys;
- Paddy **forces** Sinbad to put a lighter fuel capsule in his mouth and light it;
- he is **violent** towards animals, killing a rat with a hurling stick;
- the boys play games with violent **consequences** such as the 'Grand National' where Liam, "broke his teeth";
- Doyle presents violence in a naming ceremony where Paddy hyperbolises: "My back was ripped. The bones exploded";
- Paddy has **violent** fights with Sean Whelan: "I ran and kicked. I'd got him hard";
- Doyle presents his father's physical violence towards his mother in a series of violent verbs as Paddy witnesses his bad temper: "He'd hit her. Across the face; smack";
- Paddy's teacher often **hits** the boys: "He thumped me hard on the shoulder";
- he gets into another violent fight, this time with Kevin. This violence is presented as a **common** occurrence: "I got my knee up clean, bang in the face";
- the fight with Kevin **shocks** the other boys: "the crowd was quiet";
- he is 'boycotted' by his friends and **isolated**; even David Geraghty is forced to hit him and the violence of the act is captured in the violent verb: "He'd whipped me with one of his crutches";
- Doyle's choice of first-person narrator allows the reader to experience the violence in the novel first-hand in vivid fashion.

However, some candidates may argue that:

- Paddy enjoys the **maternal attention** of his mother and she tends to him when he has been hurt;
- he finds solace when his mother **reassures** him there will be no World War Three: "That's just the papers. They exaggerate";
- he observes his mother singing to Sinbad to comfort him when he cries and there is a **soothing** atmosphere in the home;
- Paddy and his father **spend time** together watching Paddy's beloved Manchester United on television and are close: "he (Mr Clarke) put his arm on my shoulder";
- Paddy and his friends enjoy **non-violent**, **adventurous** activities like building huts from supplies taken from the builder's yard;
- some aspects of Paddy's school life are enjoyable such as when he eagerly learns about Father Damien and his lepers;
- Paddy enjoys moments of **tenderness** and closeness with both his parents such as the trip to Phoenix Park and the Zoo.

Credit any other valid suggestions.

7 Orwell: *Animal Farm*

(a) With reference to the ways Orwell **presents** Boxer, show how far you agree that Boxer is **valued** by the other animals on the farm.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Boxer is valued by the other animals on the farm:

- Boxer is: "**universally respected** for his steadiness of character and tremendous powers of work" right from the offset of the novel;
- the other animals **listen** to and **copy** Boxer as it says he and Clover passed on what they were told to the others;
- Boxer and Clover set a good example as they "led the singing" at the end of the meetings;
- he is the "**admiration** of **everybody**" on the farm;
- his strength is **valued** as the narrator reports in the simile: "he seemed more like three horses than one";
- he is **commended** and **awarded** a military decoration for his part in the Battle of the Cowshed, "Animal Hero, First Class";
- he is **crucial** to the success of the building of the windmill: "nothing could have been achieved without Boxer" and the animals **recognise this**: "To see him…filled everyone with admiration";
- Clover **values** him and expresses concern for his health, "Clover warned him sometimes";
- he continues to **inspire** the others as the hardships of the novel increase: "the other animals found more inspiration in Boxer's strength and his never-failing cry of 'I will work harder!'";
- Clover **treats** his split hoof and she and Benjamin "urged Boxer to work less hard" as they **care** about his health;
- when he collapses, the animals have continual **faith** in him, believing he would "pick up" in the "spring";
- their **concern** for him is made clear when "half the animals rushed" to his side and then "raced back" to the farm on Clover's order to get help;
- Benjamin "**stays by his side**" and even "keeps the flies off him";
- when Boxer is taken away, Benjamin **raises the alarm**: "it was the first time anyone had ever seen him gallop" highlights his panic;
- the other animals show their **value** for him as they uncharacteristically: "broke off work… without waiting for further orders";
- the "cry of horror" indicates their **concern** for Boxer and they follow: "crying out at the tops of their voices";
- the animals "**desperately**" appeal to the cart horses in an effort to save Boxer's life;
- the pigs recognise that the other animals **valued** Boxer as they **use his memory** to continue to motivate the other animals: "Those were his very last words, comrades";
- the **concern** of the other animals is revealed as they feel "sorrow" at his death and are consoled by the pigs' lie that he "died happy";
- the pigs clearly recognise his **importance** on the farm as they feel compelled to make an "oration in Boxer's honour";
- he is **remembered** by those "who had known him" even though "years passed";
- Benjamin **keenly** feels his loss as he becomes "more morose and taciturn than ever".

However, some candidates may argue:

- the animals allow him to work tirelessly "**alone**" and are not motivated to help him;
- Squealer "cast a very **ugly look**" at Boxer when Boxer challenges him about Snowball being a traitor;
- the dogs **attack** Boxer, on the apparent order of Napoleon;
- the other animals allow him to work on **despite** his "split hoof";

- he physically declines: “his hide was less shiny…haunches seemed to have shrunken” and yet **no one intervenes** in his endless work;
- Napoleon **does not** come to see Boxer when he collapses but sends Squealer instead;
- the pigs **sell** Boxer to “the knacker’s”, as predicted by old Major;
- the pigs **lie** about his death and **disrespect** him by using the memory of Boxer to control the other animals: “Those were his very last words, comrades”;
- they **disrespect** him further by purchasing alcohol with the money they receive from his death;
- he is “**forgotten**” by all except those “few who had known him”.

Credit any other valid suggestions.

(b) With reference to the ways Orwell **presents** the problems on the farm, show how far you agree that the human characters are the **cause** of the problems on the farm.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that the human characters are the cause of the problems on the farm:

- Mr Jones is "**drunk**" and unable to look after his farm efficiently;
- Old Major uses his speech to convey how "man is the **only real enemy**…all the evils of this life of ours spring from the tyranny of human beings";
- Mr Jones' **incompetence** as a farmer is highlighted through the listing of the poor state of the farm: "his men were idle and dishonest, the fields were full of weeds…animals were underfed";
- the men are reported to "**thrash**" and "**maltreat**" the animals;
- the animals go "**unfed**" and in their desperation begin the revolution;
- **without the humans**, the animals collect the harvest "two days" early and the superlative comment that it was "the biggest" the farm had ever seen highlights the animals' success;
- the humans cause the **death and injury** of animals when they attack the farm with "sticks" and "Jones…had a gun in his hands";
- **without the humans** the animals are described as "tired but **happy**" and are proud of their achievements;
- the humans continue to inflict **problems** on other farms and the animals hear "terrible stories" about the "**cruelties** that Frederick practised";
- Frederick **tricks** the pigs in a "treacherous deed" and steals the farm's timber;
- Frederick and his men **attack** the farm with "half a dozen guns" and Pilkington **refuses** to send aid to the animals;
- the humans **destroy** the animals' windmill;
- a number of animals are **killed** by the humans in the second battle;
- despite increasing hardships the animals continue to believe that "things had been worse" under the **control of humans** and "in those days they had been slaves, now they were free";
- under the pigs' leadership the farm **prospers** for a time;
- there is a sense of "honour and privilege" in the description that they are the "only farm… owned and operated by animals".

However, some candidates may argue:

- within a day of the revolution the **inequality** on the farm begins as the pigs steal the milk and eggs for themselves;
- the dogs create **fear** and **violence** and reinforce Napoleon's control of the farm;
- the lives of the other animals become increasingly **difficult**, shown in the simile: "All that year the animals worked like slaves";
- the pigs enter into a **mutually beneficial** partnership with the humans beginning to "trade" with the neighbouring farms for goods Animal Farm cannot produce;
- the first windmill effort is destroyed by a "gale" as the animals themselves did not build the walls thick enough;
- despite their efforts, as a result of a "**bitter winter**" the animals suffer hardships, stressed in Orwell's use of personification: "Starvation seemed to stare them in the face";
- Napoleon's **executions** shock the animals who believe that the bloodshed "is far worse… happening among themselves" than at the hands of the humans;
- the **unfairness** of Napoleon's leadership is highlighted as the rationing continues for all "except the pigs and the dogs";
- the situation only becomes increasingly **worse** under the pigs as the "years passed".

Credit any other valid suggestions.

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 Some discussion on the effects of structure, form, writer's techniques and use of language Meaningful comments on language and style with the deployment 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

The same skills and assessment objectives are being assessed in Section B. Assessors should be cognisant that students are not expected to have familiarity with the novel from which the extract has been taken; misunderstandings may be evident but reward should be given to elements within the response which address the extract material in a reasonable way.

Format of the question
The question in Section B is structured to provide opportunities for students to craft their response to the given extract and allows for a wide range of approaches.
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 question format prompts the students to:
- "*Show how the writer of the extract*" – provide evidence of various kinds (through textual reference, paraphrase, examples or quotation in this close analysis task) in the construction of a relevant argument
- "*engages the reader*"– consider the ways the author makes use of language, structure and form to let the reader experience the situation and emotions

(The bullet points further prompt students to engage with specific narrative methods, their effects and impact on the reader.)
The material/evidence listed in the extract-specific pages of this guidance gives examples of points which may be offered but they are not exhaustive.

Section B – Unseen Prose

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

You may wish to consider:

- the characters' feelings and reactions
- the writer's use of language, structure and form

The following textual details may be used as supporting material.

What the extract is about:

A confrontation between Pip and an escaped convict. The man repeatedly threatens Pip, even becoming violent and shaking him.

The characters' feelings and reactions:

- the extract opens with the criminal instantly **insulting** Pip and **threatening**, "Keep still, you little devil, or I'll cut your throat!";
- Pip is clearly **frightened** of the convict, "I pleaded in terror";
- a sense of **urgency** and tension is created through the convict's command, "Quick!"
- the reader feels **pity** for Pip as he is an orphan;
- Pip's **fear** is so intense he has to work to "keep…from crying", "I was dreadfully frightened";
- the convict is **physically ailing** and **desperate** and hungry; "he ate.....ravenously";
- the criminal is **suspicious** and **afraid**, "He started, made a short run, and stopped";
- the convict's **unsympathetic reaction** to the news that Pip is an orphan, "Ha!", vilifies him for the reader;
- the criminal deliberately seeks to **intimidate** Pip who is just a child: "he tilted me over…so as to give me a greater sense of helplessness and danger";
- it ends with the convict delivering a **terrifying** threat, "your heart and your liver shall be tore out, roasted and ate."

The writer's use of language, structure and form:

- the **narrative perspective** is that of a terrified child;
- the **dramatic** and sudden **opening** of the extract shocks the reader: "Hold your noise!";
- the convict's voice is described as **"terrible"** which instantly sets him up as the antagonist;
- the **exclamatory tone** and **imperatives** the convict uses convey his **aggression**, "Hold your noise!";
- the **setting** of the "graves" is sinister and creates an ominous mood;
- the **colour symbolism** that the man is "all in coarse grey" along with the **narrative detail** that he has "a great iron on his leg" convey to us his criminal background;
- the **listing** of the convict's hardships: "soaked in water…lamed by stones…torn by briars" implies that he will be desperate and makes us fear for Pip's welfare;
- the **animal imagery** that the convict "growled" makes him sound wild and potentially violent;
- the **verb** "seized" when the man grabs Pip makes him sound aggressive and Pip vulnerable;
- the use of **consecutive exclamations** adds a dramatic tone to the extract;
- the **contrast** between the convict's enormous strength and the child makes Pip appear helpless: "turned me upside down, and emptied my pockets";
- the **verb** "trembling" indicates how afraid Pip is;
- the **references** to Pip's mother evokes pathos from the reader, "There, sir…Georgiana. That's my mother";
- by **juxtaposing** the **superlatives** that the criminal's eyes "looked most powerfully down" into Pip's who looked "most helplessly" back highlights Pip's utter defencelessness in the situation and we fear for his life;
- the **repetition** of the **short sentence**, "He tilted me again" adds a dramatic tone to Pip's situation;

- **hyperbole** such as “I was dreadfully frightened” show a young child’s intense fear, and the **verb** “I clung to him” show Pip’s desperate attempts to stay upright;
- the use of **imperatives** add to the impression of the convict as a terrifying, demanding figure, “You bring me…You do it”;
- the extract ends with a **graphic threat** which creates an ominous tone: “your heart and your liver shall be tore out, roasted and ate”;
- the extensive use of **direct speech** gives immediacy and its curt nature is frightening.

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)
Q8.....From ‘Great Expectations’ (Wordsworth Classics) by Charles Dickens. Published by Wordsworth Editions; Reprint edition © 1992