Rewarding Learning

General Certificate of Secondary Education
2022

English Literature

Unit 1: The Study of Prose

[GEL11]

WEDNESDAY 25 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.

COVID-19 Context
Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021–2022 only.

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 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 use of language Occasional reference to the writer's use of language	Comments on content Explains structure, form, writer's techniques and use of language Some understanding of the writer's use of language		Interpretation of content Comments on the effects of structure, form, writer's techniques and use of language 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

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** Jack, show how far you agree that Jack is **cruel**.

The following textual details may be used as supporting material.

Evidence that Jack is cruel:

- Jack's first appearance shows his **domineering** attitude towards the choir: he "controlled" them;
- he makes **no allowance** for the difficult conditions even when the choirboys beg: "Please, Merridew…can't we";
- he **cruelly mocks** Piggy from their first interaction: "Shut up, Fatty" and **rejects** his offer of help: "We don't want you";
- he **intimidates** Piggy verbally, **moving** to physical violence: "Jack smacked Piggy's head";
- Piggy is **terrified** at the thought of Jack becoming chief: "Oh lord! Oh no!";
- Jack becomes progressively more **cruel**: "Eat! Damn you!";
- he shows **no sympathy** for the boy who passed out: "He's always throwing a faint";
- he is **destructive**, shown through aggressive verbs: "Jack slashed at one", "Jack slammed his knife into a trunk";
- he is quick to **anger**: "Suddenly Jack shouted in rage";
- he is the first to **brutally** kill a pig: "'I cut the pig's throat,' said Jack, proudly";
- his **primitive** obsession with hunting: "the compulsion to track down and kill that was swallowing him up" which turns the other boys into savage hunters;
- he **incites** the wild dances and **violent** re-enactment of the killing of the pig: "Robert was screaming…Jack had him by the hair and was brandishing his knife";
- he **cruelly** suggests a littl'un as a replacement for a pig in a re-enactment: "'Use a littl'un' said Jack";
- he **punishes** hunters who disobey him: "He's going to beat Wilfred";
- he rules his tribe by **fear** and **violence**: 'And the Chief – they're both – terrors';
- he moves from hunting pigs to **hunting people**, planning a **cruel** attack on Ralph: "They're going to hunt you tomorrow";
- he is willing to **destroy** everything to punish Ralph even to the extent of setting the island on fire.

However, some candidates may argue:

- Jack's reaction when Ralph is named chief shows **vulnerability** and indecision: "a blush of mortification";
- he joins in **enthusiastically** with the exploration and is **friendly** towards Ralph and Simon: "They turned to each other, laughing excitedly";
- he is **unable** to attack the piglet: "Jack's face was white under the freckles";
- he gains followers through **taking action** rather than through intimidation, shown through his use of imperatives, in contrast to Ralph: "Follow me!", "We'll build a pile. Come on";
- he **needs** the face paint to free him to act with cruelty: "the mask was a thing on its own, behind which Jack hid, liberated from shame";
- he tries to **reassure** the littl'uns about the beast: "fear can't hurt you any more than a dream";
- he shows **uncertainty and fear** in the search for the beast: "Jack found them, and was shivering and croaking in a voice they could just recognise as his".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Golding **presents** events on the island, show how far you agree that the island is a **dangerous** place.

The following textual details may be used as supporting material.

Evidence that the island is a dangerous place:

- the overwhelming heat at the start of the novel is **oppressive**: "the long scar smashed into the jungle was a bath of heat";
- the sound of the bird at the start of the novel is **frightening**: "a bird…flashed upwards with a witch-like cry";
- Piggy is almost **trapped** by the undergrowth: "I can't hardly move with all these creeper things";
- the landscape is described in an **ominous** way: "fallen trees…decaying coconuts", "the darkness of the forest", "granite thrust up uncompromisingly";
- the boys **suffer** injuries when they explore the island: "Ralph was badly scratched", "Eric's face, which was striped with scars where the bushes had torn him";
- the island is **isolated** and rescue is unlikely;
- there is a sense of **danger** on the island which the boys call 'the beast';
- fire **rages** quickly through the undergrowth, putting the boys' lives at risk: "The heart of flame leapt nimbly across the gap…flaring along the whole row";
- Simon expresses the **fear** felt by the boys, blaming the island itself: "As if it wasn't a good island";
- although there is food to eat, it causes **illness**: "They were used now to stomach-aches and …chronic diarrhoea";
- as there are no adults on the island, the boys lack control, leading to them falling into **savagery**: "The world, that understandable and lawful world, was slipping away";
- the island is described as a **dangerous** place: "the darkness was full of claws, full of the awful unknown and menace";
- the access to the fort is **dangerous** to cross: "a narrow ledge of rock, a few yards wide";
- the pathetic fallacy of the **violent** storm at the moment of Simon's death shows the island in harmony with the boys' actions: "The dark sky was shattered by a blue-white scar";
- the boys use the huge boulders as **weapons**: "the monstrous red thing bounded across the neck", "The rock bounded on, thumping and smashing towards the beach".

However, some candidates may argue:

- the initial description of the island is **beautiful** and **awe-inspiring**: "a great platform of pink granite…young palm trees…it was clear to the bottom and bright with the efflorescence of tropical weed and coral";
- the boys have **fun** on the island, treating it as a playground: "we can have a good time on this island";
- there is **ample** food and fresh water to ensure that the boys can survive;
- there are materials available to make **shelters**, though these are difficult to build;
- Ralph **praises** the island: "It's a good island";
- Simon finds **peace** on the island, appreciating the beauty of nature through **vivid sensory descriptions**: "whole space was walled with dark aromatic bushes…the sounds of the bright fantastic birds…honey-coloured sunlight…their scent spilled out into the air".

Some candidates may argue that it is the actions of the boys that make the island a dangerous place, that the island itself is neutral and the boys are responsible for the eventual destruction of the island.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Hornby: *About a Boy*

(a) With reference to the ways Hornby **presents** Fiona, show how far you agree that she is a **bad parent** to Marcus.

The following textual details may be used as supporting material.

Evidence that Fiona is not a good parent to Marcus:

- Fiona's numerous failed relationships affect Marcus and lead to a **lack of stability** at home: ''He had quite liked Roger...now, apparently, he'd never see him again'';
- Fiona is **sarcastic** to Marcus: ''what does it look like to you?'';
- Fiona **struggles** to look after Marcus: ''If you can't look after me properly then you'll have to find someone who can'';
- Fiona's **unpredictable behaviour** means that Marcus lives in a perpetual fear of what he might come home to;
- Fiona's is unable to see the reality of Marcus' situation: ''You haven't got a clue, have you?'';
- Fiona is **oblivious** to the difficulties Marcus has at school: ''Marcus is being eaten alive at school, you know'';
- Fiona **fails to listen** to Marcus on several occasions and tries to stop Marcus going round to see Will;
- Fiona **rejects** Marcus' need for a father figure at home: ''Marcus doesn't need a father, and he certainly doesn't need a father like you'';
- Fiona **forces her lifestyle choices** on to Marcus: her vegetarianism, her choice of films, her music and her choice of clothes for him. Marcus was wearing: ''the hairy jumper Fiona had given him for Christmas and a disastrous pair of canary-yellow cords'';
- Fiona is aware of her **shortcomings** as a parent, and after the incident at the police station she admits: ''I haven't been a good mother''.

However, some candidates may argue:

- Fiona **moves to London** at the beginning of the summer holidays so that Marcus could get used to living in London before he started school;
- Fiona **thanks** Marcus and **praises** him on several occasions: ''You've been really good about everything'';
- Fiona tries to give Marcus **positive experiences**: ''his mum had taken him to Glastonbury...'';
- Fiona tries to **battle her depression** for Marcus' sake: ''the duvet had been put away;'' Fiona is understandably **concerned** about Marcus' visits to Will's flat shown in the capitalisation: ''YOU GO ROUND HIS FLAT AFTER SCHOOL?'';
- Fiona **encourages** Marcus: ''Because I want to teach you to think for yourself'';
- Fiona **invites** members of the family, such as Clive, Lindsey and Will to her Christmas gathering based on Marcus' requests;
- Fiona **realises** that Marcus is being bullied at school: ''His mum had made a complaint to the school'';
- Fiona tries to **protect** Marcus from his father's drug habit: ''He was always in bed before you started rolling up''.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Hornby **presents** the lives of Will and Marcus, show how far you agree that their lives are **lonely**.

The following textual details may be used as supporting material.

Evidence that Will and Marcus lead lonely lives:

- Will **lives alone** and has never had a job so he meets few people. He prefers to: ''peek over the fence at other people's lives'';
- he **cannot commit** to any long term relationships;
- he is terrified by the prospect of settling down: ''He was dry ice! He was Frosty the Snowman!'';
- he baulks at the "clutter!" involved in having children;
- his friends **pity him** for his lonely existence, John and Christine ask him to be their child's godfather in an attempt to give him some purpose in life;
- his loneliness leads to his **depression** and a realisation of the **pointlessness** of his life: ''No, the evenings were OK; it was the days that tested his patience and ingenuity'';
- he is **bored** and he spends all his time completing magazine quizzes, watching *Countdown* and listening to the latest pop music;
- he is **saddened** when he has to spend **Christmas alone**: ''how you spent Christmas was a message to the world about where you were at in life, some indication of how deep a hole you had managed to burrow for yourself...'';
- his **loneliness** is even realised by Marcus who invites him over for Christmas: ''What Marcus was saying, in his artful, skewed way, was that he didn't want Will to be alone on Christmas Day'';
- Marcus finds **communicating** with others difficult: ''People often thought Marcus was being funny when he wasn't. He couldn't understand it'';
- Marcus **sees little** of his dad and his family;
- he is **isolated** from his peers at school and he is **bullied** by them, he is ''ignored'' and deemed ''weird'' by those around him;
- he has **recently moved** to London and he has few friends in his new school: ''The kids were harder and meaner and less understanding'';
- he is lonely because he has **different interests** and a **different lifestyle** from those of most 12 year olds, he could: ''feel himself floating away from everyone'';
- his **few friends** at school **distance themselves** from him as a result of the bullying: ''we don't want you hanging around with us any more'';
- Hornby uses superlatives and hyperbolic language to emphasise how **lonely** and **unhappy** Marcus is: ''scariest thing he'd ever seen, by a million miles'';
- Marcus' **loneliness** is shown in the use of anaphora: ''He couldn't say it to his mum, he couldn't say it to his dad, he couldn't say it to Suzie'';
- Marcus is **terrified** of being left alone if his mother dies and he is constantly trying to bring more people into his circle of friends to avoid being **lonely**: ''Every time he thought about this, it came back to the same problem: there were only two of them...''.

However, some candidates may argue:

- Will does **visit friends**, such as John and Christine and he spends Christmas with Fiona and Marcus ;
- Will eventually has a **long term relationship** with Rachel: ''Will fell in love on New Year's Eve'';
- Will develops a **sense of responsibility** towards others and as a result becomes a more sociable figure: ''Most Saturdays now, Will took Ali and Marcus out somewhere'';
- Will's **contented tone** at the end of the novel shows he is more satisfied: ''Will knew then, beyond any shadow of a doubt, that Marcus would be OK'';
- Marcus' **friendship** with Ellie means he is less lonely at school and he is able to build a circle of friends ;
- his growing **self-awareness** means he can discuss many of the personal issues he has: ''Marcus's glass was full to overflowing;''
- he is able to **socialise** at parties and feel less alone: ''Marcus had never had a proper talk with someone of his own age before'';

- he is **reconciled** with his father after his arrest: ‘‘Marcus did end up going to stay with his dad...’’;
- he **fits in better** as he becomes more like a **typical teenager**: ‘‘he could look after himself...become as robust and unremarkable as every other twelve-year-old kid’’;
- at the end of the novel Marcus reaches some **degree of happiness** and resolution of his issues. In the denouement Fiona states: ‘‘He just seems so much older;’’
- he becomes **less lonely** as the novel progresses, he spends an increasing amount of time with Will: ‘‘Marcus had moved on ...dressed better...become more circumspect when he spoke’’.

Some candidates may argue that Will is contented living alone and does not seek company or friendship.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 Johnston: *How Many Miles to Babylon?*

(a) With reference to the ways Johnston **presents** Jerry, show how far you agree that he **deserves** sympathy.

The following textual details may be used as supporting material.

Evidence that Jerry deserves sympathy:

- Jerry comes from an **impoverished** family background;
- he **has to leave school at an early age** to start earning money for the family;
- he **suffers** at the hands of his father;
- his mother is **keen for Jerry to enlist** so the family may benefit financially;
- he is made to **feel inferior** in the army: "Crowe, you good for nothing, get your backside out of there at once";
- he is **not allowed** to work with the horses in the army;
- he is **obliged to search** for his missing father after receiving a letter from home;
- his **determination to help his mother** finally leads to his death;
- he is **not allowed** to write home to his mother;
- in the army he does **not benefit** from his friendship with Alec;
- he is **appalled** by the screaming of the wounded soldier in No-Man's Land;
- although Jerry is himself **unwell**, he tries to ease the pain in Alec's feet by rubbing alcohol into them;
- his entire life has been dictated by **social background**; Alicia describes their friendship as "an unsuitable relationship";
- Alec's request that Jerry be allowed leave to search for his father is **turned down** by Glendenning: "The answer is no. Crowe goes to the front again tomorrow with the rest of his squalid friends";
- he chooses to search for his father despite the risk to his own life;
- he is **executed** for desertion by his best friend, for attempting to find his father.

However, some candidates may argue:

- he is **not intimidated** by Alec's superior social position, seeing himself as Alec's equal as evidenced when Alec accuses him of trespassing in the lake: "There's lots of room for both of us";
- he **astutely observes** that neither family would tolerate their friendship;
- he comes from a **happy family background**, having a **loving** mother and loving siblings;
- he is **spontaneous** and **fun-loving**, plays rebel tunes and teaches Alec to fight;
- he **introduces** Alec to alcohol and tobacco;
- in contrast to Alec, he is **free to pursue** his own pathway in life;
- he **refuses financial help** from Alec when his father goes missing: "Well, I thought if there were financial…."; "Ah leave that, Alec….".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Johnston **presents** the lives of Alicia and Frederick, show how far you agree that their lives are **unhappy**.

The following textual details may be used as supporting material.

Evidence that their lives are unhappy:

- Alicia is often **hurtful** and **cruel** to Frederick: "I have no intention of remaining alone in this house with you";
- Johnston emphasises Alicia's **disinterest** in Frederick's opinion, calling him "ineffective and old";
- Alicia **dominates** the relationship with Frederick: "I hope you never experience the humiliation of living with someone who is completely indifferent to you";
- Alicia consistently **gets her own way**;
- their marital conversations are **strained**: "She ignored him as he must have known she would"; "Comfortable meals and uncomfortable talk";
- their unhappiness is emphasised by Alicia not letting Frederick **touch** her: "ah…yes… being unable to touch in any way.";
- Alicia **belittles** Frederick in front of Alexander: "Oh Frederick, you do become so boring when you talk on about nothing like that";
- Alicia's **scathing tone** demonstrates her disregard; "Yes, inadequate would be the word all right";
- Frederick **allows** Alicia to dominate him and **defers to her** in all decisions about Alexander;
- Johnston seals Alicia's **betrayal** of Frederick by hinting he is not Alexander's real father;
- they live **separate** lives: "their only meeting place was the child";
- she only stays in the marriage through **a sense of duty**.

However, some candidates may argue:

- Frederick finds **some solace** in having a son as evidenced when Frederick passes on his father's gold watch;
- they are able to disguise their unhappiness by having a busy **social calendar** and could be "excellent, generous hosts";
- Frederick has to **battle against a wife** who openly admits, "I'm not a nice woman";
- Frederick **does not retaliate** when Alicia insults him;
- Frederick finds happiness of a sort and deliberately **avoids confrontation** thus preventing argument and unhappiness;
- Frederick urges his son to treat Alicia with **respect**;
- Frederick and Alicia are **trapped** by the social circumstances of the time.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Lee: *To Kill a Mockingbird*

(a) With reference to the ways Lee **presents** Calpurnia, show how far you agree that Calpurnia is too **hard** on the children.

The following textual details may be used as supporting material.

Evidence that Calpurnia is too hard on the children:

- Lee's initial description presents Calpurnia as **hard**: "She was all angles and bones";
- Scout, as narrator, describes her as a **strict disciplinarian** who does not shy away from corporal punishment: "her hand was wide as a bed slat and twice as hard", "sent me through the swinging door …with a stinging smack";
- she is **bossy**: "she was always ordering me out of the kitchen";
- she is the **winner** in quarrels with Scout, who describes these as "epic" and "one-sided";
- Scout feels that Atticus **takes Calpurnia's side**: "Calpurnia always won…Atticus always took her side";
- Scout feels that Calpurnia has "always been too **hard**" on her;
- Calpurnia has been a **dominant** force in the household for a long time: "felt her tyrannical presence as long as I could remember";
- Scout respects Calpurnia's **authority** and tries to stay out of trouble with her: "rather than risk a tangle with Calpurnia", "not to provoke her";
- she is **hard to please** and does not give out praise lightly: "In Calpurnia's teaching, there was no sentimentality: I seldom pleased her and she seldom rewarded me";
- she is ready to take the children to task when Walter Cunningham is their guest and **teach them** lessons in life: "Hush your mouth!...don't you let me catch you remarkin' on their ways";
- she is **not gentle**, even when helping the children to wash: "If Calpurnia had ever bathed me roughly before, it was nothing compared to her supervision of that Saturday night's routine";
- some candidates might argue that Calpurnia puts the **children at risk** by insisting on taking them to her church where they are clearly not wanted: "they did not want us here. I sensed, rather than saw, that we were being advanced upon".

However, some candidates may argue:

- Calpurnia acts as a **mother** figure to the children and her role in the Finch household is important: "faithful member of this family";
- she shows **affection** towards the children: "Calpurnia bent down and kissed me";
- she is **sensitive** to Scout's moods, showing a tender relationship between them, offering the treat of 'crackling bread': "Perhaps Calpurnia sensed that my day had been a grim one";
- Scout recognises Calpurnia's **kindness** and **contrasts** it with her usual tough stance in a humorous aside: "she had at last seen the error of her fractious ways";
- she **teaches** Scout important lessons about respect and social manners;
- she is **trusted** by Atticus to look after the children in his absence and he treats her as an equal: "Anything fit to say at the table's fit to say in front of Calpurnia";
- Jem turns to Calpurnia for **help** with the rabid dog: "I'm gonna tell Cal";
- Scout turns to Calpurnia when Jem is unpleasant to her: "fled to Calpurnia";
- she is the first to **recognise** Jem is growing up: "Yeah, he's just about Mister Jem now";
- she treats the children as her own and **comforts** them: "Don't you fret";
- Calpurnia **loves** Scout: "I missed you today";
- Scout recounts how their relationship **changed**: "Calpurnia's tyranny … had faded… general disapproval";
- Lee **contrasts** her with Aunt Alexandra's rigid and snobbish attitudes.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Lee **presents** the court verdict, show that characters react to the verdict in **differing** ways.

The following textual details may be used as supporting material.

Jem's reaction:

- Jem is **deeply upset** by the verdict, expressing his **anger** at the injustice: "His face was streaked with angry tears", "It ain't right";
- his idealism has been **shattered** by the verdict, he had been convinced that Atticus had won and his faith in the fairness of the people of Maycomb is **ruined**: "I always thought Maycomb folks were the best folks in the world";
- he **questions** events: "Who?...Who in this town did one thing to help Tom Robinson, just who?";
- he feels that the verdict is **unfair** through his simple statement: "he wasn't guilty in the first place";
- he shows his **frustration** at the verdict: "We oughta do away with juries";
- he shows some **understanding** of the legal process: "You just can't convict a man on evidence like that" which underlines his **disillusionment** following the verdict;
- **eventually** he begins to respond **more rationally** to the verdict through conversations with Miss Maudie and Atticus.

Aunt Alexandra's reaction:

- she **changes her attitude** towards Atticus, having initially thought he was bringing shame on the family name for defending Tom to understanding his actions: "I'm sorry, brother";
- she **appreciates** Miss Maudie's defence of Atticus at the Missionary circle tea: "She gave Miss Maudie a look of pure gratitude";
- she is **shocked** by the news of Tom's death and is **angry** at the people of Maycomb: her "voice shook", "They're perfectly willing to let him do what they're too afraid to do themselves".

Atticus's reaction:

- his immediate reaction to Tom is to console;
- he walks out in silence;
- he expresses his exhaustion.

Some candidates may consider the reaction of the Black community to Atticus in court, Bob Ewell's reactions after the verdict, Miss Maudie's attempts to reassure Jem about the verdict and her sarcasm towards the ladies at the Missionary circle.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Steinbeck: *Of Mice and Men*

(a) With reference to the ways Steinbeck **presents** Slim, show how far you agree that Slim is **caring**.

Evidence that Slim is caring:

- Slim is first introduced to the reader **positively** by Candy: "hell of a nice fella";
- he **compliments** Curley's wife, "Hi, Good-lookin'";
- he is **welcoming** to George and Lennie: "Hope you get on my team";
- his **precision** in his work implies that he **avoids causing pain**: "capable of killing a fly on the wheeler's butt with a bull whip **without touching the mule**";
- he cares about social customs and **introduces** Lennie and George to Carlson: "These guys jus' come";
- he **cares about the survival** of the rest of the brood of puppies and the mother: "She couldn't feed that many";
- he **defends** Lennie after he hears what happened at Weed: "He ain't mean… I can tell a mean guy a mile off";
- he **tries to console** Candy by offering him a puppy;
- he shows **consideration** for Candy's feelings by trying to **convince** him of why the dog should be put down: "That dog ain't no good to himself.";
- he **euphemistically** tells Carlson to bury the dog to **spare Candy's pain**;
- he has a **caring** nature when he treats the mule's injury;
- he **instructs** Lennie to treat the puppies **with care**: "Slim said I better not pet them pups so much for a while";
- he attempts to intervene to prevent Lennie being attacked: "I'll get 'um myself";
- he **reacts first to help** Curley with his hand injury: "'We got to get him in to a doctor'…He helped Curley out the door";
- he **reassures** Lennie after he injured Curley's hand with the **repetition** of: "It ain't your fault";
- he **cares for the horses**: "comes in sometimes two, three times a night…He looks out for his team";
- he **physically supports** George: "helped to his feet";
- he offers **reassurance and company** to George: "I swear you hadda. Come on with me".

However, some candidates may argue:

- Candy's compliments to Curley's wife may be construed as **flirting**, showing a lack of care for Curley;
- he is **ruthless** in killing the pups: "I drowned four of 'em right off";
- his comments show a **lack of compassion** for Candy's age and disability: "I wisht somebody'd shoot me if I get old and an' a cripple";
- he is **heartless** in allowing the immediate killing of Candy's dog, showing **little regard** for Candy's distress: "Candy looked a long time at Slim to try to find some reversal";
- he is **hostile** in his treatment of Curley: "If you can't look after your own God damn wife, what do you expect me to do about it?";
- Carlson hints further at Slim's **hostility** to Curley: "Slim throwed a scare into you";
- he **blackmails** Curley: "you got your han' caught in a machine… get the laugh".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Steinbeck **presents** people on the ranch, show how far you agree that people on the ranch are **disrespectful** towards each other.

Evidence of disrespect:

- George uses **profanity** and **abusive** language repeatedly to scold Lennie throughout the novella;
- Candy shows disrespect towards Crooks and **dehumanises** him by referring to him as "the nigger";
- George **viciously insults** Lennie: "If I was a relative of yours I'd shoot myself";
- Curley disrespectfully **chastises** Lennie: "Well, nex' time you answer when you're spoke to";
- The ranch workers **show disrespect** to Curley's wife by not referring to her by name;
- Candy spreads gossip: "that glove's fulla Vaseline" and describes Curley's wife **in a derogatory and sexual way**;
- George **demeans** Curley's wife, **insulting** her and using a neutral pronoun to **dehumanise** her "that's what Curley picks for a wife";
- Carlson **disrespects** Candy's wishes by **insisting** on killing his dog immediately "Let's get it over with…We can't sleep with him stinkin' around in here";
- Whit **insults** Curley's wife: "Well, ain't she a looloo?";
- Carlson **violently threatens** Curley: "I'll kick your God damn head off";
- Candy **ridicules** Curley: "'Glove fulla Vaseline,' he said disgustedly.";
- Crooks tells of how he is **insulted** by the ranch workers: "They say I stink.";
- Crooks **taunts** Lennie: "They'll tie ya up…";
- Candy and Crooks are nasty to Curley's wife: "You ain't wanted here"; "Now you jus' get out, an' get out quick.";
- Curley's wife is verbally abusive towards Crooks: "I could get you strung up";
- Curley's wife derides Crooks, Lennie and Candy; "bunch of bindle stiffs";
- Candy disrespects Curley's wife's corpse by **verbally abusing** her: "you lousy…".

However, some candidates may argue:

- George's harsh language in chastising Lennie is used to **protect him** from harm, warns him to stay away from Curley's wife;
- the **invective** language is the common **vernacular** of the ranch workers in their harsh working environment, rather than merely a sign of disrespect;
- Candy is **respectful** and **complimentary** about the Boss: "he's a pretty nice fella";
- Slim is **welcoming** to George and Lennie on their arrival: "Hope you get on my team";
- George respects Lennie by **complimenting his strength** in the simile, "Strong as a bull";
- Carlson speaks respectfully, **greeting** the new arrivals: "Glad ta meet ya….My name's Carlson";
- Slim **compliments** Lennie: "I never seen such a strong guy";
- Slim **respects** Carlson's opinion about Candy's dog: "Carl's right, Candy";
- Slim's opinions are **respected by all**: "Candy looked helplessly at [Slim], for Slim's opinions were law";
- George respects Lennie by the **merciful** way he ends his life.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Doyle: *Paddy Clarke Ha Ha Ha*

(a) With reference to the ways Doyle **presents** Paddy's mother, show how far you agree that Paddy's mother is **strong-willed**.

The following textual details may be used as supporting material.

Evidence that Paddy's mother is strong-willed:

- Doyle presents Paddy's mother as **strict**, seen in Paddy's exaggerated response to her discipline, "She killed me";
- she is **strong-willed** in the face of Paddy's complaints when he wants an envelope of his own to post to Santa and does not tolerate his "whinging" tone;
- she **challenges** her husband's authority and is not afraid to defend her children against their father's temper in the imperative phrase: "Don't shout at him" revealing her strength of character;
- she **supports** her children and is first to offer comfort when they are upset: "She'd talk to him…maybe hug him";
- she rears the children almost **single-handedly** finding time to nurture them, showing her strength in the face of adversity;
- Doyle presents Paddy's mother as a **formidable** and strong parent and Paddy is terrified when he is seen stealing 'Woman's Way' by her, captured in the verb "smack";
- Doyle presents her strength of character through her **devotion** to the children despite the increasingly tense marital atmosphere: "She could make him go from cry to laugh in a few seconds";
- she **conceals** the abuse she suffers at the hands of her husband from the children, protecting them: "She hadn't let me see her face";
- Doyle shows her **strength as a parent** in her ability to keep the house running smoothly and her absence is felt when she is in bed apparently sick: "There was nothing in the fridge";
- she tries to **resolve** the arguments with her husband: "She was always the one that tried to make them talk";
- she **protects** the children and is there for them when their father eventually leaves.

However, some candidates may argue:

- she **struggles** to escape her traditional role as a wife and a mother;
- she is **bullied** by her husband and is the **victim** of domestic violence: "The fights didn't end now. There were…only gaps";
- she must **rely** on her husband to provide food and money: "My da paid for all the other food we got as well, everything";
- her **struggle** to keep the family together takes its toll physically: "She looked thinner";
- she is **abandoned** when Paddy's father leaves.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Doyle **presents** school experiences, show how far you agree that the children's school experiences are **negative**.

The following textual details may be used as supporting material.

Evidence that the school experiences of the children are negative:

- Mister Hennessey's negative attitude towards his pupils is as shown through the emotive verb "hated";
- as a teacher, Hennessey shows **little enthusiasm** and relies on tired prejudice about the boys: "O'Keefe, I know you're up to something down there…James O'Keefe wasn't even in" not realising the boy is absent;
- Doyle illustrates **mindless** school activities such as when the children are made to "march" as the proclamation is read;
- Doyle portrays a strict and **harsh** school experience describing how the boys are often **punished** for transgressions;
- the children are encouraged to sleep in the classroom;
- Paddy's curiosity is **not stimulated** by school lessons and Paddy reads at home to satisfy his thirst for knowledge: "The best story I ever read was about Father Damien";
- Doyle shows the **lack of progression** as little attempt is made to encourage or educate the students: "If you got put into the last row…it was very hard to get out again";
- Doyle presents Hennessey as **cruel** as he diminishes the boys' efforts to spell, calling Liam a 'worm' and asking them to confirm it: "What are you?... A worm, Sir";
- Doyle's use of **contrast** is seen in his presentation of Paddy's home life where Paddy learns more at home than at school;
- Doyle shows how the children often endure **physical violence** which is casually administered and a common method of control: "One biff for every mistake";

However, some candidates may argue:

- the teachers show **compassion** on occasions such as when Liam "dirtied his trousers"; and Mr Hennessey diverts the other children's attention while he "carried Liam out of the class";
- the children admire his skill in handball;
- the children learn right from wrong through their school experiences shown by Mister Finnucane's gentle but firm admonishment of "pruning";
- Miss Watkins attempts to **instil nationalistic pride** in the children and give them a sense of their history as she "read the proclamation out for us…";
- Mr Hennessy **encourages** Paddy's curiosity and provides him with knowledge of the world beyond Ireland and about how Communists don't believe in God;
- some of the teachers in Paddy's school provide structure for children who are from broken homes.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Orwell: *Animal Farm*

(a) With reference to the ways Orwell **presents** Squealer, show how far you agree that Squealer is to **blame** for the failure of Animalism?

The following textual details may be used as supporting material.

Evidence that Squealer is to blame for the failure of Animalism:

- he **systematically distorts** the original commandments that Animalism is based upon, leading to its failure;
- he uses **rhetoric** and **propaganda** to increase the pigs' power, exploit the animals for **profit** and destroy the ideal of equality which results in the failure of Animalism;
- Orwell uses *capitalisation* to emphasise how he **persuades** the animals to **accept inequality** for their own benefit, destroying Animalism: "It is for YOUR sake that we drink that milk and eat those apples";
- he uses the **threat of Jones** through rhetorical questions to ensure the animals **accept the inequalities** which leads to the failure of Animalism: "…surely there is no one among you who wants to see Jones come back?";
- he **persuades** the animals to accept Snowball's expulsion, without dissent, allowing Napoleon to become a dictator and destroy the ideals of Animalism: "Loyalty and obedience are more important";
- he persuades the animals to **give up** their democratic rights through rhetorical questions, leading to the failure of Animalism: "But sometimes you might make the wrong decisions, comrades, and then where should we be?";
- he **convinces** the animals to accept the pigs living in the farmhouse: "the animals seemed to remember that a resolution against this had been passed in the early days… Squealer was able to convince them that this was not the case";
- he **forbids** the singing of the anthem of Animalism, 'Beasts of England';
- he builds the **cult of the leader** rather than the equality of Animalism: "In his speeches, Squealer would talk with the tears rolling down his cheeks of Napoleon's wisdom…";
- he is caught **altering the commandments** to suit the pigs, destroying the ideal of Animalism: "there lay a ladder…Squealer, temporarily stunned, was sprawling beside it";
- he uses **euphemisms** to convince the animals to accept less food, furthering inequality: "Squealer always spoke of it as a 'readjustment', never as a 'reduction';
- he **convinces** the animals to accept exploitation, in opposition to the original ideals: "Besides, in those days they had been slaves and now they were free, and that made all the difference, as Squealer did not fail to point out";
- he is the first pig to be seen **breaking the first commandment**: "It was a pig walking on his hind legs. Yes, it was Squealer";
- he **personally teaches** the sheep a new motto which destroys main ideal of Animalism: "Four legs good, two legs *better*".

However, some candidates may argue:

- the pigs were **jointly to blame** for the first example of inequality, the consumption of the milk and apples: “All the pigs were in full agreement on this point, even Snowball”;
- Orwell’s use of the passive voice signals that Squealer **defers to the authority** of the leading pigs: “Squealer **was sent** to make the necessary explanations to the others”;
- the dogs were instrumental in **silencing dissent** to Napoleon’s rule: “the dogs…let out deep, menacing growls, and the pigs fell silent and sat down again”;
- the sheep drown out **debate and dissent** to Napoleon’s dictatorship: “tremendous bleating…put an end to any chance of discussion”;
- Squealer continues to **follow Napoleon’s orders**: “Afterwards Squealer was sent round the farm to explain the new arrangement to the others”;
- the **poor memory** and **lack of intelligence** of the animals allows them to be persuaded easily by Squealer into accepting changes that destroy Animalism;
- Napoleon was responsible for **trade**: “Napoleon had accepted, through Whymper, a contract for four hundred eggs a week”;
- Napoleon also generates the **climate of fear** to increase the ability to manipulate the animals: “Snowball! He has been here! I can smell him distinctly!”;
- Minimus also boosts the cult of Napoleon’s leadership with his songs;
- Napoleon is to blame for the **name reversion**, which signals the complete failure of Animalism: “‘The Manor Farm’” – which, he believed, was its correct and original name”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Orwell **presents** the lives of the animals, show how far you agree that the Revolution makes life **worse** for the animals.

The following textual details may be used as supporting material.

Evidence that the Revolution makes life worse for the animals:

- nutrition of the hens is made worse when the pigs take the milk: "Jones used sometimes to mix some of it in our mash";
- The Battle of the Cowshed causes **physical harm**, presented in stark description: "The pellets scored bloody streaks along Snowball's back, and a sheep dropped dead";
- the fear of the dogs causes **psychological harm** to the animals: "Too amazed and frightened to speak…Silent and terrified";
- the animals **suffer more exertion** than before: "worked like slaves… a sixty-hour week, and …Sunday afternoons";
- hens **suffer and die** when rebelling about the trade of eggs: "there was a pile of corpses lying … and the air was heavy with the smell of blood";
- the executions seem **worse** than previous slaughter under Jones; "far worse now that it was happening among themselves";
- the Battle of the Windmill causes **suffering** and **death**: "A cow, three sheep, and two geese were killed, and nearly everyone was wounded";
- Boxer **suffers battle injuries**: "His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg";
- Boxer **collapses** through **over-exertion** and then he is sold by the pigs to be **killed**;
- by the end of the novel, the animals **endure more exploitation** than under Jones: "the lower animals on Animal Farm did more work and received less food than any animals in the county";
- in moral terms, the pigs are undoubtedly worse than they were before the revolution.

However, some candidates may argue:

- life improved after the Revolution: "The animals were happy as they had never conceived it possible to be";
- they **relax more** in the early days of the Revolution: "There was more leisure too";
- their **enjoyment** of food is enhanced: "Every mouthful … was an acute positive pleasure";
- the animals feel a **satisfaction** in their work: "they grudged no effort or sacrifice";
- they believed that their life was **improving**: "everything that they did was for the benefit of themselves";
- the animals believe their lives are **no worse**: "If they had no more food than they had in Jones's day, at least they did not have less";
- the animals are **content**: they are "tired but happy";
- after the executions, Clover still thinks: "they were far better off than they had been in the days of Jones";
- the dogs are **well fed**: "all rations were reduced except those of the pigs and dogs";
- the animals **believe the propaganda**, so feel they have benefited: "doubtless it **had been worse** in the old days. They were glad to believe so";
- the animals feel an **underlying pride**: "life nowadays had a greater dignity than it had had before";
- Orwell's use of irony: when he writes that the animals, "found it **comforting** to be reminded that…they were truly **their own masters**";
- the animals are proud of their achievement: "they never lost, even for an instant, their sense of honour and privilege at being members of Animal Farm".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

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

The following textual details may be used as supporting material.

The characters' feelings and reactions:
- John's sudden **excited** entrance establishes a dramatic tone;
- Beauty comprehends the **peril** of the situation and "galloped as fast as [he] could";
- Beauty's recount of the speed he runs at highlights the urgency of the situation and creates tension for the reader: "I was off again as fast as before";
- John conveys the **gravity** of the illness when he explains that Mrs Gordon "will die" if she does not receive the doctor's help "at once";
- Beauty is **exhausted** after the expenditure: "my legs shook under me... I had not a dry hair on my body";
- Joe's actions are detrimental to Beauty's health, but Beauty does not blame him: "he knew very little";
- Beauty himself falls ill and **suffers**: "I began to shake and tremble, and turned deadly cold…I felt sore all over";
- John's arrival brings hope that Beauty will get the help he needs: "he seemed to know it all";
- the speed of John's reaction highlights the urgency to help Beauty: "[he] ran to the house";
- the sense of rapport between John and Beauty will engage many readers.

The writer's use of language, structure and form:
- the horse, as **narrator**, provides the unusual aspect of the reader experiencing events from the animal's **perspective**;
- the extract opens with a **dramatic description** of the "bell ringing very loud" and John "running up to the hall";
- John's heightened emotions are conveyed through Sewell's use of consecutive **imperatives** and **exclamation marks**, "Wake up, Beauty!";
- the master's **panic** is conveyed through the **hyperbolic** imperative: "ride for your life"; and creates a sense of urgency;
- Sewell conveys the arduousness of the journey by **listing** the places encountered: "through a village, then through a dark wood, then uphill…we came to the town";
- use of pause: "– everybody was asleep", emphasises the contrast in sound between the silence of night and the urgency of the journey;
- John's panic is clear through Sewell's **simile** that he: "knocked at the door like thunder";
- the use of **dialogue** to convey deferential relationship between John and the doctor;
- the reference to Mrs Gordon's **potential death** instils trepidation in the reader;
- Beauty's tenacity **endears** him to the reader: "I did my very best";
- Sewell's description of the **physical effect** on Beauty conveys to the reader the effort it has cost him: "the water ran down my legs, and I steamed all over";
- Beauty's magnanimity for Joe encourages us to **empathise** with him: "Poor Joe! he was young and small, and as yet he knew very little... I am sure he did the very best he knew";
- Beauty's suffering, including Sewell's use of **repetition**, evokes the reader's **sympathy** and **fear**: "my legs ached, my loins ached";
- Sewell's **emotive** description of John's actions show his genuine worry for Beauty's condition: "He was at my side in a moment";
- the mention of unfamiliar terms engages the reader: "pailful", "toll-gate", "nightcap".

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……Black Beauty by Anna Sewell (ISBN: 9780681005860) © Longmeadow Press, 1994