Rewarding Learning

General Certificate of Secondary Education
2023

English Literature

Unit 1: The Study of Prose

[GEL11]

WEDNESDAY 17 MAY, MORNING

MARK SCHEME

General Marking Instructions

Introduction

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

Assessment objectives

Below are the assessment objectives for English Literature.

Candidates must:

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

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Types of mark schemes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Unit 1 – Section A: Novel

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[10]	Band 2: Emerging [11]–[18]	Band 3: Competent [19]–[26]		Band 4: Good [27]–[34]	Band 5: Excellent [35]–[40]
AO1 Argument	Candidates have not responded to the task appropriately	Some writing about text or task 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, first-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** Simon, show how far you agree that Simon is an **outsider**.

The following textual details may be used as supporting material.

Evidence that Simon is an outsider:

- Simon's physical description **sets him apart** from the other boys: "skinny, vivid little boy";
- he is **left behind** in many pursuits: "Simon had to do a double shuffle to catch up with the others" reveals how Simon is excluded from the beginning;
- use of disparaging language e.g. Ralph refers to him as "queer" and "funny" which suggests his **isolation**;
- use of imperative language and aggressive actions **single Simon out**, throwing a "great hunk of meat" at Simon's feet and shouting, "Eat! Damn you!";
- Simon is **ridiculed** by the others as he tries to "express mankind's essential illness";
- use of personification and emotive language show Simon's **vulnerability** and **embarrassment**: "the laughter beat him cruelly and he shrank away defenceless to his seat";
- the boys act **dismissively** towards Simon and ignore his intuitive opinions about the beast;
- even Piggy treats Simon disrespectfully using insulting language: "You shut up, young Simon!" and **makes fun** of him, "he's cracked", referring to his ideas as "nuts";
- use of pathetic fallacy, "the air was dark and terrible" which emphasises that Simon is **under threat** from the others;
- use of **increasingly menacing** descriptions as Simon is pursued: "the blue-white scar jagged above them and the sulphurous explosion beat down" culminating in the attack on Simon;
- use of **dehumanising** terms, "A thing", "it", "the beast" to refer to the way the boys see Simon;
- Piggy's **unsympathetic attitude** towards the memory of Simon: "he had no business crawling like that out of the dark. He was batty. He asked for it". Even Simon's memory is cast out by Piggy.

However, some candidates may argue:

- Simon is **included** by Ralph to go on the first "expedition" on the island;
- isolation is self-imposed, as he goes into the jungle alone: "glanced swiftly round to confirm that he was utterly alone;
- use of character foils to show that both Piggy and Simon are **outsiders** though in different ways;
- he is set apart through the use of symbolic references suggesting his **superior knowledge** and Christ-like compassion;
- he is **glorified** in death: "The water rose further and dressed Simon's coarse hair with brightness" which sets him apart from the other boys.

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** life on the island, show how far you agree that life on the island is **thrilling** for the boys.

The following textual details may be used as supporting material.

Evidence that the island is thrilling:

- use of adjectives reveal Ralph is immediately thrilled by the prospect of **fun** on the island: "he sat back and looked at the water with bright, excited eyes";
- Ralph reacts with **excitement**, "Whizzoh!" to the mystical beauty of the island: "deep pool in the beach with a high ledge of pink granite";
- use of childish diction and onomatopoeia reveal Ralph is thrilled by the prospect of **adventure** on the island: "Ralph turned with shining eyes to the others, 'Wacco. Wizard. Smashing'.";
- childish **enjoyment** and exploratory urges are shown: "This is real exploring… I bet nobody's been here before";
- use of **excited** interjection as the boys compare the opportunities of pleasure and enjoyment on the island to the novels: "Treasure Island –"/ "Swallows and Amazons – "Coral Island - ";
- the absence of parental guidance **delights** the boys: "there was no parent to let fall a heavy hand";
- use of violent dialogue and monosyllabic chanting show the boys are **thrilled** with hunting: kill the pig. Cut her throat. Spill her blood";
- the boys reveal a sudden feeling of excitement and **pleasure** during the play hunt with Robert: "The desire to squeeze and hurt was over-mastering";
- Jack and Roger experience a **thrilling compulsion** while killing the second pig: "Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgment for his point and began to push till he was leaning with his whole weight".

However, some candidates may argue:

- the boys endure poor conditions and **sickness**: skin conditions, dirty, stomach aches, chronic diarrhoea;
- the littluns are **distressed** by night-time fears of the "beastie": "they suffered untold terrors in the dark and huddled together for comfort";
- the quiet disappearance of the boy with the mulberry birthmark portrays the island as **sinister**, not thrilling;
- the **terror** experienced by the littluns after Simon's death: "The littluns screamed and blundered about, fleeing from the edge of the forest";
- Ralph's panic-stricken **fear** after Piggy's death: "Ralph stumbled, feeling not pain but panic";
- the boys are **distraught** after the deaths of Simon and Piggy: "Samneric lay looking up in quiet terror";
- narrative development: initial thrill and excitement is replaced by hysteria, terror and panic.

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** Marcus, show how far you agree that Marcus is **thoughtful**.

The following textual details may be used as supporting material.

Evidence that Marcus is thoughtful:

- the use of Marcus as one of the two narrators allows Hornby to show Marcus' **thought processes** and his concerns for others;
- the presentation of Marcus in a **supportive** role towards his mother in her attempts to find a boyfriend: ''He kind of hoped… She would meet someone, and he would make her happy'';
- exploration of Marcus' musings over his mother's depression allows the reader to see the reasons why Marcus took **caring decisions**: ''he thought he ought to say something optimistic'';
- use of popular cultural references shows Marcus is trying **to find out** about his mother's depression and what causes it: ''He tried to remember what people cried for in EastEnders, apart from money, death and boyfriends'';
- Marcus' mother's TV viewing is **protectively** managed by Marcus to avoid upsetting her: ''He didn't want his mum to watch anything about death'';
- Marcus is shown to **make allowances** for his mother knowing that she is not like other mothers: ''His mum looked good, Marcus thought. She was wearing her best leggings and a baggy, hairy jumper'';
- Marcus did not want Will to be alone at Christmas so he **invites** Will to his house;
- Marcus is shown to make **sacrifices** for other people even though they inconvenience him, he agrees to stay with Ali so Will and Rachel can be left alone: ''Marcus glanced at Will and Will nodded once, while Rachel's back was turned towards him'';
- Marcus **tries hard** with his father and Lindsey even though they have left him in London and travels to see his father in Cambridge, he reassures his mother: ''I shouldn't be making you go''/ ''I'll be fine really'';
- use of character interaction with Ellie, **supporting** her throughout her troubled periods such as the time when she hears Kurt Cobain has killed himself;
- use of **supportive language** shows Marcus cares about his father and Lindsay and their attempt to have a baby: ''Marcus said that he'd like it, that he liked babies. He didn't really''.

However, some candidates may argue:

- the use of a commanding tone shows Marcus to be **self-centred** as he puts his interests first: ''If you can't look after me properly then you'll have to find someone who can'';
- Marcus is shown to **ignore** his mother when he continues to see Will despite her warnings: ''You're not going round there again';
- his **self-interest** may be shown when he arranges to bring Will and Fiona together and other people into their family circle: ''Every time he thought about this, it came back to the same problem: there were only two of them'';
- repeated examples of Marcus' thoughtlessness by **insisting** on seeing Will even though there are times Will does not want to see him: ''The following week Will's date with Countdown was interrupted" / "Marcus buzzed again; Will ignored him again '';
- Marcus possibly seeks a friendship with Ellie for **self-preservation** to make **his life easier** at school and to protect him from the school bullies.

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** relationships, show how far you agree that relationships are **important** to Will.

The following textual details may be used as supporting material.

Evidence that relationships are important to Will:

- the novel revolves around the idea of relationships. Will is shown to cut himself off from relationships at the beginning of the novel, leading to his **loneliness** but he eventually solves this with a set of **committed relationships**;
- Will **contrives** to gain access to a group of single parent women by inventing a son, so he can attend SPAT meetings: ''He had invented a two-year-old son called Ned and had joined a single parents' group'';
- use of repeated examples shows that Will takes a **growing interest** in Marcus' welfare and is keen to support him through childhood: ''Marcus needed help, to be a kid not an adult…that was exactly the kind of assistance he was qualified to provide'';
- Will is shown to accept a parental role in Marcus' life: ''It was then…that Will saw the kind of help Marcus needed'';
- use of the confessional narrative shows that Will is **envious** of people at Christmas, who have family and friends to be with: ''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'';
- Will is shown to take a different outlook when he embarks on a **committed** relationship with Rachel: ''Will fell in love on New Year's Eve, and the experience took him completely by surprise'';
- Will's relationship with Marcus is a caring one and one that is **important** to him as Rachel comments: ''You're involved, and you care, and you understand him, and you worry about him'';
- Will agrees to **support** Fiona as a friend to discuss her problems: ''And they were away… all he had to do was listen and nod and ask pertinent questions'';
- structurally, the crisis at the end of the novel is seen from Will's narrative perspective, as he **takes responsibility** and is involved in bringing about a solution: ''But the neutrality had gone now, and he was more worried about poor Marcus'';
- Will's **contented** tone at the end of the novel indicates he is happy with his new life: ''Will had lost his shell and his cool and his distance''.

However, some candidates may argue:

- use of confessional narrative early in the novel shows show his **desire for independence**: ''Now, though, it was easy. There was almost too much to do;
- Will is initially portrayed as **self-absorbed** and only interested in himself: ''How cool was Will Freeman?'';
- Will has **managed to survive** without being tied into any deep relationships. He preferred to: ''peek over the fence at other people's lives;
- Will **believes** that it is better to live alone rather than as part of a family: ''Clutter! How could people live like this?'';
- use of critical language in Will's attitude towards his family shows he is happy **to be alone**: ''the only reason for having children, as far as Will could see, was so they could look after you when you were old'';
- his violent reaction of rejection when he discovers that a relationship with single mum, Angie, would be an entangling one: ''he wanted to…push the table over and run'', ''if there was a man better equipped for the meaningless fling, he wouldn't like to meet him'';
- Will's initial meetings with Fiona and Marcus are more for **selfish** reasons rather than a desire to build relationships: ''He still had this sense that Fiona and Marcus could replace soup kitchens and Media Guardian jobs… for ever''.

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** Alexander, show how far you agree that Alexander **avoids** the problems in his life.

The following textual details may be used as supporting material.

Evidence that Alexander avoids the problems in his life:

- in spite of her dominant presence, Alexander **avoids** confronting his mother about going to boarding school: "kept my mouth shut";
- use of questions when he **threatens** to take a stand against his mother's plan to take him to Europe "We? You and I?"; – he avoids the issue meekly replying, "No, I don't suppose I will";
- he avoids his parents' rows by **seeking refuge** in his lonely bedroom;
- he **accepts** his parents' order to stay away from Jerry to avoid his mother's wrath;
- he **avoids reality** by creating a dream world where he and Jerry set up a racing yard together and this vision sustains him whenever he feels unhappy;
- to avoid the problem of socialising with others, Alexander distances himself, admitting that he wants to **live alone** and is "only afraid" when he is "with other people";
- he **fails to acknowledge** to himself that his life is mapped out for him;
- use of violent diction in his reaction to being "Dispossessed in a sentence", "I picked up the poker and beat and beat at the fire" is indicative of his frustration and **inability to confront** the problem;
- to **avoid facing** the consequences of the revelation about his parentage, he enlists;
- his father reinforces Alexander's unwillingness to confront his problems: "The real cowards are unable to face life".

However, some candidates may argue:

- to **cope** with the horror of war he retreats into himself and concentrates on his own "petty discomforts and indispositions";
- he **engages with the problem** presented by Jerry's desertion and shows bravery that his father would not have expected, making the bravest and most catastrophic decision of his life, namely shooting Jerry;
- he **accepts** the consequence of shooting Jerry – the firing squad;
- he faces death **calmly and dispassionately** having solved the problem of where his loyalties lie;
- he **thwarts** the plans of his mother and Major Glendinning in the end;
- his reaction at the climatic moment of the novel: "I stood quite still with my eyes shut" shows him making no attempt to avoid the problems that await;
- the **circularity** of the novel reflects the **inevitability** that he **cannot avoid** his problems.

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** attitudes to war, show how far you agree Jerry and Bennett have **differing attitudes** towards war.

The following textual details may be used as supporting material.

Jerry's attitude:

- Jerry's **disgust** is shown through the juxtapositioning of his mother's wishes and his reaction: "She wants me to join the army" and "He spat";
- he sees war as an **opportunity** to make money: "Cash, Alec. That's what is driving me.";
- use of childish diction: "The Germans are going to fix all those eejits in Europe" to convey his naive and simplistic attitude to war;
- Jerry is **appalled** by the suffering as seen in his reaction to the screaming of the dying man in No-Man's Land: in contrast to Bennett's "My show, gentlemen";
- his attitude is one of **disloyalty** to the British, declaring he is "learning to shoot a gun" in order to fight them in Ireland;
- use of bald, stark description of his encounter with Alex emphasises that his commitment to war is trumped by his sense of duty to his family as seen when he deserts.

Bennett's attitude:

- in contrast to Jerry's attitude, Bennett is shown to see war as an extension of his public school existence with his **sense of adventure** and **disregard for authority**: "Righty ho. What fun it'll be";
- use of dismissive understatement: "Want to see a show?" to reveal his flippant gung-ho attitude;
- unlike Jerry, his excited attitude to war is indicated by his keenness on the prospect of battle that might "stir the blood";
- he **glamourises** the fighting: "I think there's something rather splendid about it all", unlike the other men who are sickened and numbed by the slaughter;
- his **schoolboy approach** to war is exposed by the "small irate major" he encounters who admonishes him: "I suppose you think you're here for fun";
- he seeks the **glory** of dying a hero;
- his attitude moves to one of **disenchantment** with those in charge of the war, "The fat men at home"; and again with "Performing dogs. We're neither more nor less";
- he feels he can **change the world** and the war represents an **opportunity** to so do;
- his **resignation** that his death will be "slow and squalid".

Some candidates may argue they share similar attitudes:

- both share a **lack** of serious determination to win the war;
- both **regard** the rules and regulation which Bennett describes a "healthy disrespect for authority";
- both **share notions** of dying as heroes – for differing causes;
- both are escaping from home, Bennett declaring his life has been "indescribably dull";
- both men are **emotionally detached** from the war.

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** Scout, show how far you agree that Scout's attitudes to her family **change**.

The following textual details may be used as supporting material.

Evidence that Scout's attitudes towards her family change:
Atticus

- use of **unenthusiastic** description: "I found our father satisfactory" showing her initial attitude towards her father:
- she **learns to listen** to Atticus's advice: "remembered what Atticus had said then dropped my fists";
- use of plot device of the rabid dog incident: "still think your father can't do anything… 'Nome,' I said meekly" showing how her opinion of her father **changes**;
- however, she is presented as **consistently defensive** of Atticus throughout the novel e.g. through her getting into physical fights even when she doesn't fully understand why and her defense of Atticus's treatment of the children: "Atticus don't ever do anything to Jem and me in the house that he don't do in the yard";
- she becomes **appreciative** of her father's fair treatment of the children: "When Jem an' I fuss Atticus doesn't ever just listen to Jem's side of it, he hears mine too".

Jem

- use of character interaction between Scout and Jem: "Having never questioned Jem's pronouncements, I saw no reason to begin now" showing that she **looks up** to Jem from a young age and follows his advice, but she gets **irritated** easily with Jem: "Jem's free dispensation of my pledge irked me";
- as they get older, Scout **doesn't like** how Jem is changing: "He was difficult to live with, inconsistent, moody";
- use of emphasis: "I don't have to mind him now, do I?" showing that she **resents** Jem trying to tell her what to do;
- she **grows to accept** that they can't spend so much time together: "our routines were so different I only walked to school with Jem in the mornings and saw him at meal-times".

Aunt Alexandra

- use of **negative** metaphor: "Aunt Alexandra would have been analogous to Mount Everest:…she was cold and there" showing that her attitude towards Aunt Alexandra is **initially negative**;
- use of exaggeration: "Aunt Alexandra was fanatical on the subject of my attire…She hurt my feelings and set my teeth permanently on edge" showing the extent of her **dislike** of Aunt Alexandra and she is initially **horrified** that Aunt Alexandra has come to stay: "The sound had a dull permanence about it";
- she **comes to respect** Aunt Alexandra when she sees her supporting Atticus even when she doesn't always agree with his actions and she **appreciates** that Aunt Alexandra is a true lady at the Missionary Society meeting: "if Aunty could be a lady at a time like this, so could I".

Candidates may note that Calpurnia is viewed as a member of the family and discuss how Scout's attitudes towards her change:

- use of harsh adjective and simile: "tyrannical", "her hand was wide as a bed slat and twice as hard" showing that she initially holds a **negative** attitude towards Calpurnia;
- she **resents** being disciplined by Calpurnia: "I…hated Calpurnia steadily";
- her attitude to Calpurnia **changes** slowly as she spends more time at school and learns to avoid fighting: "I went to much trouble, sometimes, not to provoke her";
- as she spends more time with Calpurnia, Scout **begins to appreciate** her: "I began to think there was some skill involved in being a girl";
- she sees a **different side** to Calpurnia after visiting her church and **wants** to spend more time with her: "That Calpurnia led a modest double life never dawned on me".

Candidates may note that Scout is the narrator looking back on childhood events and we see her **changing attitudes** to family members. However, at the end of the novel she is still a young girl with **naïve understanding** of her family.

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** lying, show how far you agree that telling lies is always **wrong**.

The following textual details may be used as supporting material.

Evidence that telling lies is wrong:

- Atticus teaches the children that telling lies is **wrong** and insists they tell him the truth;
- use of character interaction between Atticus and his brother: "When a child asks you something, answer him, for goodness' sake… evasion simply muddles 'em" to show that **lying** to the children **is wrong** even about difficult topics;
- use of insolent tone and shifty body language: "[Bob Ewell's] chest swelled, and once more he was a red little rooster" to present him as devious and sly when he **lies to protect himself**;
- use of repetition and defensive tone: "I'll answer any question you got... I'll answer any question you got" showing her agitation, knowing that her lies will cause harm;
- use of vindictive tone conveyed by the adverb "wrathfully" to show Mayella's **determination** to lie;
- use of Atticus's emotional response in the trial: "His voice had lost its aridity", to show that Atticus wants to do the **right** thing and **expose** the Ewell's lies;
- Atticus is willing to let Jem be tried for murder as it would be **wrong to lie** about it: "nobody's hushing this up. I don't live that way".

However, some candidates may argue that sometimes it is acceptable to lie:

- Atticus told Scout: "Sometimes it's better to bend the law a little in special cases", allowing Ewells to hunt out of season;
- Jem lies about his trousers to **stay out of trouble** for disobeying Atticus: "Atticus ain't ever whipped me since I can remember. I wanna keep it that way";
- Scout lies about her feelings about Aunt Alexandra to **avoid causing upset**: "I said I would like it very much, which was a lie, but one must lie under certain circumstances";
- Tom Robinson **refuses to lie** in court even though his honesty cannot save him, even condemning him in the eyes of the jury: "I felt right sorry for her…the damage was done";
- use of character of Dolphus Raymond: "It helps folks if they can latch on to a reason" to show that **lying is sometimes justified** as he lies to protect his family and give the citizens of Maycomb a reason for the way he lives;
- Heck Tate lies to **protect** Boo by insisting that Ewell fell on his own knife;
- use of biblical dialogue: "Let the dead bury the dead this time, Mr Finch" showing that Atticus eventually accepts that it is **right** to lie about the death of Bob Ewell in order to **protect** Boo.

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*

Answer either (a) or (b)

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

The following textual details may be used as supporting material.

Evidence of Curley being a threat:

- the initial description of Curley suggests with negative diction that he is a **threat to other workers** on the ranch: "His glance was at once calculating and pugnacious";
- Candy suggests Curley is a **threat** to men bigger than himself: "he's mad at 'em because he ain't a big guy";
- Candy **warns** George of the threat of Curley: "Curley's pretty handy";
- Curley's wife's **fear** of the threat of Curley is emphasised in her reaction when Slim tells her of her husband's whereabouts: "She was suddenly apprehensive";
- George **fears** that he may be drawn into a fight because of the threat of Curley: "I'm scared I'm gonna tangle with that bastard myself";
- use of dynamic verbs such as "bounced" and "burst" emphasise Curley's threat when he enters the bunkhouse at different times;
- use of adverb depicts a **threatening presence** when Curley is searching for Slim: "Curley looked threateningly about the room"' with a **questioning** tone: "Where's the hell's Slim?";
- Curley **directly threatens** Carlson: "you wanta step outside";
- use of simile is used to highlight Curley's **urgency** to be a threat to someone who is possibly vulnerable: "stepped over to Lennie like a terrier";
- use of violent detailing **heightens** Curley's threat to Lennie during the fight: "slashed", "Blood welled", "slugging him", "covered with blood";
- Curley **remains a threat** after the fight as he **wields** power with the threat of workers being "canned";
- use of violent imagery is used to reinforce Curley's **threat** of a painful death for Lennie: "I'm gonna shoot the guts outa that big bastard myself".

However, some candidates may argue:

- George does not initially view Curley as a threat to Lennie: "this Curley punk is gonna get hurt if he messes around with Lennie";
- Slim's dismissive tone shows he is **not threatened** by Curley: "Well, you been askin' me too often. I'm gettin' God damn sick of it";
- Carlson **refuses** to be threatened by Curley which is conveyed through the profanity: "You come for me, an' I'll kick your God damn head off";
- use of simile enhances Curley **ceasing to be a threat** to Lennie: "Curley was flopping like a fish on a line";
- the physical description of Curley shows the change in Curley's appearance, emphasising he is **no longer a threat** to Lennie: "Curley was white and shrunken …. his struggling had become weak";
- Slim blackmails Curley after the fight with a mocking tone: "then will you get the laugh", thereby, **removing the threat** of Curley getting "this guy canned".

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** the ranch workers, show how far you agree that friendships are **impossible**.

The following textual details may be used as supporting material.

Evidence that friendships are impossible:

- ranch workers are shown to be **unable** to establish and maintain successful friendships, including even George when he complains that he has to move around more often than other migrant workers because of Lennie: "You keep me in hot water all the time";
- George is presented as a father-figure having to take care of Lennie and **unable** to form other friendships: "I could take my fifty bucks and go into town";
- use of superlative to highlight the **impossibility** of migrant ranch workers having friendships: "Guys like us, that work on ranches, are the loneliest guys in the world";
- the **impossibility** of forming friendships due to the temporary tenure of ranch workers is reinforced by Candy: "Why…he…just quit, the way a guy will";
- George is often portrayed as being **unable** to have friendly, adult conversation with his peers and, instead, has childish conversations with Lennie continually retelling the fantasy story about the farm and the rabbits;
- use of imagery of Candy as a "stoop-shouldered old man" and "out of the sleeve came a round stick-like wrist, but no hand", suggests Candy is **isolated** on the ranch because of his age and his physical impairment;
- Candy expresses his realisation that his future is **bleak** with no possibility of forming friendships: "I won't have no place to go";
- Crooks reveals that friendships for him among the ranch hands are impossible because of **racial prejudice**: "Guys don't come into a coloured man's room very much";
- the ranch workers, except Slim, find it impossible to be friendly towards Curley's wife often using **derogatory** language: "I never seen no piece of jail bait worse than her";
- Candy's **loss** of companionship that he considered impossible, is emphasised as he recites the 'dream' to the body of Curley's wife and with the description of Candy's "eyes blinded with tears";
- the ranch hands find friendship impossible as they **lack awareness** of the importance of friendship expressed by Carlson's incomprehension in the final line of the novel: "Now what the hell ya suppose is eatin' them two guys?".

However, some candidates may argue:

- the **closeness** of Lennie to George is enhanced by Lennie's **imitation** of his friend: "looked over to George to see whether he had it just right";
- George voices the **success** of his and Lennie's friendship: "We got somebody to talk to that gives a damn about us";
- George's dream always includes the **companionship** of Lennie emphasised with the repeated use of inclusive personal pronouns: "we're gonna get the jack together and we're gonna have a little house";
- Lennie's loyal friendship to George is displayed in his **threat** to Crooks's taunting that George might not return: "Ain't nobody goin' to suppose no hurt to George";
- Slim comments on the **unique** nature of the friendship between George and Lennie: "Funny how you an' him string along together";
- the workers are able to **admire** the skills of others in friendly competition when they "pitch shoes" together despite racial monikers: "how that nigger can pitch shoes";
- Candy's permanency on the ranch should enable **more** opportunity to build friendships, he seeks inclusion in the 'dream' and is **accepted**: "I'll be let to work on our own place";
- George's **anguish** having to kill his close companion is conveyed by his physical reactions: "He said shakily", "his hand shook", "The hand shook violently", "George shivered";
- it is hinted that there may be a **possibility** of friendship between George and Slim: "I swear you hadda. Come on with me".

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, show how far you agree that Paddy is a **loyal** brother to Sinbad.

The following textual details may be used as supporting material.

Evidence that Paddy is a loyal brother:

- Paddy is used as the narrator in the novel so we can see his **loyalty** to Sinbad: ''I wanted Sinbad most, like in Flight of the Doves, me in charge carrying my little brother on my back…Looking after him'';
- retelling of events such as when Paddy **goes back** for Sinbad when he gets stuck in the hedge: ''I grabbed Sinbad's hand and ran and caught up with the rest of them'';
- Paddy is shown as feeling he has a role to **support** Sinbad, as his younger brother, protecting and managing him as he helps Sinbad look for his shoe: ''I was supposed to have been looking after him'';
- Paddy **plays along** with his father when his father pretends to be Santa so as not to spoil Sinbad's illusion of Christmas: ''Sinbad said bye bye and I had to as well. My da got back from the chimney…'';
- Paddy is shown to **support** Sinbad when there is any dispute at home: ''I helped Sinbad eat his dinner…He made Sinbad sit there for an hour until he was ready to inspect the plate'';
- Paddy **encourages** Sinbad with his football playing: ''Teams with Sinbad in them usually won…It was because Sinbad was a good player… He was a brilliant dribbler'';
- the use of defiant language when he **stands up** for Sinbad, by refusing to carry out Mr Hennessey's orders to show his mother Sinbad's ruined exercise book: ''I'm not going to show the copy to Ma, I told him'';
- use of metaphor to show Paddy's loyal but unsuccessful attempt to comfort his brother: ''I was hugging a statue'';
- use of confessional narrative as Paddy shows he **understands** Sinbad's placid and patient nature and his differences: ''Maybe he could decide to hear and not hear things'';
- Paddy is shown trying to **shield** his brother from the effects of their parents' worsening relationship: ''In the morning I'd tell Sinbad that I hadn't woken him up'';
- development of a more structured and expressive language towards the end of the novel shows Paddy's growing **support** for Sinbad: ''Pretending to be protecting him, I'd wanted him close to me, to share, to listen together; to stop it or run away''.

However, some candidates may argue:

- Paddy is shown to put his **friends' interests** before those of his brother as he wants to impress them at his brother's expense: ''This was terrible; in front of the others, I couldn't sort out my little brother'';
- use of violent and derogatory language as Paddy inflicts **physical and mental hurt** on his brother at home and at school: ''His eyes were closed now as well but the tears were getting out, I held his nose'';
- Paddy shows **dislike** for Sinbad and enjoys getting him into trouble for no reason: ''I loved getting him into trouble. This way was best. I could pretend I was helping;''
- Paddy's **bullying** of his brother is constant: ''Me and Kevin got him and gave him a dead leg on each side for not doing what we told him'';
- use of confessional language shows Paddy treating Sinbad **badly** simply because he is the younger brother: ''I hated Sinbad…the only reason was that he was my little brother''.

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** the marriage between Paddy's parents, show how far you agree that their marriage is an **unhappy** one.

The following textual details may be used as supporting material.

Evidence that Paddy's parents' marriage is an unhappy one:

- Paddy's parents are shown to have clear **disagreements** over religion, as Paddy's father is less devout than his mother: ''There's always work for carpenters… I didn't get it … but it was the sort of thing Ma didn't like him saying'';
- use of foreshadowing to show the **impending unhappiness** of Paddy's parents' marriage throughout the novel: ''She wasn't enjoying herself, I could tell. She needed a decent day out'';
- use of contrast to show that Paddy's parents have **different interests**, Paddy's father has a more worldly view: ''he was the one who read the paper and watched The News'', whereas Paddy's mother's life revolved around looking after the children: ''My ma read books. Mostly at night'';
- use of simile to show Paddy's **awareness** of his parents' unhappy marriage: ''Their fights were like a train that kept getting stuck at the corner tracks'';
- use of an increasingly **aggressive tone** by Paddy's father: ''he kept stabbing at her with his face and his words'';
- Paddy's mother is shown to have signs of growing **depression** about her life and marriage: ''She didn't get up one morning'';
- Paddy's teachers show that they are **aware** that Paddy's parents' marriage is an unhappy one when they allow Paddy to fall asleep in class as he has been up all night preventing a fight between his parents;
- use of confessional narrative to show Paddy's growing awareness of the problems in the domestic situation: ''He was drunk. It hit me'';
- Paddy's mother's **unhappiness** is shown by her loss of weight and her increasing emotional state: ''She looked thinner…she cried a lot'';
- Paddy's father's **unhappiness** is shown by his increasing **mood swings**: ''Sometimes Da didn't need reasons; he had his mood already'';
- the lack of character interaction between Paddy's parents as they **stop communicating**: ''There'd been no words so far…There was still no talking from downstairs'';
- use of dramatic short sentences to indicate the growing **elements of violence** in the marriage: ''I saw her falling back. He looked at me. He unmade his fist. He went red;''
- Paddy's father eventually **moves out** of the family home as an indication of the final breakdown of the marriage: ''He left…he wasn't coming back''.

However, some candidates may argue:

- Paddy recalls an **enjoyable family Christmas** where Paddy's father pretended to be Father Christmas: ''Yes, indeed, he said in a deep voice that was supposed to be Santy's'';
- Paddy's father **buys** his wife expensive presents and a family car allowing them to have moments of happiness such as the trip to Dollymount;
- use of a Paddy's retrospective voice as narrator to claim that his parents appeared to live in **domestic harmony**: ''She made lovely dinners. The house was clean, the grass cut''.

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** Napoleon, show how far you agree that Napoleon is **selfish**.

The following textual details may be used as supporting material.

Evidence that Napoleon is selfish:

- Napoleon is described as **selfish** early in the novel: "fierce looking with a reputation for getting his own way";
- use of foreshadowing of with the incident of the milk and apples: "Napoleon, placing himself in front of the buckets" to show Napoleon as **selfishly** keeping these for the pigs only;
- he is not interested in Snowball's schemes to educate the animals, instead focusing on training the puppies for his **own benefit** and later using them to chase Snowball off the farm thus enabling him to take **sole power**: "Napoleon took them away from their mothers, saying that he would make himself responsible for their education";
- use of character contrast in the description of the Battle of the Cowshed where Napoleon is not mentioned as opposed to Snowball's **selfless** bravery;
- he **deliberately** trains the sheep to interrupt Snowball during debates: "the sheep broke out into a tremendous bleating…put an end to any chance of discussion" to show how he **selfishly silences** Snowball;
- he restricts freedoms and rights to advance his own power, e.g. he **cancels** debates, removing the animals' opportunities to voice opinions: "from now on the Sunday-morning Meetings would come to an end";
- he issues weekly orders **without doing any work himself**: "Napoleon read out the orders for the week in a gruff soldierly style";
- he **uses** Snowball's designs to build the windmill without offering any explanation and **takes credit** for the concept: "the animals were somewhat surprised to hear Napoleon announce that the windmill was to be built";
- he amends the Commandments: "No animal shall sleep in a bed with sheets" to show how he breaks the rules to make life **more comfortable for himself**;
- use of gory descriptions: "the dogs promptly tore their throats out" showing that he uses the dogs as a **personal bodyguard** which terrorises the animals through executions of dissenters;
- use of Squealer's rhetoric to spread his propaganda and quash any opposition: "He announced that, by a special decree of Comrade Napoleon, 'Beasts of England' had been abolished";
- he **selfishly disregards** even the most loyal animals when they are no longer of any use to him, e.g. Boxer, all is done for the selfish interests of himself and the pigs ("another case of whiskey").

However, some candidates may argue:

- Napoleon works actively with the others in the development of Animalism: "These three had elaborated old Major's teachings into a complete system of thought";
- he is involved in the expulsion of the humans **alongside the other animals**;
- he **helps** his fellow animals by feeding them: "Napoleon then led them back to the store-shed and served out a double ration";
- he **worked with** Snowball to paint the Commandments: "Napoleon sent for pots of black and white paint";
- he **shares** the benefits of power but only with the other pigs, e.g. the milk and apples, living in the farmhouse, drinking beer and sleeping in beds: "the pigs suddenly moved into the farmhouse";
- his focus in the debate is to increase food production for **all the animals**: if they wasted time on the windmill they would all starve to death";
- Napoleon uses Squealer to convince the other animals that he is acting selflessly: I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself";

- use of positive titles and the poems of Minimus: “Father of All Animals…Protector of the Sheepfold” presenting Napoleon as a **benevolent** leader.

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** life on the farm, show how far you agree that life on the farm is **miserable** for the animals.

The following textual details may be used as supporting material.

Evidence that life on the farm is miserable:

- Orwell offers an introductory description of Pre-Revolutionary misery through old Major's speech: "Let us face it: our lives are miserable, laborious, and short";
- use of the list of torturous implements: "the bits, the nose-rings, the dog-chains, the cruel knives…the degrading nosebags" to show how the animals are **physically controlled**;
- **inequality** is evident right from the beginning of the Rebellion, e.g. the milk and apples;
- the pigs are presented as **masters**, moving from overseers who "directed and supervised" the work to carrying whips to force the animals to work harder;
- the animals are frightened into miserable obedience, e.g. Napoleon's trained dogs: "Silent and terrified, the animals crept back;
- use of simile: "the animals worked like slaves" and the **threat** of "rations reduced by half" showing how the animals are **worked hard** and treated **badly**;
- use of contrast of the living conditions of the animals and those of the pigs: "And very comfortable beds they are too" emphasising how **miserable** life is for most of the animals;
- use of negative descriptions of the animals' lives: **"cruel"**, **"cold"** and "Starvation seemed to stare them in the face" to show how miserable their lives are;
- use of violent image and comparison to Jones's time: "the dogs promptly tore their throats out", "the air was heavy with the smell of blood, which had been unknown since the expulsion of Jones" to emphasise how **unpleasant** the animals' lives have become;
- animals' lives appear to have **no value**, e.g. when Boxer is sold to the knackers when he is no longer able to work;
- in the final chapter Benjamin observes how **miserable** the animals' lives are: "hunger, hardship, and disappointment being, so he said, the unalterable law of life".

However, some candidates may argue:

- immediately after the Revolution the animals **rejoice** in their freedom: "In the ecstasy of that thought they gambolled round and round" and all the animals are **involved** in making decisions: "A unanimous resolution was passed…that the farmhouse should be preserved as a museum" showing that life had **improved**;
- use of positive description: "But their efforts were rewarded, for the harvest was an even bigger success than they had hoped", "Every mouthful of food was an acute positive pleasure, now that it was truly their own food";
- the animals willingly work hard and feel a strong sense of pride in the farm and believe they work together more effectively than when humans were in charge showing that "the animal method of doing things was more efficient and saved labour";
- Snowball tries to **improve** the animals' lives through education and the plans for the windmill to make their lives easier: "Snowball also busied himself with organizing the other animals into what he called Animal Committees", "so much labour would be saved that the animals would only need to work three days a week";
- the animals **do not question** the pigs' authority: "The animals saw no reason to disbelieve him";
- the pigs live **comfortably**, they have treats "milk and apples", live in the farmhouse, sleep in beds, they don't have to do physical labour and their young receive an education;
- even at the end of the novel the animals have **not lost hope**: "And yet the animals never gave up hope".

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

<table>
<tr><th>Assessment Objective</th><th>Band 0
Mark [0]</th><th>Band 1: Basic
[1]–[5]</th><th>Band 2: Emerging
[6]–[9]</th><th colspan="2">Band 3: Competent
[10]–[13]</th><th>Band 4: Good
[14]–[17]</th><th>Band 5: Excellent
[18]–[20]</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 colspan="2"></td><td colspan="2"></td><td colspan="2">Some argument

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

Form mostly appropriate</td><td></td><td></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 uses 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 uses of language

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

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:

- the narrator is shown to express **amazement** at the sight of the night sky reported by esteemed authorities located in a number of observatories;
- those who saw the event are portrayed as **not** perceiving any danger from this event;
- Ogilvy's urgency is presented as **rushing** out of his house to find it, estimating that it landed in the common between Horsell, Ottershaw, and Woking;
- the expression, "poor Ogilvy", suggests that something **ominous** will happen to him;
- when Ogilvy comes upon the object, he realises the **magnitude** of its impact, "An enormous hole";
- the narrator labels the object "the Thing", to heighten that it is **beyond** what is considered conventional;
- by attributing the sounds coming from the Thing to "unequal cooling", it is reinforced that Ogilvy is **unwilling** to entertain ideas that lie outside his established understanding of the world;
- from inside, Ogilvy is portrayed as hearing faint sounds, but he attributes them to the "unequal cooling" of the cylinder's surface as this is also **beyond** conventional understanding;
- the only person in Horsell Common, the isolated Ogilvy studies the 'Thing' as it cools but remains **convinced** that is an inanimate meteorite;
- Ogilvy's confusion (based on his expertise) is **deepened** by the object not adhering to the norms of meteorites: "surprised at the size and more so at the shape", resulting in him being "astonished";
- Ogilvy is shown to be **initially** shocked, "with a start", and his sense of shock **increases**, "brought his heart into his mouth", when the cylinder starts shedding material and the top unscrews;
- Ogilvy continues to approach the cylinder still **determined** that there must be a conventional reason for what is occurring;
- Ogilvy is conveyed as suddenly realising the **abnormality** of the situation: "came upon him in a flash".

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

- opening descriptive narrative of the extent of the sighting of the object from a number of individual "authority" figures provides a sense of **authenticity** to what is occurring;
- an atmosphere of wonder is **juxtaposed** with complacency: "an ordinary falling star", giving an atmosphere of calmness;
- use of **imagery**: "a line of flame high in the atmosphere... leaving a greenish streak behind it that glowed for some seconds" to recreate the vividness of the star;
- use of **contrast** with Denning's dry observations and measurements on height and location;
- the narrator provides **visual and auditory** experience through the reports by "Many" witnesses to the object's fall to earth: "glowed", "hissing";
- relating events beyond conventional understanding may be mentioned as a typical element of the sci-fi **genre**;
- the writer **accentuates** the size of the object, its violent path of travel and the damage it has caused with exaggerated language devices including verbs, adverbs and alliteration: "enormous", "flung violently", "forming heaps", "scattered splinters of a fir tree it had shivered to fragments";
- by **capitalising and naming** it, "the Thing", the writer renders the cylinder as unique and mysterious;

- with the ominous title of “the Thing”, Wells suggests Ogilvy’s **inability** to comprehend or contextualise the otherworldly object;
- the writer provides **animation** to the object, **building up** from the earlier calmness to a sense of real danger: “It was dropping off in flakes and raining down upon the sand. A large piece suddenly came off and fell with a sharp noise”;
- use of the **idiom**: “brought his heart into his mouth” to emphasise the suddenness of Ogilvy’s reaction;
- use of **connectives**: “Then suddenly”, “And then”, “Even then” to stretch time for the purpose of building tension;
- the lack of natural movement and sound, “wonderfully still”, is **juxtaposed** with the increasingly violent movement and noise emanating from the cylinder: “A large piece suddenly came off and fell with a sharp noise”;
- the slowness of the cylinder’s rotation creates an ominous and **menacing** atmosphere culminating in a more rushed “jerk forward”;
- the **suddenness** of Ogilvy’s understanding is conveyed by dash and exclamation marks.

Credit any other valid suggestions.