Rewarding Learning

General Certificate of Secondary Education
2024

English Literature

Unit 1: The Study of Prose

[GEL11]

MONDAY 13 MAY, MORNING

MARK SCHEME

General Marking Instructions

Introduction

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

Assessment objectives

Below are the assessment objectives for English Literature.

Candidates must:

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

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Types of mark schemes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Unit 1 – Section A: Novel

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

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

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

Simple, straightforward or limited response

Assertion, narrative or description

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

Emergence of appropriate form

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

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

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

Reasoned response

Developed argument

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

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

Evaluative response

Sustained argument

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

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

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

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

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

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

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

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

Meaningful comments on language and style with the 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>

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** Piggy, show how far you agree that Piggy **deserves pity**.

The following textual details may be used as supporting material.

Evidence that Piggy deserves pity:

- his **physical limitations** elicit sympathy: "That's right. Can't catch me breath. I was the only boy in our school what had asthma";
- he is identified by his physical appearance rather than his proper name, suggesting his **insignificance**: "Ralph did not take the hint so the fat boy was forced to continue";
- he reveals his parents are dead evoking **pity**;
- he is **rejected** by the boys which deems him worthy of pity: "Piggy's glasses were misted again — this time with humiliation";
- he is **dehumanised** and mocked, "Yah — Fatty!" deeming him worthy of sympathy;
- use of onomatopoeic verbs: "Piggy snivelled and Simon shushed him quickly", reinforcing how upset Piggy is;
- his **lack of confidence** deems him a pitiable character: "Piggy grinned reluctantly, pleased despite himself at even this much recognition";
- he is **overcome by grief and despair**, when there is hope of rescue from a passing ship and Jack lets the fire out: "This was too bitter for Piggy, who forgot his timidity in the agony of his loss";
- Jack's **violent behaviour** towards Piggy incites disgust and sympathy in the reader: "able at last to hit someone, stuck his fist into Piggy's stomach…Jack smacked Piggy's head";
- use of **imperative** and **derogatory language** towards Piggy: "You shut up, you fat slug!";
- Jack **taunts** Piggy as they: "dangled Piggy's broken glasses". This results in his inability to see clearly, evoking further sympathy for Piggy's predicament;
- use of **graphic language** to present Piggy's death: "His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed".

However, some candidates may argue:

- Piggy's **naivety** as he shares his nickname, "Piggy", suggesting he is to blame for making himself a victim and doesn't deserve pity;
- the conch **empowers** Piggy to some extent: "Then Piggy was standing cradling the great cream shell and the shouting died down";
- he should be able to defend himself but **accepts the treatment** he receives, suggesting he has the power not to be a victim and is therefore not worthy of pity: "Piggy opened his mouth to speak, caught Jack's eye and shut it again";
- he is the **voice of reason** and **good judgement** on the island and criticises the others for their behaviour, therefore he should be admired rather than pitied: "He began to cry out, shrilly: 'You and your blood, Jack Merridew…'";
- his judicial review of Simon's death may be seen as showing a **lack of compassion and responsibility**. This reaction to a shocking event may provoke discussion about whether Piggy deserves pity and if so, how much: "It was an accident…He was batty…He asked for it".

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** leadership, show how far you agree that Ralph and Jack show **poor leadership**.

The following textual details may be used as supporting material.

Evidence that Ralph and Jack are poor leaders:

- Ralph's poor leadership is shown through his **inability to motivate** the others: "All day I've been working with Simon. No one else. They're off bathing, or eating, or playing", "'We have lots of assemblies…We decide things. But they don't get done";
- Ralph was initially a strong leader but **loses his power**, "'I was chief; and you were going to do what I said.'";
- use of simile: "He accepted a piece of half-raw meat and gnawed it like a wolf", sets a poor example by Ralph;
- Ralph **fails** to maintain order: "Then the rest joined in, making pig-dying noises and shouting";
- both boys **fail** to prevent the descent into savagery: "Kill the pig. Cut her throat. Bash her in";
- Ralph **fails** to maintain the authority that the conch represents: "the conch exploded into a thousand white fragments and ceased to exist";
- Jack's priorities as a leader are **not focused** on rescue: "If Jack was chief he'd have all hunting and no fire. We'd be here till we died";
- Jack's leadership is poor because of his lack of regard for the most vulnerable and this is demonstrated through his **uncaring behaviour**: "Sucks to the littluns!";
- use of the pronoun reinforces how Jack acts out of **self-interest** and claims to represent the others: "We don't need the conch any more. We know who ought to say things";
- Jack leads through fear shown through his **threatening** response to Piggy's death: "That's what you'll get! I meant that";
- Jack and Ralph lose their power as the dehumanisation of the boys reinforces that they can **no longer control their actions**: "These painted savages would go further and further".

However, some candidates may argue:

- Ralph demonstrates good **organisational** skills when he delegates tasks to the boys;
- Ralph is initially **admired** and **respected**: "The assembly was lifted toward safety by his words";
- Ralph initially demonstrates **successful** leadership: "He went on in the silence, borne on his triumph";
- Ralph **leads the boys** to attempt to take shared responsibility for increasing their chances of rescue: "We've got to have special people for looking after the fire. Any day there may be a ship out there";
- Ralph **succeeds** in leading the boys for a time, as democracy exists through the use of the conch as a symbol of power and the desire to use it as the only means to be heard: "I've got the conch";
- Ralph shows personal bravery when he is prepared to go alone to find the Beast: "I'm chief, I'll go";
- Ralph tries to **maintain order** and is not responsible for the barbaric behaviour of the boys: "Because the rules are the only thing we've got";
- Jack **exerts control** over the choir: "he shouted an order and they halted";
- Jack remains **unchallenged** and expects submission: "Wearily obedient";
- Jack can **motivate** his hunters proving he is an effective leader, albeit their actions and behaviour are negative: "Jack, painted and garlanded, sat there like an idol".

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*

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

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

The following textual details may be used as supporting material.

Evidence that Will is selfish:

- Hornby introduces Will as **shallow**: "How cool was Will Freeman?";
- Will serves **no occupational service** to society due to his inheritance from his father: "he awarded himself an extra five points for not having to work *at all* for it";
- use of listing shows that he is aware of his **selfishness**: "He was dry ice! He was Frosty the Snowman! He would die of hypothermia!";
- Will's **self-interest** is shown with his desire to avoid being tied into any committed relationships as he preferred to: "peek over the fence at other people's lives";
- use of critical language towards his friends John and Christine shows he is only **interested in himself**: "the only reason for having children, as far as Will could see, was so they could look after you when you were old and skint";
- Will **refuses** to become a godparent to Imogen: "'I'm touched that you asked. But I can't think of anything worse'";
- Will's **selfish attitude** to relationships is shown in his reaction to the news that Angie is a single mum and this would involve commitment to others: "he wanted to …push the table over and run";
- Will develops a relationship with Joe for his own **selfish reasons** so that he can maintain a relationship with Joe's mother Angie: "if there was a man better equipped for the meaningless fling, he wouldn't like to meet him";
- Will's **opportunism** and **deviousness** are shown when he gains access to a group of single parent women by inventing a son: "he had found the ideal solution to this unexpected dearth of prey";
- use of repetition shows Will's **lack of concern** for others: "He had no interest in good works. He had no interest in Marcus and Fiona";
- use of questioning to show Will's view that Fiona's attempted suicide was a **personal affront** to his life: "But how can you contemplate dating a woman who might top herself at any moment?";
- Will's initial meetings with Fiona and Marcus are more for **selfish** reasons rather than a desire to support them: "He still had this sense that Fiona and Marcus could replace soup kitchens and *Media Guardian* jobs, possibly forever";
- Will ultimately **fails** to help Marcus when he sees him playing truant from school: "The affection that Will felt was not acute enough to make him stop the car, or even toot".

However, some candidates may argue:

- use of expletives to show Will **protecting** Marcus from the school bullies: "'Never mind who I am…F**k off'";
- use of repeated examples shows that Will becomes less selfish with a **growing interest** in Marcus's welfare: "Marcus needed help to be a kid, not an adult…that was exactly the kind of assistance he was qualified to provide", "He wanted to help him out";
- Will **buys** Fiona and Marcus Christmas presents, in particular the Nirvana CD for Marcus to help him retain his friendship with Ellie;
- Will **unselfishly** accepts a parental role in Marcus's life: "It was then…that Will saw the kind of help Marcus needed";
- Will is shown to be **less selfish** 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 shows greater **levels of generosity** with a set of committed relationships: “Every way you looked at it there was an argument that said, get involved, help the kid out, look after him”;
- Will eventually agrees to **support** Fiona as a friend to discuss her problems: “And they were away…all he had to do was listen…and ask pertinent questions”;
- structurally, the crisis at the end of the novel is seen from Will’s narrative perspective, as he is **selfless** in bringing about a solution: “But the neutrality had gone now, and he was more worried about poor Marcus”.

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 Hornby **presents** family life, show how far you agree that Marcus's family life is **difficult**.

The following textual details may be used as supporting material.

Evidence that Marcus's family life is difficult:

- Fiona's failed relationships lead to a **lack of stability** at home: "He had quite liked Roger …now, apparently, he'd never see him again";
- use of sarcasm as Fiona **fails to listen** to Marcus: "'Well, what does it look like to you?'";
- use of omniscient narrative focuses on Marcus's perspective on Fiona's failed attempts to **find a boyfriend**: "He kind of hoped… She would meet someone, and he would make her happy";
- Fiona is a **single parent**, she is **estranged** from Clive, Marcus's father, who remains in Cambridge when she moves to London: "when he was eight and his mum and dad had split up";
- repetition of questions shows Marcus's **helplessness** around his family situation: "'What could be wrong with her…?'", "'What kind of sick?'";
- use of expletives shows the **challenges** Marcus has in dealing with his mother's depression: "He was having… a shit time at home";
- use of an exasperated tone shows Marcus's **frustration** with his family life: "'If you can't look after me properly then you'll have to find someone who can'";
- use of anaphora reinforces Marcus has **nobody** in the family to talk to: "He couldn't say it to his Mum, he couldn't say it to his Dad, he couldn't say it to Suzie";
- Fiona is oblivious to the **difficulties** Marcus is having at school as Will comments: "'You haven't got a clue, have you?'", "'Marcus is being eaten alive at school'";
- Marcus attempts to bring Will and Fiona together to increase the family circle and make it **less dysfunctional**: "Every time he thought about this, it came back to the same problem: there were only two of them… one of them was nuts";
- Marcus's father has a **drug habit** that Fiona tried to protect Marcus from: "He was always in bed before you started rolling up";
- Fiona **forces** her lifestyle on to a reluctant Marcus around music, films, vegetarianism and clothing: "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 mother: "I haven't been a good mother to him";
- some candidates may refer to the use of parallel examples of two other families in the novel who find **family life difficult**: Rachel has split up from her husband and her son Ali struggles; Ellie's parents have also split and this upsets her: "They don't live together", "Don't want to talk about it".

However, some candidates may argue:

- Fiona had tried to give Marcus **positive family experiences**: "The day after his dad left, his mum had taken him to Glastonbury";
- Will accepts a **parental role** in Marcus' life to support Fiona in his upbringing: "It was then… that Will saw the kind of help Marcus needed";
- use of description of the family Christmas indicates some degree of **familial harmony** as the extended family come together: "it was more like a party, what with Will and Lindsey… Lindsey's mum…she sort of helped filled the room up";
- Marcus is **reconciled** with his father after his arrest: "Marcus did end up going to stay with his dad";
- in the repeated examples in the denouement, the challenges of family life appear partly **resolved** for Marcus: "'I just feel less worn down by everything'", "He had friends, he could look after himself".

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** Frederick, show how far you agree that Frederick is **weak-willed**.

The following textual details may be used as supporting material.

Evidence of Frederick's weakness:

- Alec's remarks that news of his impending death may kill his father suggests Frederick's **weakness**: "may be better off dead";
- use of contrast with his physicality suggests his **weakness** in confrontations with Alicia: "My father's face would show little emotion. His voice would show little emotion, but there were times when he would twist his hands together in a gesture of incredible violence";
- he shows weakness by **withdrawing** from confrontations with his domineering wife who emphasises his weakness by making hurtful comments: "ineffective man" and "'Ineffective and old'";
- Frederick distracts himself from his **own awareness** of his weakness to counter Alicia by fiddling constantly with his pipe: "he was scraping furiously at something inside the bowl of the pipe…", "He blew into the stem…", "He reached forward and tapped the pipe sharply";
- Alec recognises Frederick's **weakness** when he describes Frederick as talking: "without any enormous conviction";
- Frederick's weakness towards Alicia is shown by his **inability** to impose his opinion and prevent Alec going to war;
- he weakly **accedes** to Alicia's viewpoint: "'We think it's time you stretched your wings a bit'";
- use of analogy to show Frederick's desire for human interaction: "in the same sort of way that a man on a desert island must be glad to see and talk to his own shadow from time to time";
- he reveals his **own** sense of weakness to Alec: "'where I can have no possible influence a terrible lethargy sets in'";
- he **recognises** his own weakness as he chooses to remain in a loveless marriage: "'I hope you never experience the humiliation of living with someone who is completely indifferent to you'".

However, some candidates may argue:

- Frederick is **assertive** about his comments on the abilities of others: "'My dear good woman, you know perfectly well that Dr. Desmond will say anything you want him to say'";
- Alicia refers to Frederick's **strength** through his stubbornness: "'You are being obtuse. Almost like your father'";
- he expresses strong **opinions**: "'If there's one thing I hate'";
- he has strong views on war and expresses these **forcefully**: "'I've no doubt they will be ironed out'", "'Damn bloody fools'", "waste";
- the descriptions of his physical reactions indicate suppression of his **strong objections** to Alicia's comments about his ineffectiveness: "His hand was trembling", "banged the door behind him";
- his **love** for his son is strong and he buys him a beautiful expensive mare;
- he has a **strong faith** in traditions giving Alec a gold watch calling it "'a traditional gesture'";
- use of emphatic speech shows his **strength of will** towards Alicia: "'Leave it,' he said brusquely";
- use of sarcasm to express **strong opinion** of Alicia: "'an admirable woman… I lie'";
- use of repetition and short outbursts emphasises his **strength of feeling** towards Alicia's views: "'Have you taken leave of your senses?'", "'No is what I say. No'", "'Humiliation'";

- some candidates may argue that he is strong in his **restraint** when turning away from confrontation, explaining his behaviour is due to his upper-class background: "'We have all been too well trained in behaviour'".

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** Alec, Jerry and Glendinning, show how far you agree they **lack** a sense of duty.

The following textual details may be used as supporting material.

Evidence that Alec lacks a sense of duty:

- he **claims** he is "'committed to no cause'";
- he joins the army not out of a sense of duty but to **avoid** being called a coward by his mother: "'Cowards are not very nice people'";
- he enlists **only** because his mother manipulates him;
- Jerry claims that Alec will go to war because death is **easier** than life;
- the bond between Alec and Jerry is established in the dialogue surrounding the swim in the lake to **reinforce** Alec's lack of a sense of duty, joining the army only because Jerry has done: "'You won't renege, Alec, will you'";
- rather than a sense of duty, he is **forced** to face the consequences of his actions: "The fact that I have no future except for what you can count in hours".

However, some candidates may argue:

- he has a sense of duty to his mother's requests: "'Now this one thing I want you to do for me'";
- his sense of duty to his friendship with Jerry spurs him to join the army: "'We'll meet on the train'";
- his sense of duty to Jerry **outweighs** everything as he urges him to flee: "'You have to get out of here'";
- Jerry's mental anguish is expressed in short, rapid sentences: "'It's the waiting. Hours. Minutes'" and Alec is **determined** to give his friend as swift and merciful a death as possible with the sound of the "slight click" cocking the gun juxtaposed with Jerry's singing.

Evidence that Jerry lacks a sense of duty:

- he enlists in the army **not** from a sense of duty but to earn even more money: "'Cash, Alec. That's what is driving me'";
- he wants to follow in his father's footsteps;
- he joins the army only to receive training to **fulfil** his sense of duty in order to fight for Ireland;
- he disobeys some important orders given to him by army officers.

However, some candidates may argue:

- in parroting the words of older men, "'We are going to fix the British'", his sense of duty is **clear**;
- he has a sense of duty to the horses and is particularly **concerned** about the welfare of the horses;
- despite not having a sense of duty to the army, he is **appalled** by the screaming of the dying British soldier;
- he feels that, despite his mother only wanting Jerry's father found to enable her to continue lifting the War Pension, he **does not hesitate** in this duty, to search for his father, despite his father being "'rare and quick with the fists'".

Evidence that Glendinning lacks a sense of duty:

- he swears aloud indicating **doubt** about his sense of duty when he sees the extent of the wounded soldier's injuries;
- his duty to the men under his command may be **questioned** as he has decided that he must not question orders;

- use of dialogue indicates that he cannot tolerate any deviation from the chain of command even if this **contradicts** the safety of the soldiers and his duty to them: “I neither know nor care what your views are. You are here to fight”;
- it may be argued with the use of negative repetition, that he **lacks** a sense of duty when it is put to him that the men under his command are ‘men’: “Not to me. Not to the General Staff, not to the War Office”.

However, some candidates may argue:
- he feels **he is part** of a war machine with the duty to win the war;
- he tries to impress on Alec that **loyalty** to the Army is ahead of loyalty to a friend;
- he reacts violently to Alec’s jibe that the uniform is “Some sort of fancy dress” and the use of physical description illustrates this reaction against Alec’s lack of sense of duty: “His face went white”;
- he shows a sense of duty towards one of his soldiers in recommending to Alec that he ensures his men shoot straight to **lessen** Jerry’s suffering: “In the interests of humanity”.

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** Mayella, show how far you agree that Mayella is **powerless**.

The following textual details may be used as supporting material.

Evidence that Mayella is powerless:

- she is **powerless** to stop her father from wasting money and suffers along with her siblings: "when a man spends his relief checks on green whiskey his children have a way of crying from hunger pains";
- the setting of her home shows that she has almost **no power** over the desperate poverty and lowly status of her family: "lived behind the town garbage dump in what was once a Negro cabin";
- Lee's initial description presents Mayella as **vulnerable**: "A young girl…somehow fragile-looking";
- she appears frightened in court and **unable to control** her emotions: "Mayella stared at him and burst into tears", "gave Atticus a final terrified glance";
- Judge Taylor's initial attempts at sympathetic treatment of Mayella indicate a recognition of her **vulnerability**: "'How old are you?'...tried unsuccessfully to speak in soothing tones";
- use of patronising language towards Mayella, making her seem **childish**: "Now you're a big girl, so you just sit up straight";
- she is **unable** to understand Atticus's politeness, believing that he is making fun of her: "Won't answer a word you say long as you keep on mockin' me";
- use of Mayella's testimony shows she has **no power** to make improvements in her miserable home life; she has no choice but to act as a mother figure to her siblings, her father is abusive and she was unable to attend school: "Papa needed them at home", "He does tollable, 'cept when —";
- use of pathos showing Mayella **doesn't even have the power** to have a social life: "'Who are your friends?...Friends?'";
- use of superlative when Scout observes that "Mayella Ewell must have been the loneliest person in the world", showing understanding of Mayella's **powerlessness** in Maycomb society; she is shunned by everyone: "white people wouldn't have anything to do with her because she lived among pigs; Negroes wouldn't have anything to do with her because she was white".

However, some candidates may argue:

- use of the symbol of the "red geraniums" shows her attempts to exert some **control** over the family's wretched living conditions;
- use of contrast in Lee's description which reveals **physical strength** rather than the initial impression of fragility: "she became what she was, a thick-bodied girl accustomed to strenuous labour";
- despite the dreadful conditions in which she lives, she "tried to keep clean" exercising some attempt at **power** over her own life;
- use of short responses to Mr Gilmer's questions showing her initial unwillingness to engage in the trial process in an attempt to **force** her version of events: "'What were you doing on the porch?' / 'Nothin'";
- Jem's observation about Mayella in court showing that she is **manipulative**: "She's got enough sense to get the judge sorry for her";
- use of simile: "like a steady-eyed cat with a twitchy tail" suggests **slyness** and **manipulation**;
- use of adverbs showing Mayella's **unwillingness to cooperate** with and **powerful reaction** to Atticus's questioning, "resentfully", "furiously", "sniffed wrathfully";

- use of repetition showing Mayella's **aggressive** responses to Atticus's cross-examination of her story: "'I'll answer any question you got…I'll answer any question you got – '", "'yellow stinkin' cowards, stinkin' cowards, the lot of you'";
- she knows she has **power** over Tom Robinson's fate but refuses to tell the truth: "'I ain't gonna say no more'";
- use of Atticus's closing argument to show that Mayella is guilty for Tom's case coming to trial, she **had the power** to set up the time alone and, as a white woman, knowingly puts Tom's life at risk: "her putting a man's life at stake", "she is white. She knew full well the enormity of her offence".

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** intolerance, show how far you agree that the people of Maycomb show **intolerance** to Boo Radley, Tom Robinson and Dolphus Raymond.

The following textual details may be used as supporting material.

Evidence that the people of Maycomb show intolerance to Boo Radley, Tom Robinson and Dolphus Raymond:

- use of rumours and gossip showing the townsfolk's **intolerance** towards Boo, fuelled by their fears of the unfamiliar, building him up to be something frightening: "Inside the house lived a malevolent phantom";
- repeated use of **racial slurs** by various people demonstrates the **intolerance** of many e.g. Cecil Jacobs, Mrs Dubose, Miss Stephanie Crawford, Mr Gilmer;
- Atticus is aware of the townsfolk's **intolerant** views about Tom Robinson and decides to stand guard at the jail to prevent an attack: "Atticus was sitting propped up against the front door…He seemed to be expecting them";
- the mob is intent on taking the law into their own hands and punishing Tom before he has had a chance to have his side of the story heard at trial, assuming that he is guilty **because he is black**;
- Dolphus Raymond's children are **shunned** by Maycomb society: "'They don't belong anywhere. Colored folks won't have 'em because they're half white; white folks won't have 'em cause they're colored'";
- use of animal imagery showing Bob Ewell's **prejudiced** view that black men are like animals: "'I seen that black nigger yonder ruttin' on my Mayella'";
- the presentation of Dolphus Raymond illustrates the impact of the townsfolk's **intolerance**; he pretends to be an alcoholic, giving the townsfolk an excuse for his lifestyle choices: "'you see they could never, never understand that I live like I do because that's the way I want to live'";
- use of emotive language showing Dolphus Raymond's **anger at the intolerance** in society: "'Cry about the simple hell people give other people…without even stopping to think that they're people too'";
- use of derogatory language by the women of the Missionary Circle shows their continued **intolerance** towards the black population: "'there's nothing more distracting than a sulky darky'", "'It's never entered that wool of hers that the only reason I keep her is because this depression's on and she needs her dollar and a quarter every week she can get it'".

However, some candidates may argue:

- Atticus is the epitome of **tolerance** and **understanding**, teaching his children to consider others throughout: "'You never really understand a person until you consider things from his point of view'", "'I do my best to love everybody…I'm hard put, sometimes'";
- Miss Maudie teaches the children lessons about **tolerance**: "'His name's Arthur and he's alive'", "'sometimes the Bible in the hand of one man is worse than a whiskey bottle in the hand of – oh, your father'";
- use of the mockingbird motif to show the need for **tolerance** and **understanding**: "'Mockingbirds don't do one thing but make music for us to enjoy…That's why it's a sin to kill a mockingbird'";
- the mob outside the jail is quickly **shamed** by Scout's innocent intervention and disperse without taking action against Tom: "The men were all looking at me, some had their mouths half-open… 'Let's get going, boys'";
- the fact that the jury took so long to reach a verdict could indicate a **weakening of the intolerant** views of the townsfolk, even though a guilty verdict was delivered: "'That jury took a few hours. An inevitable verdict, maybe, but usually it takes 'em just a few minutes'";
- some candidates may refer to the **tolerance** demonstrated by other citizens e.g. Judge Taylor, Link Deas, Heck Tate.

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** Lennie, show how far you agree that Lennie **deserves sympathy**.

The following textual details may be used as supporting material.

Evidence that Lennie deserves sympathy:

- use of **animal imagery** to describe Lennie evokes innocence: "Lennie dabbled his big paw in the water and wiggled his fingers…";
- use of **abusive language** shows George's frustration about Lennie's lack of intelligence: "'I gotta tell you again, do I? Jesus Christ, you're a crazy bastard!'";
- his **shame over his inability to learn**: "…in embarrassment hid his face against his knees. 'I forgot again'";
- his **child-like emotional reactions** create sympathy: "Lennie's lip quivered and tears started in his eyes";
- his **poor memory**, even of loved ones, creates sympathy: "'Lady, huh? … That was your own Aunt Clara'";
- his repeated mantra conveys **simple child-like joy** about his friendship with George: "'because I got you to look after me, and you got me to look after you, and that's why.' He laughed delightedly";
- George's recount to Slim of **bullying** Lennie creates sympathy: "'He damn near drowned before we could get him. An' he was so damn nice to me for pullin' him out'";
- use of comparative from Slim: "'Jesus… "He's jus' like a kid'"; both expresses and **creates sympathy**;
- use of foreshadowing conveys his **anguish** about being on the ranch: "'This ain't no good place. I wanna get outa here'";
- use of simile: "Curley stepped over to Lennie like a terrier" conveys Curley's **aggression** and evokes sympathy;
- use of onomatopoeia emphasises Curley's **violence** towards Lennie: "He slashed at Lennie with his left, and then smashed down his nose with a right";
- his **fear** and **unwillingness** to fight Curley create sympathy for Lennie: "Lennie's hands remained at his sides; he was too frightened to defend himself";
- use of repetition in Lennie's **remorseful reaction** after the fight with Curley creates sympathy: "'I didn't wanta,' Lennie cried. 'I didn't wanta hurt him'";
- use of child-like diction and ellipses when describing killing the puppy shows his **slow understanding** about his actions: "'I made like I was gonna smack him ... an' ... an' I done it. An' then he was dead'";
- George's **defence** of Lennie creates sympathy: "'listen, Curley. The poor bastard's nuts. Don't shoot 'im. He di'n't know what he was doin'";
- use of repetition: "'I tried, Aunt Clara, ma'am. I tried and tried. I couldn't help it'" shows his **desperation to change** and evokes sympathy;
- the vision of the rabbit **torments** Lennie with his greatest fear - losing George: "'He gonna leave you, ya crazy bastard. He gonna leave ya all alone'";
- George's soothing final words to Lennie are **poignant**: "No, Lennie. I ain't mad. I never been mad";
- the repetition in the seconds before his death is **heart-breaking** as he almost seems to encourage George: "Lennie begged, 'Le's do it now. Le's get that place now.'"

However, some candidates may argue:

- Lennie **lies** about his behaviour, shown in the dramatic description and questioning: "made an elaborate pantomime of innocence. 'What mouse, George?'";
- he does not treat living or dead things **with appropriate care**: "'That mouse ain't fresh, Lennie; and besides, you've broke it pettin' it'";

- he is **manipulative** towards George, threatening him with running away: “He had sensed his advantage. ‘If you don’t want me, you only jus’ got to say so, and I’ll go off in those hills right there—’”;
- his **danger to others** is clearly expressed by George: “‘…but Lennie’s strong and quick and Lennie don’t know no rules’”;
- the **shocked tone** of Slim’s reaction to Curley’s injuries creates fear: “…regarded Lennie with horror… ‘Looks to me like ever’ bone in his han’ is bust’”;
- his **blaming** of the puppy for its own death, along with his violent behaviour and abusive tone are shocking: “‘God damn you,’ he cried. ‘Why do you got to get killed? You ain’t so little as mice.’ He picked up the pup and hurled it from him”;
- use of repetition conveys that his rising anger during the murder of Curley’s wife is fuelled by his **selfish fear**: “‘George gonna say I done a bad thing. He ain’t gonna let me tend no rabbits... Now don’t you do that’”;
- his **rage** and violence during the murder are **disturbing**: “And she continued to struggle, and her eyes were wild with terror. He shook her then, and he was angry with her”.

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 hopes of people on the ranch, show how far you agree that their hopes are **realistic**.

The following textual details may be used as supporting material.

Evidence that the hopes of the people on the ranch are realistic:

- repeated use of inclusive pronouns: "'We got a future. We got somebody to talk to that gives a damn about us'" emphasises that it is George and Lennie's partnership that provides them with real hope;
- the plan for the farm provides George and Lennie with **hope** for a more comfortable life: "'And when it rains in the winter, we'll just say the hell with goin' to work'"
- George **hopes for independence** and self-respect: "'our own place where we belonged and not sleep in no bunk house'";
- Candy provides **realistic hope** by offering money to fulfil the plan: "'Tha's three hunderd an' fifty bucks I'd put in'";
- Candy's **hope** for companionship becomes more realistic: "'I'd make a will an' leave my share to you guys in case I kick off, 'cause I ain't got no relatives nor nothing'";
- George and Lennie's hope becomes a **possibility** due to Candy's contribution: "They fell into a silence. They looked at one another, amazed. This thing they had never really believed in was coming true";
- Crooks is **hopeful** on hearing the plan, offering to be "'a hand to work for nothing—just his keep, why I'd come an' lend a hand'";
- Candy's **boasts** to Curley's wife show he believes his hope is realistic: "'An' we got fren's, that's what we got... We got our own lan', and it's ours, an' we c'n go to it'";
- Lennie's **hope in George's friendship** remains to the end, expressed comically in the alliteration: "'We got each other, that's what, that gives a hoot in hell about us'";
- hope for a remaining **real friendship** between George and Slim is hinted at with Slim's supportive tone and repetition: "'You hadda, George. I swear you hadda. Come on with me'".

However, some candidates may argue:

- George's planning for failure shows his **lack of realistic hope** in Lennie: "'if you jus' happen to get in trouble like you always done before, I want you to come right here an' hide in the brush'";
- Crooks is **pessimistic** about the life of the itinerant workers: "'Nobody never gets to heaven, and nobody gets no land'";
- Curley's wife is angry that her hopes of fame **would not be realised**: "'An' a guy tol' me he could put me in pitchers ….' She was breathless with indignation";
- Crooks' **hope** for his involvement in the farm is proven to be **unrealistic** after Curley's wife threatens him: "'Jus' foolin'. I wouldn'want to go no place like that'";
- Curley's wife has an unrealistic **hope** of fame in her final moments: "'I coulda made somethin' of myself.' She said darkly, 'Maybe I will yet'";
- use of sombre tone and short sentence: "Candy dropped his head and looked down at the hay. He knew", shows that Candy realises **hope was unrealistic** for the farm, after Curley's wife's death;
- George is resigned that his hopes for a better future **were unrealistic**: "'I think I knowed from the very first. I think I know'd we'd never do her'";
- use of repetition of the dream by George to Lennie as a story used to pacify and entertain him suggests that it is a fiction. George gives Lennie **unrealistic hope** in his last moments of life: "'Ever'body gonna be nice to you. Ain't gonna be no more trouble'";
- some candidates may also refer to the suggestion of hopelessness given in the novella's title indicating that best laid plans often go **wrong**.

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*

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

(a) With reference to the ways Doyle **presents** Paddy's father, show how far you agree that Paddy's father is **cruel**.

The following textual details may be used as supporting material.

Evidence that Paddy's father is cruel:

- Paddy's family is **wary** of him: "He sometimes liked these questions, and sometimes he didn't", "I could never run to him; I had to check first", "It was alright. Normal again. He'd cracked a joke";
- Paddy's father **threatens** his family: "'if that plate isn't empty when I come back I'll let you have what for'";
- he is often **violently cruel** towards his children and his wife: "he was going to wallop me from the look on his face", "He unmade his fist. He went red";
- the factual tone of Paddy's recollections shows the level of his father's **cruelty**: "It was his...When he was playing it the television stayed off";
- Paddy's father is **accusatory** and **impulsive** such as when he accuses Paddy of scratching his record: "'Were you messing with this?";
- he **lies** to his family: "I knew that it wasn't George Best's real autograph…my da was a liar";
- he **argues relentlessly** with Paddy's mother making her cry: "The first fight had ended. My da won because my mum cried";
- use of onomatopoeia: "Then I heard the smack", suggests **domestic abuse**;
- Paddy's father is cruelly **dismissive** of him: "'Do what you want… You always do";
- use of repetition and hyperbole shows that Paddy's father's behaviour becomes more **violent** as the arguments escalate: "They were fighting all the time now", "another big fight, a loud one";
- Paddy's father shows **limited interest** in his children's future and in their education: "He was supposed to check my homework";
- his drinking and violent behaviour **escalate**: "He was drunk. It hit me…He was drunk. It was new";
- his **moodiness** becomes more cruel as the marriage break up approaches: "Sometimes Da didn't need reasons, he had his mood already";
- his **cruelty** means that Paddy eventually decides to place his **loyalty** with his mother: "My da had more wrong with him than my ma";
- his **final act of cruelty** is to leave the family home and all his responsibilities: "The way he shut the door, he didn't slam it…he wasn't coming back".

However, some candidates may argue:

- the novel is shaped by the **unreliable narrative** of a ten-year-old boy whose understanding of his father's character is limited;
- Paddy's father sometimes **humours** his children showing his **loving side**: "'Yes, indeed', he said in a deep voice that was supposed to be Santy's";
- his behaviour towards his family is sometimes **generous**, buying his wife a family car and taking them on trips to the Zoo and Phoenix Park: "we got the car, a Cortina…a black one";
- he is **gentle** on occasions: "My Da put his arms around my shoulders";
- he **shares interests** with Paddy such as when they watch Manchester United together;
- he shows some interest in **educating** his children, such as explaining the Arab/Israeli conflict and: "He wanted to check my spellings";
- he sometimes **compliments** and **encourages** his children: "'Second's good though. Put it there'".

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** life in Barrytown, show how far you agree that life is **difficult** for those who live in Barrytown.

The following textual details may be used as supporting material.

Evidence that family life in Barrytown is difficult for those who live there:

- use of listing to describe the **difficulties** of living in Barrytown: "wild, poor, crazy, brand new and ancient";
- Doyle presents a snapshot of the **challenges** of everyday life in Barrytown: "There was no proper road outside our house for months";
- the levels of **poverty** shown in the community such as the extensive use of credit: "I was to tell Mister Fitz to put it on ma's list";
- use of repeated examples of **child neglect** shown by Mr O'Connell who was permanently drunk and did not cook: "He gave them a can of Ambrosia Creamed Rice each day and let them eat it out of the can";
- **bullying** and **violence** are common: "Whoever ended up with the smallest number of sticks was going to eat a lump of tar";
- repeated examples of **domestic abuse** are detailed in Paddy's and Liam's families: "The fights didn't end now…There were only gaps", "My uncle hit my auntie and she hit him back and she called the guards";
- the large number of **marriage breakdowns** and examples of **abandonment** including the Swanwicks, the Leavys and Paddy's parents highlight the difficulties people lived under: "He left…he wasn't coming back";
- repeated examples of **mental stress** caused difficulties to Paddy's mother who: "didn't get up one morning" and Mr O'Connell who: "howled at the moon";
- over-consumption of alcohol as a **release** from the problems of life: "He was drunk. It hit me";
- the lack of privacy in Barrytown is shown in the **malicious gossip** among the residents: "He told me that Mister Kilmartin was locked up in the attic".

However, some candidates may argue:

- the church acted as a place of **comfort** for many, the parish priest Father Moloney was a **respected** community figure: "Father Moloney came into our class…For a chat. We liked him. He was nice";
- some of the locals are relatively **wealthy** such as the Swanwick family, whose son Edward attends a private school;
- some teachers treat the students **sympathetically** when they are aware of problems: "Henno had said that my eyes were red. He said I hadn't got enough sleep";
- several people show **generosity of spirit** and **resilience** in times of adversity such as Paddy's mother: "She could make him go from cry to laugh in a few seconds";
- some people have times of **contentment** as shown on Paddy's family trip to Dollymount: "We went on a picnic the next day".

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** Snowball, show how far you agree that Snowball is **heroic**.

The following textual details may be used as supporting material.

Evidence that Snowball is heroic:

- use of superlative: "for it was Snowball who was best at writing", suggests his **outstanding ability**;
- use of imperatives and rousing tone presents Snowball as **noble**: "'Now, comrades…to the hayfield! Let us make it a point of honour to get in the harvest more quickly than Jones and his men could do'";
- Snowball is **determined** to defeat the human enemy: "Snowball explained… horn signified the future Republic of the Animals which would arise when the human race had been finally overthrown";
- his plans provide **success** to the animals: "The reading and writing classes, however, were a great success. By the autumn almost every animal on the farm was literate in some degree";
- he solves problems to **benefit** the animals: "After much thought Snowball declared that the Seven Commandments could in effect be reduced …: "Four legs good, two legs bad" … contained the essential principle of Animalism";
- he shows **tactical foresight** and winning battle strategy: he "studied an old book of Julius Caesar's campaigns";
- he **courageously leads** the battle of the Cowshed from the front: "Snowball launched his first attack…Snowball at the head of them… He himself dashed straight for Jones";
- use of graphic imagery illustrates how Snowball **selflessly fights on**, despite injury: "The pellets scored bloody streaks along Snowball's back… Without halting for an instant, Snowball flung his fifteen stone against Jones's legs";
- exclamatory phrases and graphic description convey Snowball's ability to **heroically rouse the animal's spirits**: "'No sentimentality, comrade!' cried Snowball from whose wounds the blood was still dripping";
- use of repetition and contrast to show Snowball's **ruthless commitment to the cause** and willingness to die for victory: "War is war. The only good human being is a dead one... all animals to be ready to die for Animal Farm if need be";
- his **unopposed heroic reputation** is recognised by the animals: "The animals decided unanimously to create a military decoration, 'Animal Hero, First Class'";
- he is **charismatic**: "At the Meetings Snowball often won over the majority by his brilliant speeches";
- he is **remembered as a hero**: "'He fought bravely at the Battle of the Cowshed,' said somebody".

However, some candidates may argue:

- use of contrast with Napoleon suggests weakness: "Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character";
- Snowball **fails to inspire or persuade** Napoleon: "it was noticed that these two were never in agreement";
- he unheroically **betrays the key principle** of Animalism when only pigs eat the windfall apples: "All the pigs were in full agreement on this point, even Snowball and Napoleon";
- he **fails to notice the danger** of Napoleon, who "was better at canvassing support for himself in between times";
- most of his **schemes are unsuccessful**: "On the whole, these projects were a failure";

- Snowball **does not resist** Napoleon's disrespect when: "he lifted his leg, urinated over the plans, and walked out without uttering a word";
- his **unheroic exit** and failure to return: "slipped through a hole in the hedge and was seen no more";
- use of capitalisation and hypophora by Napoleon **vilifies Snowball** to destroy his heroic reputation: "'do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!' he suddenly roared in a voice of thunder";
- he is made **a scapegoat rather than a hero**: "Whenever anything went wrong it became usual to attribute it to Snowball";
- Squealer's propaganda ensures **increasing destruction** of Snowball's heroic memory: "Snowball had never – as many of them had believed hitherto – received the order of "Animal Hero, First Class"";
- his **reputation is lost** in the final chapter, "Snowball was forgotten".

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** what the animals learn, show how far you agree that the animals **benefit** from what they learn.

The following textual details may be used as supporting material.

Evidence that the animals benefit from what they learn:

- Old Major raises the animals' awareness of their poor treatment, **inspiring** the rebellion and forming the theories of Animalism which gain their freedom;
- use of rhetoric and emotive language in Old Major's speech to raise their **aspirations** for a better life: "among us animals let there be perfect unity, perfect comradeship in the struggle";
- learning the song from Old Major **inspires** the animals: "when I have taught you the tune, you can sing it better for yourselves. It is called 'Beasts of England'";
- Old Major's speech highlights the animals don't have to accept the human's neglect and **motivates** them to change: "had given to the more intelligent animals on the farm a completely new outlook on life";
- learning about Animalism makes planning for the rebellion **possible**: "Several nights a week, after Mr. Jones was asleep, they held secret meetings in the barn and expounded the principles of Animalism to the others";
- use of positive verbs: "having once accepted the pigs as their teachers, they absorbed everything that they were told, and passed it on to the other animals by simple arguments" showing that learning new things has its benefits;
- learning to write allows the animals to symbolically take **ownership** of the farm: "Then Snowball (for it was Snowball who was best at writing) … painted out MANOR FARM from the top bar of the gate and in its place painted ANIMAL FARM";
- the pigs learn **farming skills**, which keep the farm running: "in the evenings, they studied blacksmithing, carpentering";
- use of superlative to show that the skills learnt lead to **success**: "Moreover, it was the biggest harvest that the farm had ever seen";
- learning provides a sense of **collective achievement**: "The reading and writing classes, however, were a great success. By the autumn almost every animal on the farm was literate in some degree".

However, some candidates may argue:

- learning enables the pigs to become **superior** as they are more intelligent, creating a power imbalance: "The work of teaching and organising the others fell naturally upon the pigs… the cleverest of the animals";
- the education committees were **not beneficial**: "On the whole, these projects were a failure";
- Benjamin **refuses** to benefit from education: "[he] could read as well as any pig, but never exercised his faculty. So far as he knew, he said, there was nothing worth reading";
- Boxer's efforts to learn are futile: "[he] could not get beyond the letter D";
- Napoleon trains the dogs to **terrorise** and control the animals: "He said that the education of the young was more important than anything that could be done for those who were already grown up";
- use of a mantra when the sheep are taught to **drown out** dissent by the pigs: "they were especially liable to break into "Four legs good, two legs bad" at crucial moments in Snowball's speeches";
- Snowball **isolates himself** from the other animals to study, which enables Napoleon's tyranny: "used as his study a shed ... He was closeted there for hours at a time";
- use of exclamatory tone shows that Benjamin's education **cannot** help him save Boxer: "'Fools! Fools!' shouted Benjamin… 'Do you not see what is written on the side of that van?'";

- education of the pigs leads to time being **wasted** in pointless bureaucracy: “Squealer told them that the pigs had to expend enormous labours every day upon mysterious things called “files,” “reports,” “minutes,” and “memoranda”;
- Squealer educates the sheep to deliver **propaganda**, finally signalling the destruction of the most basic principle of Animalism by teaching them to sing: “‘Four legs good, two legs BETTER!’”.

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></td><td></td><td></td><td></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, Jekyll **realises** the hand he sees is the hand of Mr Hyde which is a shock to him;
- the narrator **cannot** understand why the hand should still be Mr Hyde's;
- the narrator realises the **enormity** of his situation: "my blood was changed into something exquisitely thin and icy";
- Jekyll is **concerned** at being found out by having to return to his home in the body of Mr Hyde and being seen by others: "unable to conceal the alteration";
- Jekyll's "**relief**" that his servants were already familiar with the appearance of Mr Hyde means his fears of being found out are **eased**;
- Jekyll realises the **problems** of his double existence and that his own persona will be overcome by Mr Hyde's and "permanently overthrown";
- Jekyll explains his **experimentation** with the drug and his realisation that this has contributed to the corresponding change in the balance of the dominant persona;
- Jekyll **contemplates** the choice he must make summing up the advantages and disadvantages of each persona;
- Jekyll **realises** what will be a danger of **permanently** choosing to be Mr Hyde but also understands his desires to remain as Mr Hyde: "appetites which I had long secretly indulged".

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

- use of **chronological first-person narration** to reveal the narrator's **increasing** awareness of his alter ego becoming more powerful;
- use of **sensory imagery**, "yellow light", "dusky pallor", to describe a mysterious atmosphere of a mid-London morning;
- use of **contrasting adjectives**: the narrator's description of his own hand, "large", "firm", is **contrasted** with the description of Hyde's hand: "lean", "corded"; to emphasise the physical differences of dual personas;
- use of **adjectives** to juxtapose pleasant and unpleasant descriptions of the hands, "comely", to the sinister, "lean, corded, knuckly, of a dusky pallor, and thickly shaded with a swart growth of hair";
- use of hyperbole: "terror", "sudden", "wonder", "stupidity" to illustrate the narrator's heightened level of anguish;
- use of **simile** to accentuate Jekyll's horror realising that he is still Hyde: "startling as a crash of cymbals";
- use of self-directed **questions** by the narrator to express his uncertainty and panic: "how was it to be remedied?";
- the narrator, as Mr Hyde, refers to himself in the **third person:** "Dr. Jekyll had returned to his own shape";
- use of long sentence at end of paragraph two to give sense of the speed of the change;
- use of **exaggeration** to enhance the perilous situation faced by Jekyll: "This inexplicable incident", "with infinite risk of death", "to die to a thousand interests and aspirations";
- use of **metaphor** to show Jekyll's mingled fear and desire to be Mr Hyde: "a more generous tide of blood";

- use of melodramatic reference to the “Babylonian finger on the wall”;
- the **structure** of the extract reaches a climactic moment when Jekyll must make a possible life-changing decision.

Credit any other valid suggestions.