Rewarding Learning

General Certificate of Secondary Education
2025

English Literature

Unit 1: The Study of Prose

[GEL11]

MONDAY 12 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** Jack, show how far you agree that Jack is a **threat** to the other boys.

The following textual details may be used as supporting material.

Evidence that Jack is a threat to the other boys:

- Jack's **oppressive control** of the choir shows how he threatens their free will: "Wearily obedient";
- his **intimidating nature** and **lack of compassion** for the choirboys as they resort to begging: "Please, Merridew…can't we";
- his **callous** and cold attitude towards the boy who passed out foreshadows his later acts of terror: "He's always throwing a faint";
- use of **imperative** in Jack's interactions with Piggy, demonstrates his threatening nature as he repeatedly tells him to "Shut up";
- Piggy **immediately felt threatened** by the "uniformed superiority and the offhand authority in Merridew's voice";
- use of **aggressive verbs** shows his capacity for destruction and violence even towards nature: "Jack slashed at one", "Jack slammed his knife into a trunk";
- he is **emotionally volatile** demonstrating he is a threat to anyone who challenges him: "Suddenly Jack shouted in a rage";
- from Piggy's perspective, Jack's preoccupation with hunting **threatens the boys' hope of survival**: "You and your blood, Jack Merridew! You and your hunting! We might have gone home —";
- Jack **intimidates** Piggy verbally, progressing to physical violence: "Jack smacked Piggy's head";
- he **disregards** the conch which demonstrates the threat he poses to the beginnings of democracy on the island: "He had not got the conch and thus spoke against the rules; but nobody minded";
- his **ruthlessness** is exposed even in jest when he suggests a littl'un as a replacement for a pig in a re-enactment;
- the mask enables his amorality leaving him **devoid of a conscience**: "He was safe from shame or self-consciousness behind the mask of his paint and could look at each of them in turn";
- he is willing to **destroy** everything and everyone in his pursuit to punish Ralph even to the extent of setting the island on fire, proving he is a threat to their survival.

However, some candidates may argue:

- Jack shows **vulnerability** and **weakness** and is threatened by Ralph's popularity and power: "a blush of mortification";
- he is friendly and shows **camaraderie** towards Ralph and Simon suggesting he is not initially a threat: "Come on…we're explorers";
- his **squeamishness** prevents him from attacking the piglet, indicating he is initially not a physical threat: "Jack's face was white under the freckles";
- he can be **compassionate** as he tries to reassure the littl'uns about the beast showing a caring side: "fear can't hurt you any more than a dream";
- use of dramatic change in **narrative perspective** at the end of the novel: Jack is seen through adult eyes and cuts a figure both grotesque and insignificant: "A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still."

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** the conch, show how far you agree that the conch is **important** to the boys.

The following textual details may be used as supporting material.

Evidence that the conch is important to the boys:

- the **mysterious power** that the conch holds is recognised by Piggy: "[His friend from home] used to blow it and then his mum would come";
- the conch has **symbolic** importance as it grants Ralph the power of leadership: "Ralph smiled and held up the conch for silence";
- use of the conch to **control** the boys: "By the time Ralph finished blowing the conch the platform was crowded";
- the conch symbolises the **authority** and order of the civilised world;
- it has the power to **quieten** the boys: "Silence now";
- Ralph uses the conch to **instil democracy** as he recognises that holding it confers the right to speak: "I'll give the conch to the next person to speak";
- Jack initially **accepts** the power of the conch: "Jack held out his hand for the conch";
- the timid members of the group e.g. Piggy and Simon **rely** on the conch to give them a voice: "You let me speak!", "Simon stood up and took the conch from Piggy, who was so astonished that he remained on his feet";
- the conch is given **elevated status** as it is used to organise the boys: "Where the conch is, that's a meeting";
- the boys' **collective desire** to have the conch reinforces its **power**: "the sudden motion towards it";
- use of **mystical language** to reinforce the **importance** of the conch: "glimmering conch", "Piggy still holding out the talisman, the fragile, shining beauty of the shell";
- the **finality** of the destruction of the conch suggests the absolute loss of what had been important: "the conch exploded into a thousand white fragments and ceased to exist".

However, some candidates may argue:

- Ralph can **overpower** the conch: “And he won’t be interrupted. Except by me”;
- Jack’s ability to **negate** the power of the conch: “The conch doesn’t count on top of the mountain”;
- Jack **rejects** the conch: “we don’t need the conch any more”;
- the savages **reject the democracy** granted by the conch: “They didn’t come for the conch”;
- the conch loses its potency and meaning to the boys: “There isn’t a tribe for you any more! The conch is gone”;
- the **shattering** of the conch is **symbolic**, showing it to be weak against the boys’ descent into savagery and amoral 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.

Source: From 'Lord of the Flies' by William Golding. Published by Faber and Faber. © 1973

2 Hornby: *About a Boy*

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

The following textual details may be used as supporting material.

Evidence that he faces difficulties:

- Marcus is repeatedly **misunderstood** by others: “People quite often thought Marcus was being funny when he wasn’t”;
- Fiona’s behaviour is difficult for him to **endure**: “she cried a lot now, more than she did before”;
- use of **listing** to describe the many difficult experiences of school: “That first terrible, frightening day”;
- Marcus recognises he is **different** from his peers, making it difficult for him to fit in: “Marcus knew he was weird”;
- his teachers treat him **insensitively** not alleviating difficulties: “leaving Marcus out of it for a moment”;
- he is **rejected** by his peers, increasing his loneliness: “we don’t want you hanging around with us any more”;
- he experiences **bullying**;
- use of **repeated expletives** to show his difficulties;
- his **complex relationship** with his mother creates difficulties for him: “I just know that we’re not doing each other any good”;
- use of **short sentences** to indicate Marcus’s lack of comprehension when Fiona attempts suicide: “He couldn’t speak. He didn’t know what to say. He didn’t cry either”;
- use of **questions** demonstrate how Marcus is struggling to feel secure following Fiona’s time in hospital: “But what happens when you’ve finished your tea? What happens when I go back to school?”;
- use of **metaphor** to describe the trauma Marcus is experiencing: “he really was being taken to pieces”;
- Ali appears to **threaten** Marcus when he is brought to Rachel’s house as Will’s son:
- use of **metaphor** to present Marcus’ difficulty in dealing with Ellie’s volatility: “She could just blow up in his face any time”.

However, some candidates may argue:

- Marcus's attempt to **manipulate** Will into taking his mother and himself out for the day, in the hope of **making their lives better**: "We're broke. You're not. You pay";
- Marcus is the first to uncover Will's secret and use it to his advantage, showing how he **copes** with his difficulties: "I'm going to tell my mum";
- Marcus's emotional maturity is beyond his years, **allowing him to accept life**, rather than fight it: "Sometimes Marcus sounded as though he were a hundred years old";
- Marcus purposefully hurts Fiona in their argument about visiting Will, with the aim of **making his life better**: "I need a father";
- **maternal protection** provided by Ellie, allows Marcus to be supported by others: "We're adopting him"; "They sat on the pipes together…and waited until they felt like going back out into the world";
- use of **metaphor** to present Marcus's **growing sureness** when speaking to the adults in his life: "He wished you could buy this stuff in bottles, so he could keep it in his desk at school and sip from it throughout the 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.

(b) With reference to the ways Hornby **presents** Fiona and Ellie, show how far you agree that Fiona and Ellie are **willing** to change.

The following textual details may be used as supporting material.

Evidence that Fiona and Ellie are willing to change:

- Fiona is willing to be **more transparent** with her feelings following her suicide attempt: "I don't feel the same as I did on Saturday, if that's any help";
- Fiona is willing to **come to terms** with her own feelings: "I am sorry about yesterday…I was very upset when I called";
- Ellie's interest in Marcus increases, despite her initial reaction to him, **allowing** him to become her friend: "Marcus! My man!";
- use of **repetition** to show Ellie's willingness to **recognise** Marcus's situation: "I'm sorry. I'd forgotten about your mum…I don't know anything about this stuff. I don't know…why your mum feels like she does. And I don't know what it feels like to be you. Pretty scary, I should think";
- use of **simile** to present Ellie's willingness **to commit** to Marcus **in contrast** to how she first felt about him: "Ellie was like a guided missile in school…his personal guided missile";
- use of **frank tone** as Fiona is willing **to process** her feelings in conversation with Will: "I'm depressed. It's an illness. It just started";
- use of **rhetorical question** to show Ellie is willing **to support** Marcus when he goes to visit his dad: "you don't want to go up there on your own, do you?";
- Ellie shows a willingness to be more **tender** around Marcus: "in a small voice that didn't sound like her";
- Ellie is willing to change when she offers a genuine **apology** for her actions after meeting someone she can relate to;
- Fiona shows willingness to change after she **recognises** her shortcomings in the police station: "I haven't been a good mother to him";
- developing **connection** between Ellie and Ruth: "Ruth and Ellie sat apart and ate chips and smoked and whispered";
- Fiona's **development** is confirmed in Will's concluding summaries: "and Fiona had lost a big chunk of Marcus, and she got to stay away from the casualty ward".

However, some candidates may argue:

- use of **negative diction** to demonstrate Fiona's strong beliefs, and **unwillingness** to adapt to Marcus's generation: "rubbish television…rubbish music…rubbish computer games…they were all rubbish";
- Fiona's **naivety** regarding Marcus's negative experiences at school show an unwillingness to see the truth: "Marcus is doing fine";
- Fiona **cannot accept** Marcus's need for Will and is unwilling to allow the relationship to continue: "you're not to go round any more";
- Ellie continues to be obstinate to authority figures, with **repeated refusal** to comply to school rules: "I'm not changing the sweatshirt";
- use of **exclamatory statements** to show Ellie's **refusal** to change her mind, even at Marcus's repeated request: "Of course I wouldn't like to dance! I couldn't think of anything worse!";
- when discussing Kurt Cobain's suicide, Ellie's actions demonstrate her **self-absorption**, unable to comprehend the truth in Marcus's words: "Ellie shook her head and laughed her low nobody-understands-me laugh".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Source: From 'About a Boy' by Nick Hornby. Published by Victor Gollancz Ltd. © 1998

3 Johnston: *How Many Miles to Babylon?*

(a) With reference to the ways Johnston **presents** Alicia, show how far you agree that Alicia **abuses** her power.

The following textual details may be used as supporting material.

Evidence that Alicia abuses her power:

- Alicia **insists** that Mr Cave is dismissed, not because of his teaching but because of her supercilious views: "'Dragging his disease and poverty into my drawing-room. You will write, won't you.' It was a command more than a question";
- Frederick recognises that Dr. Desmond is **manipulated** by Alicia to diagnose Alec as delicate: "You know perfectly well that Dr. Desmond will say anything you want him to say";
- Alicia's power over Frederick is used to **prioritise** her interests, to the detriment of those of her son: "I have no intention of remaining alone in this house with you";
- Alec feels **diminished** by Alicia's imperious attitude. The impact of her power is expressed through Alec's **reductive simile**: "She removed her hand from my arm and snapped her fingers at me, rather as if I were a dog";
- Alicia thinks nothing of uprooting Alec's life to accommodate her own desires: "I think the time has come when…well I must admit I have always wanted to travel";
- to ensure his **compliance**, Alicia abuses her position as Alec's mother to place the burden of her safety and happiness upon him: "You are old enough now to be a good companion. To take good care of me";
- Alicia abuses her maternal power by only offering affection as a **reward** for obedience: "She caressed my cheek briefly with a finger";
- Alicia's attitude towards Frederick is belittling, but **vindictively** so when done in the presence of their son: "Oh, Frederick, you do become so boring when you talk on about nothing like that. On and on, ad infinitum saying nothing about nothing";
- use of **repetition** by Alicia undermines Frederick, even when he is endorsing her opinions: "Nothing. On and on about nothing";
- the power of intimate knowledge is used by Alicia to **emasculate** Frederick: "You have always been an ineffective man";
- Alec is **forced** to fulfil his mother's desires as his passivity makes clear: "We went to Europe. We looked at classical antiquities";
- when discussing the war, Alicia believes she can **dictate** Alec's future: "Here he has no choice";
- Frederick believes Alicia's plan to get Alec to enlist is an act of **emotional exploitation**: "Ponder deeply before you take away my son";
- Frederick acknowledges the **detrimental effect** Alicia's abuse of power has had on him: "I hope you never experience the humiliation of living with someone who is completely indifferent to you";
- use of **supposition** is a manipulative attempt on Alicia's part to unsettle and undermine Alec. She is enlivened by her abuse of knowledge: "Suppose he were not your father?"; "She looked half frightened, half triumphant, very much alive".

However, some candidates may argue:

- Alec's initial reference to Alicia is one of **emotional detachment** suggesting, to him, she is of no significance: "My heart doesn't bleed for her";
- Frederick's inability to articulate his disagreement **sanctions** Alicia's dominance: "His voice would show little emotion, but there were times when he would twist his hands together in a gesture of incredible violence";
- Alicia is **embittered** as she feels the affection grow between father and son: "It angered her more and more as the months passed, to watch the mutual pleasure given and received between my father and myself";
- Frederick understands the **fragile and finite nature** of Alicia's power: "To be a beautiful woman must be a terrible thing. To always expect people to die for you. To always have in front of you the prospect of decay";
- use of **simile** to reveal that Alicia no longer has any power over Alec; he **reduces** her to a petty annoyance: "She touched my face with a cool finger. I shook it away as I would a fly";
- in his last words to her, Alec **directly refutes** her, denying her any power over his identity: "I don't believe you. I never will believe you".

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** friendship, show how far you agree that Alec and Jerry **cannot overcome** the barriers to their friendship.

The following textual details may be used as supporting material.

Evidence that Alec and Jerry cannot overcome the barriers to their friendship:

- socio-economic barriers threaten to **distance** the boys as Jerry is prematurely pushed into the world of adulthood: "I'll not be a child much longer";
- Jerry acknowledges that working on the Moore Estate would create a barrier, placing him in a position of subservience and make their friendship untenable: "I'd be working for you. It would be different";
- use of **physical descriptions** to reveal the barrier of Alicia's prejudicial attitude towards the boys' friendship: "My mother's mouth would purse up with disapproval, her voice rise alarmingly";
- national identity sets Alec and Jerry **apart**: "We are going to fix the British";
- Alicia's **emphatic directives** thwart any hope of the friendship developing openly and freely: "Well, no more Jerry. No Jeremiah", "I forbid it. Absolutely.";
- Frederick's passivity leaves the boys' friendship **without any level of adult support**: "In a way, my boy, your mother's right. It's an unsuitable relationship";
- use of imperative tone when Alec refers to Jerry being "with the Shinners...", "Keep your bloody mouth shut";
- Jerry understands that fraternisation between an officer and a soldier will be **severely punished**: "I'd better be off before they court-marshal me for hob-nobbing with an officer";
- army life demands that Alec is seen to be **indifferent** to Jerry and Jerry must adopt, albeit superficially, a position of **subordination**: "He saluted. I turned and walked away as fast as I could. I could hear him almost running to keep up with me";
- the **social barriers** between Jerry and Alec can never really be forgotten: "Damn your bloody peasant habits", "damn your bloody landlord manners";
- use of **metaphor** to show Glendenning as an aggressive and uncompromising barrier to the men's friendship: "He paused and stared at me, his eyes becoming thin angry slits in his grey face";
- Jerry's **staunch politicisation** places him in a radically different position to that occupied by the moderate Alec: "I know the only way to get them out is to shoot them out";
- even moments of tenderness are interrupted by the **suspicion** and the **opprobrium** of those in a position of influence: "If I may say so, sir, it would have been more sensible to call your orderly";
- the shooting of the swan **symbolises** the impossibility of Jerry and Alec's friendship surviving the brutalities of war: "The front bird's neck swung for a moment from left to right and then dropped";
- by ordering Alec to command Jerry's firing squad, Glendenning aims to **kill Jerry** and the **men's friendship** simultaneously: "You will command the firing squad at eight o'clock tomorrow morning".

However, some candidates may argue:

- despite the class barriers between the boys, Jerry is **friendly and welcoming**: "'There's lots of room for both of us,' he said finally";
- even from their first encounter, they establish a **sense of equality** at odds with the division societal barriers try to enforce upon them: "He help out his hand towards me and I clasped it";
- despite the barriers between them, Alec **commits himself to a future**, albeit a romanticised one, alongside Jerry: "We'll go and be heroes together";
- their affection traverses all barriers as being close to Jerry gives Alec **solace**: "I felt better as I looked at him than I had felt for some time";
- Glendenning's threats are overcome as Alec **protects and supports** Jerry when he returns from his search for his father: "I put an arm round him and pulled him tight to me";
- Alec's decision to give Jerry a merciful death, **prioritises** friendship above all things. He **sacrifices** his life for his friend: "He fell slowly away from me, his fingers pulling slowly out of my hand".

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.

Source: From 'How Many Miles to Babylon?' By Jennifer Johnston. Published by Hamish Hamilton. © 1974

4 Lee: *To Kill a Mockingbird*

(a) With reference to the ways Lee **presents** Jem, show how far you agree that Jem **understands** the difficulties others face.

The following textual details may be used as supporting material.

Evidence that Jem understands the difficulties others face:

- Jem's **understanding nature** is shown early in the novel through his kindness to Walter Cunningham: "Come on home to dinner with us";
- his **growing understanding** that Boo is no threat to the children is shown by his emotional response to the knot hole being filled as he has realised the meaning of Boo's kind gestures towards them: "I saw he had been crying; his face was dirty in the right places";
- his **anger** at Mrs Dubose is shown through aggressive action in destroying the camellias, but he begins to feel **guilt** about his actions shown through the use of repetition: "Old hell-devil, old hell-devil!";
- use of **symbolism** of the camellia flowers to show how he **comes to understand** the extent of Mrs Dubose's suffering: "I saw him fingering the wide petals";
- his **understanding** of the stress Atticus is under is shown through his advice to Scout: "try not to antagonize Aunty…he's got a lot on his mind now, without us worrying him";
- use of **simile** to show how he gains a new **understanding** of others' behaviour after the trial: "It's like bein' a caterpillar in a cocoon…Like somethin' asleep wrapped up in a warm place. I always thought Maycomb folks were the best folks in the world";
- his conversation with Miss Maudie shows how she helps Jem to begin to **understand** the difficulties of Tom's trial: "Did it ever strike you that Judge Taylor naming Atticus to defend that boy was no accident?";
- he shows an over-confident **understanding** of Maycomb society: "I've got it all figured out, now. I've thought about it a lot lately and I've got it figured out";
- he **understands** that a lot of difficulties come from poor education: "I think it's how long your family's been readin' and writin'";
- his **understanding** of Boo's choices is shown in his conversation with Scout after the trial: "I think I'm beginning to understand why Boo Radley's stayed shut up in the house all this time…it's because he wants to stay inside";
- use of the **symbol** of the roly-poly bug to show Jem's **understanding** that those who are fragile should not be harmed;
- Jem's **developing** understanding of others' difficulties is conveyed through Scout's retrospective narration, who only partially understands situations.

However, some candidates may argue:

- Jem's **lack of understanding** of Boo Radley's troubles are shown through his exaggerated and frightening stories which are based on neighbourhood gossip: "Jem received most of his information from Miss Stephanie Crawford, a neighbourhood scold", "Boo was about six-and-a-half feet tall…he dined on raw squirrels";
- he **does not consider** Boo's feelings shown through his childish obsession with making Boo come out of his house at the beginning of the novel: "it's sort of like making a turtle come out";
- he **struggles to understand** Mrs Dubose's difficulties and feels no sympathy towards her, despite his father's advice: "Jem would say she must not be very sick, she hollered so";
- he **seeks revenge** on Mrs Dubose through excessive violent action: "He did not begin to calm down until he had cut the tops off every camellia bush Mrs. Dubose owned";
- his emotional reaction shows how he **struggles to understand** the verdict: "His face was streaked with angry tears", "'It ain't right'".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Lee presents the people of Maycomb, show how far you agree that courage is **admired** by the people of Maycomb.

The following textual details may be used as supporting material.

Evidence that courage is admired by the people of Maycomb:

- Miss Maudie **admires** Atticus's integrity: "Atticus Finch is the same in his house as he is on the public streets";
- Atticus's physical **courage is admired**, shown through the incident with the rabid dog and Heck Tate's response: "Mr Tate, grinning at Jem. 'Didn't you know your daddy's —'";
- use of contrasting opinions to show the children's new-found **admiration** for their father's **physical courage**: "Atticus was feeble...he never went hunting", however Miss Maudie disagrees: "still think your father can't do anything?";
- use of **superlative** as Atticus attempts to teach the children a lesson about strength through Mrs Dubose, **showing his admiration** for her **courage**: "She was the bravest person I ever knew";
- use of **idiomatic language** by Atticus to explain to the children why Mrs Dubose's courage is admirable: "It's when you know you're licked before you begin but you begin anyway";
- the negro community's **admiration** for Atticus's **courage** in defending Tom Robinson is shown in their respectful response in court, and later in their gifts of food: "All around us and in the balcony on the opposite wall, the Negroes were getting to their feet";
- Tom Robinson's family express their personal gratitude for Atticus's **courage**;
- Miss Maudie **admires** Atticus's strength of character through her comments following the verdict: "he's the only man in these parts who can keep a jury out so long in a case like that";
- Miss Maudie openly **challenges** criticisms made of Atticus at the missionary tea;
- Scout learns to **appreciate** Aunt Alexandra's strength and tries to emulate her in the face of gossip at the missionary tea: "if Aunty could be a lady at a time like this, so could I";
- Heck Tate's **admiration** for Boo's courage in putting himself in danger to save the children is shown through Heck's refusal to uncover the facts of the incident: "taking the one man who's done you and this town a great service...that's a sin";
- Atticus's expresses gratitude to the heroic Boo Radley for saving his children: "Thank you for my children".

However, some candidates may argue:

- use of **repeated racist epithets** by various characters to show that the townsfolk **do not value** Atticus's courage in defending Tom Robinson;
- the lynch mob at the jail are **frustrated** by Atticus's courage in standing up to them;
- Jem's initial **ignorance** of Mrs Dubose's suffering and courage is shown in his extreme reaction to her gift of the camellia flower: "Jem's eyes nearly popped out of his head...His face was scarlet";
- Bob Ewell's **scorn** for Atticus's moral courage is evident in his aggressive actions towards Atticus and the children at the end of the novel;
- at the missionary tea, Mrs Merriwether passive-aggressively voices **dissatisfaction** at Atticus's actions in defending Tom, viewing him not as courageous but "misguided" and claiming that he has caused unrest: "some of 'em in this town thought they were doing the right thing a while back, but all they did was stir 'em up".

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.

Source: © To Kill a Mockingbird by Harper Lee. Published by Random House

5 Steinbeck: *Of Mice and Men*

(a) With reference to the ways Steinbeck **presents** Curley's wife, show how far you agree that Curley's wife is **powerless**.

The following textual details may be used as supporting material.

Evidence that Curley's wife is powerless:

- use of **innuendo** by Candy to suggest Curley's interest in his wife is only physical: that "glove's fulla vaseline";
- Candy encourages **prejudice** towards Curley's wife as he spreads rumours about her, indicating her lack of control over her reputation: "I seen her give Slim the eye";
- she is **unnamed** ("Curley's wife") which suggests that she is Curley's possession and reflects the misogynistic world in which they live and how she is powerless as a female;
- she is the **only female** on the ranch which suggests she has no allies and is therefore powerless;
- use of **misogynistic language** to show how she is rendered powerless by the other men;
- she is **lonely**, confiding in Lennie, Candy and Crooks which suggests she has no support: "Think I don't like to talk to somebody ever' once in a while?";
- she is **controlled** by Curley suggesting her lack of power on the ranch: "I can't talk to nobody but Curley. Else he gets mad";
- she is **tricked** by someone who promised her fame: "Coulda been in the movies";
- she is **trapped** in a loveless marriage and lacks the power to escape;
- use of **aural imagery** at the time of her death to demonstrate her powerlessness in death: "muffled screaming" and "hoarse cry";
- use of **simile** to show her as helpless: "her body flopped like a fish";
- Candy's **disrespectful** outburst in reaction to her death presents his contempt for her: "You ain't no good now, you lousy tart";
- Curley **disregards** his wife even in death which suggests he is more concerned with revenge than grieving for the death of his wife: "Curley's face reddened. 'I'm going'".

However, some candidates may argue:

- to some extent she invites the men to pay her attention;
- use of **threatening tone** suggests she has **power** over Crooks and she deliberately uses it to her advantage: “I could get you strung up on a tree so easy it ain’t even funny”;
- she belittles Candy and Crooks: “Curley’s wife laughed at him. ‘Baloney’, she said”;
- she **decided** to marry Curley of her own accord indicating that she had power of choice: “I ast her if she stole it, too, an’ she says no. So I married Curley”.

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 the ranch workers are **deliberately cruel**.

The following textual details may be used as supporting material.

Evidence that the ranch workers are deliberately cruel:

- the ranch workers derive pleasure from deliberate acts of **violence**: “He paused in relish of the memory”;
- Curley’s **hostile** behaviour towards Lennie and George shows he is deliberately threatening: “His glance was at once calculating and pugnacious”;
- Curley’s **exploits his position of authority** in deliberately cruel ways: “Seems like Curley ain’t givin’ nobody a chance”;
- use of **derogatory language** to suggest that the men deliberately and cruelly degrade Curley’s wife: “Well, I think Curley’s married…a tart”;
- Carlson’s **insensitivity** when he speaks to Candy about the dog has a cruel effect on Candy;
- Whit’s **cruel critique** of Curley and his wife suggests he has no respect for either of them: “He spends half his time lookin’ for her, and the rest of the time she’s lookin’ for him”;
- use of **threatening language** when Carlson challenges Curley suggests he is deliberately cruel as a way of defending himself from Curley’s power on the ranch: “You come for me, an’ I’ll kick your God damn head off”;
- use of **simile** to suggest Curley’s growing anger and deliberately cruel attitude to Lennie without provocation: “Curley stepped over to Lennie like a terrier”;
- use of **clichés** associated with sporting journalism to emphasise Curley’s deliberately harmful behaviour: “He slashed at Lennie with his left, and then smashed down his nose with a right”;
- use of **metaphor** to highlight Crooks’ sadistic enjoyment as he is deliberately mean towards Lennie: “Crooks’ face lighted with pleasure in his torture”;
- Candy’s **vicious outburst** to Curley’s wife’s dead body shows needless cruelty: “‘You God damn tramp’, he said viciously”;
- Curley behaves **vengefully** after his wife’s death; he wants Lennie to die in a deliberately cruel and painful way – he wants Lennie to suffer.

However, some candidates may argue:

- Slim's friendly and welcoming demeanour: "His voice was very gentle";
- Slim's **positive judgement** of Lennie shows his intuition and emotional intelligence;
- Lennie is instructed to defend himself against Curley's aggression;
- Lennie's **lack of control** over his physical responses conveys he does not deliberately hurt Curley's wife: "For a moment he seemed bewildered. And then he whispered in fright, 'I done a bad thing'";
- Slim's **gentle treatment** of Curley's wife shows he is compassionate and deliberately caring: "Slim went quietly over to her, and he felt her wrist";
- George's **turmoil** suggests the absence of cruelty in his killing of his companion, Lennie: "George shivered and looked at the gun".

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.

Source: From 'Of Mice and Men' by John Steinbeck. Published by Penguin. © 2000

6 Doyle: *Paddy Clarke Ha Ha Ha*

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

The following textual details may be used as supporting material.

Evidence that Sinbad deserves sympathy:

- use of **emotive verbs** to emphasise Sinbad's **vulnerability** and **fear**: "We heard him snivelling" and "-Patrick-, Sinbad whinged";
- use of **simile** to convey the intensity of the flame which burns Sinbad's lips: "It went like a dragon";
- his injuries are so severe he has to be restrained: "My ma started to untie his hands";
- Paddy's **remembrances** communicate the severity of Sinbad's physical pain: "He'd screamed. His face had gone red, then purple, and one of the screams went on for ever; he didn't breathe in";
- Mr Clarke's impatience with Sinbad creates sympathy because of his **aggressive and threatening dialogue**: "And if that plate isn't empty when I come back I'll let you have what for";
- Paddy's **lack of empathy** towards Sinbad: "I loved getting him into trouble";
- Sinbad's growing pains elicit sympathy and **compassion** from his mother: "That's terrible; you poor thing" and "She was rubbing his face, not his legs";
- Paddy's **petty vengeance** is focused on denying Sinbad pleasure: "I squashed his hand in my hands and made him smash the biscuits into crumbs that were too small to rescue";
- Sinbad is **ridiculed** by Martin and Terence's malicious joke: "They made him walk home wearing the glasses, right up to our house, with a stick they'd painted white";
- Paddy attempts to induce fear and panic within Sinbad by **abandoning him** in the suitcase: "I wanted to hear Sinbad kicking, crying, scratching his hands on the lid. Then I'd let him out";
- Sinbad is subjected to Henno's **cruel humiliation** which even Paddy recognises as unjustified and worthy of sympathy: "something really unfair was happening; something nearly mad. He'd only cried. Henno didn't know him; he'd just picked on him";
- Paddy uses his greater understanding of Mrs Clarke's weakened emotional state to **repeatedly taunt** the unaware Sinbad: "She won't care".

However, some candidates may argue:

- sympathy is not required as Sinbad's **sporting prowess** elevates him above the other boys; his skill is noted by Mister O'Keefe and even a reluctant Paddy: "He was brilliant";
- Sinbad's **physical development** enables him to withstand and escape Paddy's brutality: "I made his face go close to the gas. He pushed pack. He wasn't as easy to control as he used to be";
- he is able to withdraw from physical and emotional pain which **empowers** him: "I could kill him in fights but the way he went scared me. He let me give him a hiding and then he just went away", "He could stop everything happening, and I couldn't";
- use of **metaphor** to suggest Sinbad's strength of character: "I was hugging a statue";
- Sinbad **exploits** Paddy's fear, choosing to taunt his brother rather than respond empathically: "He was jeering at me, the way he'd said it. – Pah-trick… — Pahh-twick";
- Paddy, rather than Sinbad, deserves sympathy as Paddy's recognition of the family's breakdown reverses the power dynamic between the siblings: "I was frightened and lonely, more, than he was" and "It was like he'd become me and I was him."

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** friendship, show how far you agree that friendship is **important** to the boys in Barrytown.

The following textual details may be used as supporting material.

Evidence that friendship is important to the boys:

- use of **repetition** to show how the boys' identity is shaped by being part of a collective: "We were being chased…We laughed. We roared through the gap.";
- the **camaraderie of the boys** is expressed through their play, where real risk is mixed with imaginary heroism: "- Come on, men. Kevin ran out from behind our cover; we followed him and danced around the fire";
- Paddy **prioritises his friends over his fraternal responsibilities** to the vulnerable Sinbad: "This was terrible; in front of the others, I couldn't sort out my little brother";
- Paddy always **defers to Kevin**, sacrificing his own intellect to protect his close friendship with Kevin: "I always gave him a chance to answer first";
- the Grand National episode affirms the excitement, freedom and thrill the boys experience when playing together: "It was mad; it was brilliant" and "Screaming and shouting. That was part of it";
- Paddy is **loyal** to Kevin, keeping his humiliating secret: "I didn't tell him about his underpants";
- use of **simile** to focus on Paddy's attempt to 'save' Kevin, whom he believes is in danger: "I looked back, like an astronaut getting into his spaceship";
- Paddy's **repeated reference** to "The two of us", emphasises the importance he places on being with Kevin;
- Paddy is **concerned** about the well-being of the others, believing that they are part of his friendship group: " — What if one of us puts our foot in it?";
- Paddy values his friendship with the boys: "It was brilliant", "Liam carried my shoe. I leaned on Kevin all the way home";
- Paddy's friendship with the O'Connell boys is important to him but he acknowledges it is built upon the grounds of self-interest and hierarchy: "They were our friends because we hated them; it was good to have them around";
- friendship with Kevin is a reward for Paddy's **exclusion of others** and abuse of power: "If you were going to be best friends with anyone – Kevin - you had to hate a lot of other people, the two of you, together. It made you better friends";
- the importance Paddy places on friendship is **not reciprocated** by the others and the profound impact of their betrayal shakes Paddy: "it took me a while to get used to that, to make it make sense";
- the absence of friendship **changes Paddy**, leaving an emotional and psychological wound: "There was a hole inside me for a bit; getting used to it".

However, some candidates may argue:

- the boys fail to empathise with the grief of their friends, the O'Connell boys: "- It'd be brilliant, wouldn't it? I said…We were talking about having a dead ma";
- Kevin's **dominance** of the group is felt through his **exploitation** of the others' emotions: "Kevin told Liam that he saw his da looking up at the moon and howling like a werewolf";
- Kevin **inflicts severe injury** upon an unsuspecting Paddy: "I didn't know I was screaming" and "I had two bloodshot eyes and one black one";
- Paddy and Kevin work together, using **violence to re-establish power** over James O'Keefe: "Kevin grabbed James O'Keefe. I got my jumper round his neck to choke him";
- use of **visceral descriptions** of Paddy and Kevin's fight to mark the death of the boys' friendship and the beginning of Paddy's isolation: "I had Kevin's blood on my trousers. I was on my own";
- the **titular rhyme** used by the boys to insult Paddy leaves him friendless but aloof: " – Paddy Clarke – Paddy Clarke – Has no da. Ha ha ha! I didn't listen to them. They were only kids".

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.

Source: From 'Paddy Clarke Ha Ha Ha' by Roddy Doyle. Published by Martin Seeker & Warburg Ltd. © 1993.

7 Orwell: *Animal Farm*

(a) With reference to the ways Orwell **presents** Boxer, show how far you agree that Boxer deserves to be **respected**.

Evidence that Boxer deserves to be respected:

- Boxer is **introduced** as a character who is respected by the other animals: "he was universally respected for his steadiness of character and tremendous powers of work";
- use of repetition to show his **dedication** to Animalism: "His answer to every problem, every setback, was "I will work harder!"— which he had adopted as his personal motto";
- despite lacking intelligence, he **perseveres** in his efforts to learn: "Boxer could not get beyond the letter D…trying with all his might to remember what came next and never succeeding";
- his physical prowess is **worthy of respect**: "He had been a hard worker even in Jones's time, but now he seemed more like three horses than one";
- he makes **personal sacrifices** for the cause: "When Boxer heard this he fetched the small straw hat which he wore in summer to keep the flies out of his ears, and flung it on to the fire with the rest";
- use of **simile** to emphasise his **noble** and **heroic** actions during the Battle of the Cowshed: "the most terrifying spectacle of all was Boxer, rearing up on his hind legs and striking out with his great iron-shod hoofs like a stallion";
- use of contrast between Snowball's disregard for taking life and Boxer's **remorse** evokes respect: "'I have no wish to take life, not even human life,' repeated Boxer, and his eyes were full of tears";
- the animals could always **rely** on Boxer: "it was always Boxer who strained himself against the rope and brought the boulder to a stop";
- he **challenges** Squealer's propaganda about Snowball: "I do not believe that Snowball was a traitor at the beginning";
- his **determination** to work through pain shows his **selflessness** which creates respect: "Boxer refused to take even a day off work, and made it a point of honour not to let it be seen that he was in pain";
- the strength of the animals' reaction to Boxer's removal emphasises their level of **respect** for him: "Without waiting for orders from the pig, the animals broke off work and raced back to the farm buildings";
- he does not give up as he **fights** for his life: "…the sound of a tremendous drumming of hoofs inside the van. He was trying to kick his way out".

However, some candidates may argue:

- use of **maxim** to show that Boxer is **fooled** by the pigs and blindly follows their instructions and gradual distortion of the Seven Commandments: “Napoleon is always right!”;
- he **refuses to heed advice** and harms his own health: “Clover warned him sometimes to be careful not to overstrain himself, but Boxer would never listen to her”;
- he is **easily manipulated** by the pigs’ explanation of Snowball’s treachery: “Ah, that is different!” said Boxer. “If Comrade Napoleon says it, it must be right”;
- the **complete disrespect** of the pigs is shown when they use the money from the sale of Boxer’s corpse to buy alcohol.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) With reference to the ways Orwell **presents** the pigs, show how far you agree that the pigs' behaviour is **shocking**.

The following textual details may be used as supporting material.

Evidence that the pigs' behaviour is shocking:

- the allegorical form allows the most shocking of historical events to be presented with the pigs representing the most evil side of humanity;
- Snowball's actions during the battle create **shock and awe**: "Without halting for an instant, Snowball flung his fifteen stone against Jones's legs";
- use of epigram by Snowball is **shocking**: "War is war. The only good human being is a dead one";
- Napoleon's **act of contempt** for Snowball's windmill plans is shocking in its unexpectedness: "then suddenly he lifted his leg, urinated over the plans, and walked out without uttering a word";
- the **ominous control** Napoleon has over the dogs is shocking during Snowball's expulsion: "nine enormous dogs wearing brass-studded collars came bounding into the barn", "They kept close to Napoleon… in the same way as the other dogs had been used to do to Mr. Jones";
- Napoleon's reaction to dissent or disobedience is shocking: "Napoleon acted swiftly and ruthlessly. He ordered the hens' rations to be stopped, and decreed that any animal giving so much as a grain of corn to a hen should be punished by death";
- the **extreme actions** of Napoleon leave the animals dumbfounded: "Too amazed and frightened to speak, all the animals crowded through the door to watch the chase";
- use of **graphic description** to present the **violence** of the purges is shocking: "When they had finished their confession, the dogs promptly tore their throats out…until there was a pile of corpses lying before Napoleon's feet";
- the pigs' **mistreatment** of Boxer and **treachery** is shocking: "A cry of horror burst from all the animals";
- Clover's reaction encapsulates the shock at seeing the pigs walking on hind legs: "the terrified neighing of a horse sounded from the yard";
- the eventual abandonment of the Seven Commandments is shocking due to the pigs' **blatant reversal**: "ALL ANIMALS ARE EQUAL/BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS";
- the **surreal** conclusion to the novel is shocking: "The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which".

However, some candidates may argue:

- the signs of the pigs' treachery and self-interest are evident from the early stages hence the abandonment of the principles of Animalism is **inevitable**;
- use of **contrast** between Napoleon and Snowball which is established early in the novel indicates that the two will not work well together, making Napoleon's behaviour **less** shocking: "These two disagreed at every point where disagreement was possible";
- a **precedent** is set as the first of the Seven Commandments is distorted, making the following events less shocking: "It says, 'No animal shall sleep in a bed with sheets,' she announced finally";
- the **escalation** of the pigs' lies and manipulation of the animals creates a sense of inevitability and reduces the shock.

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.

Source: Animal Farm by George Orwell (Copyright © George Orwell, 1945)

Unit 1 – Section B: Unseen Prose

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

Unit 1 – Section B: Unseen Prose

Guidelines to Assessing AO2 in Candidates' Responses to Unit 1: Section B

Assessment Objective 2 requires candidates to "explain how language, structure and form contribute to the meanings of text."

Use of Language and Stylistic Devices/Narrative Techniques

When assessing candidates' responses to prose, some of the following uses of language and stylistic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide).

- structure of the text: beginnings, climax, sequential/chronological ordering, flashback, conclusion;
- descriptive techniques (e.g. vocabulary choices, use of imagery and the senses);
- creation of setting (e.g. time, place, atmosphere);
- creation of character (e.g. through narrator's descriptions, use of dialogue, actions);
- narration (e.g. omniscient narrator, 1st person narration, multiple narrators' use of persona, autobiography);
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. "cliff-hanger" endings, flashbacks);
- use of punctuation and other typographical effects (e.g. italics, capitalisation, suspension points).

Section B – Unseen Prose

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

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

The following textual details may be used as supporting material.

The characters' feelings and reactions:
- Fogg is **excited** and **enthusiastic** about the prospect of the adventure: "So we haven't a moment to lose";
- Passepartout is **overwhelmed** by the scale of the undertaking: "unconsciously swaying his head from right to left";
- Fogg's **decisiveness** is highlighted as he issues precise instructions for preparation to travel with speed: "with two shirts and three pairs of stockings for me";
- Passepartout has **concerns** about the proposed venture: "Was his master a fool?", "still troubled in mind";
- Fogg is **confident** that his wealth will allow him to take part in this venture: "slipped into it a goodly roll of Bank of England notes, which would pass wherever he might go";
- Fogg's **impatience** and need to move at speed is evident: "drove rapidly to Charing Cross";
- Passepartout is **touched** by Fogg's generosity to the beggar: "a moist sensation about the eyes";
- Fogg is concerned that people will know he is honest: "if you will examine my passport when I get back, you will be able to judge whether I have accomplished the journey agreed upon";
- Fogg emphasises his **attention to detail** by giving the precise place, date and time of his return;
- Fogg is assured and content despite the enormity of the task: "snugly ensconced in his corner, did not open his lips";
- Passepartout is stunned by the whirlwind of the day's events: "not yet recovered from his stupefaction";
- Passepartout's emotions turn to panic: "Passepartout suddenly uttered a cry of despair".

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

- use of exclamation to emphasise the magnitude of the journey: "Round the world!";
- use of **hyperbole** to convey Passepartout's **incredulity**: "gasped", "stupefaction", "nearly dropped the bag";
- use of **aptronym** (Passepartout's name is similar to 'passport') to create humour;
- use of **listing** to emphasise the **paucity** of the contents as Fogg orders the contents required for the carpet bag;
- use of **adverbs** to convey Fogg's confidence and exactness: "returned Mr Fogg, coolly", "He mechanically set about";
- use of **contrast** of the pair's status to accentuate Passepartout's inability to fully comprehend, set against Fogg's precision and commands: "Make haste!";
- use of **adverbs** to emphasise the continuous theme of time: "speedily purchased", "suddenly uttered";
- use of **contrast** between the two characters' reactions is presented with Fogg's relaxed attitude but Passepartout's panic: "clung mechanically to the carpet-bag";
- use of **emotive detail** to describe the 'beggar-woman' evokes sympathy from the reader: "her naked feet smeared with mud";
- use of internal **questioning** to create humour through Passepartout's reactions when out of Fogg's hearing: "Was his master a fool? No. Was this a joke, then?";
- use of **hesitation** to convey Passepartout's horror at remembering about the gas: "In my hurry – I – I forgot – ";
- use of **pause** to forefront Fogg's humour: "it will burn – at your expense".

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.