

GCSE (9–1)

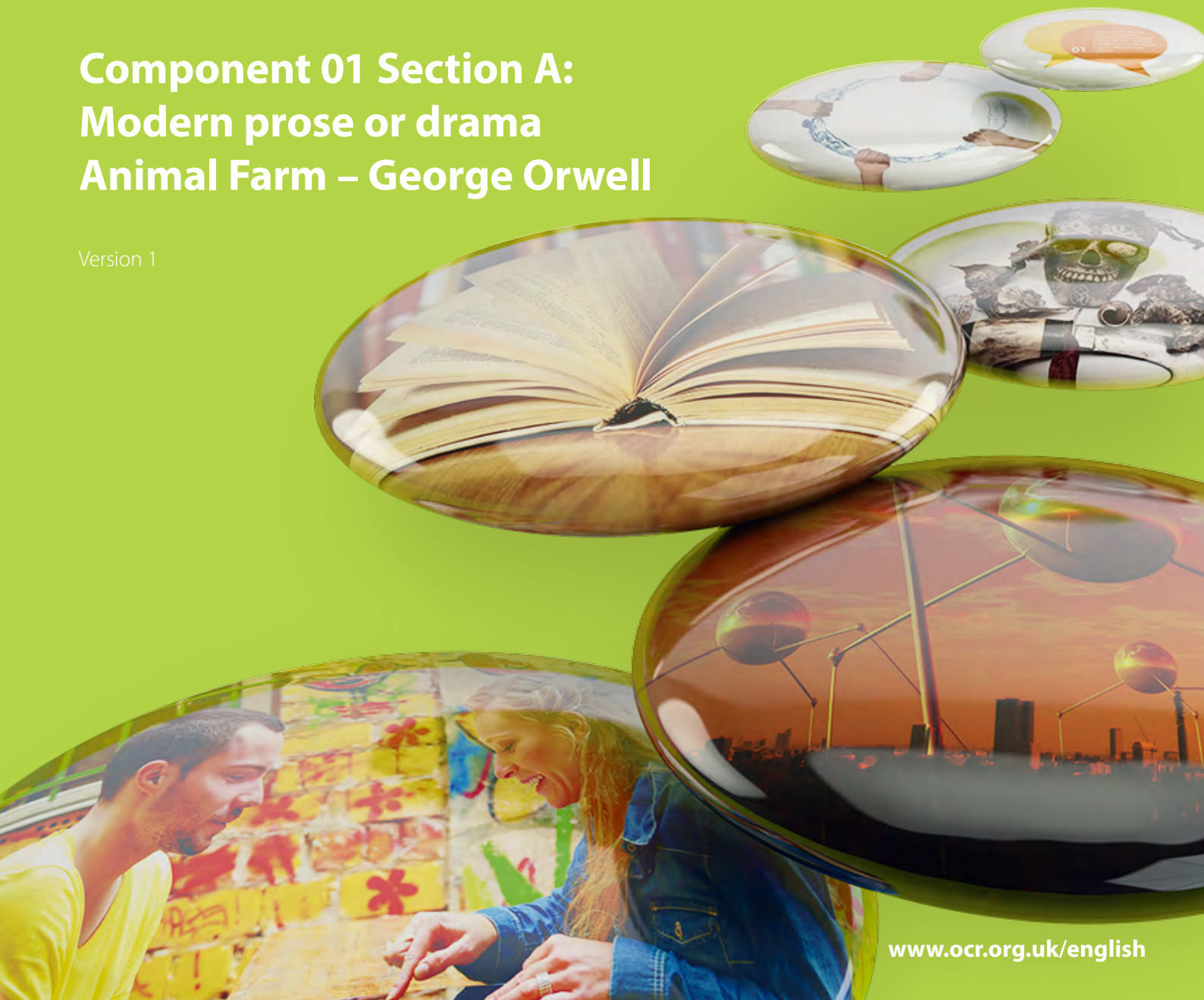
Exemplar Candidate Work

ENGLISH LITERATURE

J352
For first teaching in 2015

**Component 01 Section A:
Modern prose or drama
Animal Farm – George Orwell**

Version 1



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Script A

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SCRIPT A

Aerial farm

1. Orwell uses weak and frightened imagery to convey the sense of terror felt by the animals, as seen in the quote "The four pigs sailed, trembling, with good guilt written on every line of their countenances". Here, the use of 'trembling' highlights the pigs' fear of Napoleon and ~~to~~ belittles their act, shows their vulnerability. In addition, the phrase "guilt written on every line of their countenances" is of course an exaggeration of the pigs' literal expression, yet it tells the reader he helps to explain the irony of the situation: the pigs are not in fact guilty of anything, they are merely terrified of Napoleon's threat. The same sense of terror is created in extract 2 in the quote "And what of Mr. Silas?" she whispered. "Not only does the word 'whispered' create images of weakness and breathlessness, similar to the vulnerability shown by 'trembling', but a sense of irony is again created as Natty knows her father is Mr. Silas, yet her Smiler does not. ~~her~~ ~~apparent~~ fear suggests to her also that they

It / image of pain and vulnerability is also ~~seen~~ ^{used} in this extract by Orwell, for example in the quote "When they had finished their confession they lay prostrate, tore their throats out". The use of the phrase 'tore their throats out' is extremely graphic and evocative, contrasting with common expressions often used to describe animal death. It highlights ~~the~~ the violent nature of Napoleon and shows his similarity to Stalin, the ruthless Russian dictator whom Napoleon represents in the ~~two~~ novel. Motion also demonstrates the violent nature of Smiler through ~~violent~~ imagery in the quote "lapping the blade of his dagger against the open palm of his taut hand"; in here, the phrase 'open palm' denotes lips and has connotations of life and human flesh. When joined with "blade of his dagger", which conveys images of death ~~and~~ ^{or} ~~collabor~~ lack of lips due to ^{metal} ~~metal~~ contrasting with ^{is} ~~is~~ flesh, the image of morbidity and injury is highlighted. Moreover, the quote "struck Natty a painful blow" although not describing physical pain, ~~conveys~~ ^{conveys} the other evocative sense of pain shown in the extract. This links to Orwell's use of the phrase "they ~~was~~ ^{are} slaughtered" which ~~is~~ ^{is} finishes the extract abruptly and leaves an image of death in the mind of the reader.

...continued

Script A

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<p>* showing he is inately relate</p>	<p>The presentation of Napoleon in this extract is corrupt and frightening. This is shown in the line "in a terrible voice Napoleon demanded whether any other animal had anything to say", in which Orwell shows us ^{to} the how ^{to} Napoleon in Napoleon's terrifying nature through the phrase 'terrible voice'. Moreover, the fact that Napoleon 'demanded' the animal's ^{to} say shows the how he has exploited his power and used it to purely for his own benefit. Also, Orwell's use of the word 'demanded' connotes images of severity, deeply contrasting with Napoleon's greedy, cruel nature, and this is also seen in the quote "Napoleon now called upon them to say their say", where "say" is juxtaposed with 'cries' which outlines the Napoleon's corrupt person leadership. Motley presents Squealer in a similar way, through the word ^{word} description of his voice also. Motley writes "One primal howl, he barked", in which 'barked' compares him to an animal ^{to} and contrasts deeply with Natty's speech, as seen in the of ^{of} phrase 'she whispered', showing that Fred Squealer has power over her as the ^{the} Napoleon has power over ^{over} the animal.</p>
	<p>2. Throughout 'Animal Farm' the pigs exploit their power to control the other animals on the farm to the extent where they have no freedom whatsoever (this was the ^{the} situation in Communist Russia). This is first ^{first} seen very early on in the novel when Squealer presents a false dichotomy to the animals ^{to} the case ^{case} of the pigs' greed. Squealer as a pig ^{as a pig} says to the animals "Do you know what would happen if we did not drink the milk and eat those apples? Jones would come back! Surely there is none among you who want to see Jones come back?". Here, the animals are tricked into believing that they need to return to their old life of slavery only ^{only} if the pigs are not accounted to their new ^{new} luxury (which Squealer presents as a necessity). Thus, the animals have no choice but to let the the ^{the} pigs have this privilege over them. This is similar to the ^{the} option of the part that the only option the animals have in extract 1 (which represents Stalin's show trials) is to confess, and yet they will still die if they do so. In both situations, the animals have no say, as ^{as} they are led ^{led} to a bad ^{bad} situation that is even worse than at present - yet, they believe that the situation is better. A life under the corrupt leadership of the pigs is better than a life of 'slavery' with Jones in their view; living in guilt of</p>

...continued

Script A

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their 'crises' is more than being executed after confession.

~~From the instance in which~~ In extract 1, the it is obvious that the animals have not done the things to which they have confessed; however, because they are so naive and unintelligent, the pigs have been led to believe that they have. This is shown through the ridiculous nature of the confession of the hens: "The three hens... stated that Snowball had appeared to them in a dream and invited them to elude J. Napoleon's orders". The reader knows this is nonsense, and that the animals are so set as brainwashed to be in favour of Napoleon that they believe everything he does is right and therefore to be against him is a ~~very~~ serious crime, so they believe the innocent hens should be executed. This is seen throughout the novel when the pigs change the commandments. Because the animals are forgetful and ~~the~~ ^{the} majority of them cannot read, they pass off the changes as being faults to their own memories, showing how the pigs have used their intelligence ~~to~~ ^{to} the stupidity of the animals in their favour. Finally, because of ~~Napoleon's~~ ^{Boxer's} belief that 'Napoleon is always right' and 'if Napoleon says it, it must be right' and the animals' admiration of Boxer, the animals are again tricked into believing lies and the original concepts of Animalism are further revealed as a hierarchy in power.

Script A

Examiner commentary

Part A

AO3: this shows at least a convincing sense of the context of each extract: there is a simple reference to the allegorical element of the text: “similarity to Stalin” and the response doesn’t get sidetracked or confused by the anthropomorphism, which is assumed throughout. Instead the candidate concentrates on the shared contexts of atmosphere: threats, terror and, in the first extract, violent death: “they too were slaughtered”.

AO1: there is a coherent critical style here which shows some perceptive understanding of the ways the extracts work to achieve their effects: quotations are precise, pertinent and effectively integrated. There is little to choose between the (high) quality of response to both the prepared extract from the set text and the unseen.

AO2: the analysis of language and structure is well developed and focuses on the use of a number of key terms: exaggeration, irony, morbidity and juxtaposition (for example) are used with accuracy and confidence. This is consistently effective. Comparison and contrast are impressively sustained and lead to some sensitive and subtle judgements about the way the extracts work.

This is, on balance, level six work.

Part B

AO1: a perceptive and coherent response. Although it doesn’t go exclusively to “another moment in the novel” and refers to the set text extract it takes up the thematic issues raised and puts them alongside other critical moments: the use of lies and propaganda; the exploitation of the less clever; the show trials which Orwell followed so clearly, and the innocence and gullibility of Boxer and Clover. This is well supported by relevant, integrated references.

AO2: there is an analysis of Squealer’s rhetoric and use of rhetorical questions: it is slightly limited compared to the part a) response and doesn’t use a wide array of critical terminology.

This is level 5 work.

As a whole the response is on the borderline of Levels 5 & 6.



Script B

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SCRIPT B

Part A:

1) situations faced -

AF	Death.	silver. = Intimidation.
	Dogs + Napoleon.	Header Single man.
	All animals able to confess.	Just 1 girl.
	Leader = Napoleon.	header: Smirke.
	Physical injury + death.	No injury here. Mental.

2) React

- | | |
|----------------------------|--|
| - No comebacks or arguing. | - Will to be stubborn |
| - Ruthless. | -irate impatient but not merciless. 'Tapping blade'. |
| - Terrified. | - NOT very afraid. |

3) language techniques:

- Barbaric language.
- Violent imagery.
- ~~to~~

In this extract of Animal Farm, the animals ~~are~~ ^{are} watching their 'comrades' being publicly trialled and murdered on the spot. Their leader Napoleon leads these trials, with his dogs that act as his guards as well as the murderers. The dogs only act on Napoleon's command and have no mercy or are affected by what little conscience they have before they make the kill. The pigs in the show trials were already willing to argue with Napoleon and were once brave enough to protest against Napoleon's idea of abolishing the Sunday meetings. In the trial, they confessed of their terrible deeds which linked with the raptor, Snowball. Once they've been ruthlessly killed on the spot without any explanation from them, Napoleon demands all the other animals to confess any crimes they've done. Any animal is able to confess for what they've done. These hens, who as well disobeyed Napoleon before, confessed and were slaughtered all hens ~~that~~ ^{saying} they did a crime linked with Snowball. *2

... continued

Script B

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In the second extract, Natty has been taken prisoner by a pirate named Smirke. Unlike the the Animal Farm trials, she's being interrogated. Smirke is trying to get the information from her, which she isn't willing to give, but in Animal Farm, the guilty animals never refused to confess to their crimes. Also, Smirke is interrogating her by himself, ~~was~~ accompanied by anyone else who might be there. Napoleon was ~~was~~ ^{with} his dogs when the trials happened. Being alone suggests that Smirke is willing to get his hands dirty and kill her himself, if needed; Napoleon doesn't like doing the killing himself and has the dogs do it for him. Natty is alone with him as well so it's only her who needs to be interrogated. The animals on Animal Farm however are all watching and any 'guilty' animals are willing to confess. Similarly, both ~~head~~ leaders are performing the interrogation trials, making it seem like they want to make it known how much power they have. Another difference though is the type of abuse inflicted here. The type of injury Natty has is mental as Smirke insults her father but the animals on the farm are slaughtered with the dogs tearing their throats out.

The types of reactions the victims have are very different. The animals on the farm make no protest or arguments as their friends are killed in plain sight, even though there are so many of them clustered together whereas Natty has the bravery to be stubborn while being questioned by the formidable pirate and not actually answer his questions and submit. Napoleon is ruthless in the ways in which he deals with his subjects and has no mercy on the animals who were guilty. This is shown when the dogs 'promptly tore their throats out'. The word 'promptly' suggests Napoleon ~~was~~ ^{spent} no time thinking about their sorry lives and use of the farm, but used them as puppets to terrify his audience. On the other



Script B

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hand, Smirke does not murder Natty on the spot. He's impatient but thinks about her use and the valuable information she might have. This is shown in the quote 'tapping the blade of his dagger'. He's impatient for her answers but he might be ready to strike if she proves useless. The animals on the farm are already afraid of their dictator, Napoleon, but watching these show trials and displays of power terrify them, so much as if they've been turned to stone: silent and still. But Natty, alone and by herself doesn't seem very afraid but actually quite bored. She watches the 'clouds travel across the sky' while being threatened by the Pigs. It's as if she has all the time in the world.

~~Both~~ In Animal Farm, the writer uses barbaric language to create the effect of threat and violence. Words like 'mutilating', 'tore', 'slaughtered' and 'terrible' are used to enhance what horrible situation the animals are and how ruthless Napoleon is. He also uses violent imagery to display the violence these animals are experiencing. The quote 'they too were slaughtered' shows how graphic and violent the situation is. It creates terrible images in the reader's mind which makes us fear for the animals.

Part B.

~~The~~ Another moment where the pigs ^{control} ~~has~~ the other animals is when ~~Snowball~~ ^{Squealer}, the propaganda machine, is sent out every time Napoleon makes a decision. ~~For~~ ^{Squealer} ~~Snowball~~ is used to convince the ~~base~~ ^{inferior} and less intelligent animals that Napoleon's choice is always right and beneficial to them. Napoleon and ~~Snowball~~ ^{Squealer} know the animals are not as smart as the pigs and take advantage of their gullibility. For example, ~~Snowball~~ Napoleon seizes all the apples, windfalls

Script B

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and milk are reserved for the pigs food and are only eaten by the pigs. After establishing animal farm and the rebellion, the animals thought that every creature on the farm and living there would live at equal standards. So when Napoleon made this decision, many animals were confused and bewildered by this sudden exclusion from something they deserved.

Napoleon knowing the animals ~~the~~ would silently protest and confuse themselves, sent out his trusted propaganda pig to persuade them that this was the right thing to do. ^{Squealer} Snowball would use the same tactics again and again to successfully convince the animals. In the beginning of the novel, ~~the~~ ^{the} readers were told that ^{Squealer} Snowball would 'skip from side to side and flick his tail' which was said to be very persuasive. Also, ^{the pigs'} ~~due to their~~ ^{superior} intelligence, the animal ~~propaganda~~, ^{Squealer} Snowball would use his wide ~~range~~ ^{range} of vocabulary in his mini speeches and use difficult words to bewilder his audience. The animals would agree anyway because the clever words made it sound right. But every time, without fail, Snowball would use his killer question of 'You don't want Jones back?' The animals would instantly recoil and shudder at the thought of Jones and immediately agree to him, no matter what irrelevant argument Snowball was making.

^{Squealer} The ~~Snowball~~ said the apples and milk were 'prounky science' to be good for the pigs' health. The pigs should be in top condition and fit for 'work' as their brains needed to function perfectly for the farm otherwise Animal Farm would fall. He also said that the pigs and himself actually disliked eating the foods but needed to as it was for the other animals' own good. They were supposedly sacrificing



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their happiness for the rest of the animals and the animals should be eternally grateful for that.

Again, ~~at~~ ⁱⁿ the last bit of his speech he asked the animals in a terrified voice 'You wouldn't want Jones to come back?' The animals of course immediately shook their heads and shuddered at the terrible memory of Jones. They instantly agreed and the apples were there on reserved for the pigs only. However, the animals fail to see that the pigs right to luxury items (apples and milk in this case) has nothing to do with the return of Jones. The pigs merely want the ~~at~~ best of what the farm's got and live a happy and relaxed life while the other animals live in ^{harsh} ~~stagnant~~ condition and barely stay alive as they starve.

For Para A * In the Silver: Return to Treasure extract, the writer uses exclamation marks and Smirke's speech to ~~make us feel~~ create the effect of threat and violence. ~~The~~ Smirke continually shouts and rant to Natty. He shouts 'I've sailed with Captain Flint! I've been the friend of old Barbecue Silver!!' The increased volume in his speech/dialogue creates tension and builds up the anticipation as we imagine his rant in our head. The shouting makes us afraid that Smirke will attack Natty in his moment of fiery anger.

* The murder trials Napoleon does are much like the trials Stalin did in order to intimidate his subjects and display his power. It also swiftly eliminated any enemies of his regime as it would eradicate thoughts of protest from the audience as they fear for their lives.



Script B

Examiner commentary

Part A

AO3: the sustained opening gives a very thorough and detailed account of the context of both extracts. It is convincing and informs a very well organised response to the text.

AO1: the descriptive extracts provide the foundation for a strong personal response to each text which gives the candidate the confidence to speculate and consider a range of interpretations: even though some are not entirely convincing. The section on Smirke's intentions is very well done: but it is less certain that Natty's reaction actually is one of "boredom". There is thus some insightful understanding. The references are well chosen and effectively integrated.

AO2: the latter sections of the response explore language and structure with some thoughtful analysis. The effects of the use of the terms "guilty", "promptly", "tapping the blade" are given close consideration and the final part of the response deals robustly with the use of "barbaric" language in the slaughter of the animals. Although there are relatively few direct references to subject terminology the quality of the answer is not impeded. The thorough comparison is sustained throughout and is a clear guide to the quality of the response.

This is very well organised and confident work: on balance a strong level 5 has been achieved.

Part B

AO1: another well organised response which show very clear understanding of the task. There is a detailed account of the propagandist machinations of Squealer and much personal engagement with the plight of the animals in their "confusion and bewilderment". The contrast between Squealer's use of long and impressive sounding words and the rhetorical 'killer question' repeated "You don't want Jones back?" is well put. A range of apt quotations give effectively detailed and convincing support.

AO2: the concept and use of "tactics" and the use of rhetoric (as noted above) are analysed with some skill: otherwise the answer concentrates on description and explanation: there is some use of relevant terminology.

This response is level 4 with touches of level 5.

Overall this response is level 5.



Script C

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SCRIPT C

In both extracts, fear and violence is created by the authors. Orwell shows the power struggles and end of equality in his political allegory with Napoleon representing Stalin. Both Orwell and Moten are depicting confession scenes and showing how fear and violence can be used to get information out of people.

In Animal Farm, the animals are facing Napoleon, representing Stalin, who is forcing them to confess to crimes they did not ^{commit} do. Napoleon's demeanour is very threatening, and he uses this to scare the animals into submission. He speaks in a "terrible voice", which shows how he threatens the animals. Similarly in Silver, Smirke is also using threatening techniques to force Natty to confess the whereabouts of her mates. He tells Natty of his previous adventures with notorious pirates like "Captain Flint" to indicate his power, unlike Napoleon who relies on his own power. But Smirke does use violence as a threat, like Napoleon does, by "tapping the blade of his dagger" on his palm, signalling to Natty he would use it if necessary.

*Napoleon also uses the dogs as a par tactic to threaten the animals. By seeing their fellow "comrades" "slaughtered" by the dogs, Napoleon knows the animals will feel threatened into submission.

The characters react differently in each extract. In Animal Farm, the animals were "trembling" in fear at Napoleon's threats and violent acts. They also submit to what Napoleon wants by confessing "without any further prompting", showing that his threats were effective. Natty, on the other hand, reacts more angrily than the animals. In the face of a dangerous man like Smirke, Natty still feels confident because Smirke is simply insulting her father, thus angering her rather than scaring her. Natty also feels "invigorated" by Smirke's speech and feels more powerful in contrast to the animals who feel very weak due to Napoleon's threats. *

PTD

... continued

Script C

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Orwell and Motion both use short sentences to create a threatening and tense atmosphere in the extracts. The last sentence of both extracts are short ("they too were slaughtered" AF and "yet in fact it invigorated her" S:RTT), which is very impactful and even makes the reader feel threatened by the tense atmosphere. Orwell uses strong language like "slaughtered" for the full effect of the violence to sink in to the reader. Motion, on the other hand, uses much more dialogue and a particularly threatening moment is when Smirke almost goes mad and says "woof! woof!". Orwell also creates a very frightening moment when he juxtapositions the murderous word "promptly" with "took their throats out" so that it appears the act appears simplistic murder but is in fact deeply violent.

* Orwell writes scene in an omniscient way, as though he is God and is watching the action take place. Motion on the hand, writes from the perspective of Natty. This makes the reader feel very distant, and also creates tension as the reader feels like they want to tell the animals to realise Napoleon is a tyrant but can't. Motion on the other hand writes from Natty's perspective so the reader experience first hand her reactions to Smirke.



Script C

Examiner commentary

Part A

AO3: there is a reasonably clear understanding of the context of both extracts here. The bald statement “representing Stalin” isn’t clear (compare with the effectiveness of this type of reference in Script A) and doesn’t encourage a confident sense of allegorical interpretation. Although generally correct, the points about “power” need more substance and differentiation.

AO1: the candidate goes on to develop a detailed personal response to both texts which shows a more confident understanding of the differences between the reactions of the animals on the one hand and Natty on the other: the contrast between fear and anger is well observed. The points are effectively referenced with textual support.

AO2: the candidate goes on to grapple with language and structure on the second side. Despite the use of a range of subject terminologies (short sentences/ dialogue/ juxtaposition etc.) this is a less confident and convincing section. The idea of tension is, rightly, referred to, but not related to textual detail; whatever else it might be, the scene is hardly “simple and innocent” and the final points on narrative perspective are not skilfully handled. Key points of the extracts are compared throughout.

Overall AO1 is better covered than either of the other two Assessment Objectives. Nonetheless this fits into the level 4 threshold overall.

Part B

AO1: the candidate chooses to focus on the breaking of the commandments by the pigs in pursuit of their own comforts and other interests, thus embracing “other moments” in the novel. It might perhaps have been better to focus in more detail on one moment as the task suggests. A personal response is implied rather than consistently stated but direct, relevant references support what is written. The role of Squealer has been understood but there is some confusion over Napoleon’s intentions in trading with the outsiders in order to build the windmill: this needed (at least) more detail. Some of the points are slightly assertive: “more of a tyrant, like Stalin”.

AO2: this is rather thin on the explanation of language because the focus has been on other matters: some opportunities (for example the actual wording of the commandments) are missed.

This is level 4 work.

Overall this response is level 4.



Script D

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SCRIPT D

Animal Farm.

Q1] In the 'Animal Farm' extract, the animals are being threatened by Napoleon and the dogs and in the 'Silver: Return to Treasure Island' extract, Natty is being interrogated by pirate Smirke. In both extracts, the ~~more~~ character with a higher status is ~~threatening~~ using their power to threaten the ~~exact~~ character(s) with a lower status. However, in 'Animal Farm', Napoleon is taking action and physically ~~mreatening~~ ^{me} ^{animals} ^{get} ~~there~~, ~~to~~ in 'Silver: Return to Treasure Island', Smirke is using more dialogue and emotionally ~~mreatening~~ Natty.

In the 'Animal Farm' extract, the animals are ~~horified~~ to so terrified they own up and confess crimes they have not done, however, in the 'Silver: Return to Treasure Island' extract, Natty is talking back and is not showing much emotion. In both extracts, the weaker character(s) are victims, but have very different reactions to their situations. Natty is a stronger character, compared to the animals, as she refuses to ~~own~~ confess and tell Smirke what he wanted to know ~~at~~ ~~the~~ whereas the animals were so scared of Napoleon they confessed for crimes that they have not committed.

In the 'Animal Farm' extract, George Orwell uses descriptive ~~language~~ ~~language~~ ~~whereas~~ in the 'Silver: Return to Treasure Island' extract, Andrew Motion uses mostly dialogue and ~~in~~ punctuation, for an ~~eff~~ effect. In both extracts, it is made clear who is ~~mreatening~~ ~~ing~~ who ~~and~~, the reactions and who has more

...continued

Script D

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power, however in 'Animal Farm', Orwell uses a lot of descriptive words to create more imagery and in 'Silver: Return to Treasure Island', Moton uses mostly dialogues and adverbs. This shows, clearly, how 'Animal Farm' has more physical threats, whilst 'Aft Silver: Return to Treasure Island' has more emotional threats, possibly empty threats - Scurke is holding a dagger, ~~pos~~ maybe to frighten Natty however he mainly shouts/talks. Also, George Orwell writes with a more 'matter of fact' tone which makes it seem more horrifying, whereas Andrew Moton uses more of a emotional ~~tone~~.

Q2.] Another moment in 'Animal Farm' where the pigs control the other animals is when they take the apples and milk for themselves. At first, no-one questioned the pigs, as the animals are scared, but Clover and Boxer ask why the pigs should get all apples and milk and why it isn't shared fairly and equally. However, soon, ~~se~~ Squealer convinces the gullible animals that if they don't have the apples and milk, Mr Jones will come back. It was said Squealer "can turn black into white". He also represents propaganda in the Russian Revolution. The animals' passivity caused them to believe Squealer and allows the pigs to have all apples and milk. Here, the pigs are controlling the other animals by ~~pers~~ using persuasive being rhetoric and selective on what information they will and will not say. - For example, Squealer ~~mentions~~ says the apples and milk



Script D

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Are good for me pigs; Squealer is not lying, he is telling me truth, however, not the full truth - He does not mention that ~~it's~~ it's good for all animals as if he did, that would make animals realise it's not fair/equal. He also says if they don't get me apples and milk, they won't be able to concentrate well enough which might result in Mr Jones ~~returning~~ returning - mentioning Mr Jones will make the animals remember how life was with Mr Jones and make them fear him returning. In the Russian Revolution, propoganda had a very similar role like Squealer's - being persuasive.



Script D

Examiner commentary

Part A

AO3: there are some relevant remarks about the context: the points about status and threats are correct although the idea that Smirke isn't physically threatening is not supported by the detailed description of him holding the dagger.

AO1: there is a reasonably detailed personal response which sees and empathises with the "weaker victims". The comparisons between the attitudes of the animals and Natty is viable and well put. There are very few direct references to the texts or supporting quotations.

AO2: the candidate gives a range of subject terminologies but fails to exemplify them. This limits analysis and offers commentary, description and assertion instead. Dialogue, punctuation, and imagery are all mentioned without supporting evidence. The tone of the first extract is certainly "terrifying" but the unqualified "emotional" tone of the second is not illustrated.

This response is level 3. There is more than "some awareness" of the context and the personal response is developed rather than "begins to develop". Some of the comments are more than "simple".

Part B

AO1: a reasonably detailed personal response that shows some solid understanding of the chosen scene: Squealer justifying the pigs' (mis) appropriation of the milk and apples. Although the description has some convincing detail, and the situation has been understood, there are few direct references and no quotation: hence subject terminology is sparse.

AO2: the strongest part of this answer is at the top of side three where some insight is shown into exactly what Squealer is doing: "not lying, he is telling the truth, however, not the full truth". This is an acute analysis but not one which directly engages the words he uses. The references to the Russian revolution aren't asked for here, neither are they helpful. The explanation is, nonetheless, reasonable. See above for comments on use of subject terminology (or, rather, its absence).

This response is also in Level 3.

Overall this response is solid level 3.



Script E

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SCRIPT E

a) In these extracts both Orwell and Moten use ^{threats} ~~force~~ and violence ^{for effect}. In 'Animal Farm' Napoleon ^{who represents Stalin,} has frightened the animals in such a way that they've started to confess to crimes they haven't even committed. Although it doesn't ~~clearly~~ state that the animals didn't ~~do~~ do it, it is clear to the reader based on ^{the previous} ~~other~~ extracts, ~~that~~ it is highly unlikely that any animal has been in contact with Snowball, who represents Trotsky in the Russian Revolution. Napoleon uses his rival Snowball as a scapegoat to justify his horrendous crimes. The animals react passively, they allow Napoleon to slaughter their comrades. Similarly, in 'Return to Treasure Island' Moten ~~uses~~ ^{is dominating} Smurke ^{is dominating} Natty, ~~the~~ ~~uses~~ ~~he~~ has captured and is now interrogating her for information about her friends, Natty remains tight lipped and doesn't tell Smurke anything. He then brings her father into ~~to~~ ~~start~~ begins talking about Natty's father ^{which} "describing him as a 'dog' which hurts Natty" ^{"struck Natty or painful blow"} "slays a dog". Both writers use violence for effects, however in 'Animal Farm' the violence is much more physical the language used by Orwell is extremely graphic "The dogs promptly bore their throats out". In 'Return to Treasure Island' ~~by~~ the violence is more ~~mental~~ mental. Smurke gets to Natty with his words rather than having to use his dagger. Another difference between the two extracts is the reaction of the victims. In 'Animal Farm' the animals barely react, they (out of fear) accept what Napoleon is doing, in contrast ~~that~~ Natty in 'Return to Treasure Island' becomes energised ~~of~~ by Smurke's comments about her father. As she ^{knows} ~~she~~ ^{isn't} ~~well~~ ~~it~~ ~~wasn't~~ ~~at~~ ~~all~~ ~~true~~ "yet in fact it incriminated her".



Script E

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b) Another moment in 'Animal ^{Farm}' that shows there is a hierarchy between the animals, and that the pigs have more control over them, is right after the ~~the~~ executions. When all the animals sat ~~to~~ together, and started to sing 'beasts of England'. As a way to try to ^{try to} forget what had happened a few ^{moments} ~~minutes~~ ago. They were very saddened and were starting to question how it had ^{all} come to this. The extract was written from clover's ^{point of view} ~~eyes~~, making it even more emotional, as clover's character is like the 'motherly figure' out of all the animals, which made the reader ~~sympathetic~~ ^{feel} sorry for her. As the animals were trying to recover ~~and~~ by singing their anthem the pigs stated that 'beasts of England' ^{is} now banned. Anyone caught singing it would be punished. It showed that the pigs did not feel at all guilty and they would take every last piece of happiness from the animals that they had left. I believe at this point in the story it is ~~noticed~~ ^{noticed} not just by the readers but by the animals too, that maybe ~~things~~ ^{things} ~~no~~ their lives were better in Jones's time, Jones represents Tsar in the Russian revolution. But of course the animals persuade themselves that it can't have been better.

... continued

Script E

Examiner commentary

Part A

AO3: there are some relevant comments about the context of each extract. The atmosphere of threats and violence is, each in its own way, strongly suggested. The purpose of the allusions to “Trotsky” (sic) and Stalin is unclear.

AO1: there is an empathic sense of Natty’s situation: the response to the first extract is perhaps slightly more formulaic. Relevant references and quotations support what is said.

AO2: the candidate works at some examples of language use: Natty’s reaction to “dog” is explored and “tore their throats out” is correctly identified as “graphic”. The idea that Natty’s reaction is “energizing” is well observed and supported by an apt quotation. There is some comparison.

This is low level 3 work.

Part B

AO1: a straightforward response to what follows in *Animal Farm*. Some understanding of the animals’ plight is shown and an apt point about Clover is made. The comment about “Jones’s time” suggests but doesn’t nail the irony here.

AO2: this is mainly description and assertion but the point about the irony could have been developed further.

This is strong level 2 work.

Overall this response is on the borderline of level 2 and level 3.



Script F

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SCRIPT F

a) ^{both of} ~~in these extracts~~ there is fear, threat and violence
 In these extracts, threats and violence are used to create a tense and frightening moment both for the reader and the character.

In the extract from 'Animal Farm', the pigs are using violent threats to get ~~the~~ animals to confess to crimes they haven't committed.

In 'Return to Treasure Island' Smulke is interrogating Natty, like Napoleon was to all the animals. However, Smulke's tactics are obviously not as ~~effect~~ effective because Natty does not give him information. However, Smulke's tactics are not as ~~violent~~ threatening as Natty does not give him the information he wants.

Orwell and Motron's ~~writing~~ use of language and techniques, ~~are~~, are also very different.

Orwell uses no dialogue and more informal writing style, while Motron uses a lot more dialogue and a more descriptive and narrative passage.

'Animal Farm' is a third person narrative and so is 'Survival: Return to Treasure Island' but you can easily tell the difference between writing styles.

The use of violence in 'Animal Farm' is much more prominent compared to the second extract.

We can see this in "promptly tore their throats out" and "They too were slaughtered." There is not ~~many~~ ^{much} prominent violence or threats in the 'Return to Treasure Island' but we know that ~~will~~ other than the fact that Natty is being held hostage.



Script F

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b) In *Animal Farm* an ^{idealised} ~~idealised~~ communist farm gets slowly manipulated into a totalitarian regime. This happened through ~~the~~ power hungry attitudes that the pigs ^{developed} ~~developed~~ whilst putting themselves in charge and ^{giving themselves more privileges} ~~giving themselves more privileges~~ than all the other animals. A moment in *Animal Farm* that shows how the pigs control the animals is when to bring back some hope, the animals sing their rebellion song 'Beasts of England' and soon after they finish singing ~~as~~ Squealer approaches them and informs ~~them~~ ^{them} that they will no longer be able to sing their song of freedom, as it has been banned. When the animals are singing their song they are all crowding around Clover and proudly looking ~~over~~ ^{over} 'their farm' and humbly thinking of how they are free and ~~that~~ ^{own} their own land and how it is certainly a lot better than it was in Jones' days; only to then have their rebellion song taken away from them. The animals ~~don't~~ ~~know~~ This is a clear example of control and how the animals are not aware of their imprisonment in ~~on~~ ^{on} 'their' farm. This ~~it~~ ^{it} shows how easy it is to control uneducated beings.



Script F

Examiner commentary

Part A

AO3: there is a general sense of what is going on in each extract which equals “some awareness”.

AO1: there is an association with Natty’s reaction to Smirke and an attempt at description of the first extract. There is some paraphrasing of each text but little direct reference to either of them.

AO2: some subject terminologies are used: “dialogue/ descriptive/ narrative” but exactly what they refer to is unclear. The word “prominent” is used and repeated but again, what it signifies is uncertain. Basic similarities are identified.

Level 2.

Part B

AO1: this goes on to the scene following the slaughter. It seeks to engage sympathy for the betrayal of the animals, their plight and their only too human reactions. There are two references to the text which give peripheral support.

AO2: despite good intentions this fails to more than describe and generalise: not all has been understood.

This is level 2.

Overall this is a level 2 response.





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