

Mark Scheme (Results)

January 2019

Pearson Edexcel International GCSE

In English Literature (4ET1)

Paper 1: Poetry and Modern Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response

Assessment objectives

AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects.
AO3 Explore links and connections between texts.
AO4 Show understanding of the relationships between texts and the contexts in which they were written.

IGCSE English Literature - Paper 1 Mark scheme 4ET1/01

Section A – Unseen Poetry

Question Number	Indicative content
1	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** **The writer's descriptive skills:** • the poem describes the ways a writer and his family have had different experiences in their lives. The writer describes his present life and compares it with the ways his parents lived in the past and how they live now • comparisons and contrasts are made when the writer describes each family member's different day-to-day activities in the past in Jamaica and the present in London • the writer contrasts settings: Jamaica is idyllic with its 'palmtrees / in the sunshine' and its 'warm sea'; London is described as being the total opposite: 'pale / misty, watery or plain cold' and they live in the 'back streets' • the writer considers modern-day conveniences and gadgets that have provided the family with more freedom and spare time, such as: 'I read and talk on the phone', 'washing-machine washes', 'We save time to eat to TV', 'I take a bus / or catch the underground train'. However, he admits that, despite having all these things, they do not communicate very much with each other, 'never speaking', and that they all tend to lead separate lives • the writer suggests that the younger generations are not satisfied with their lives, as the father 'longed for freedom in Jamaica' and now the writer wants 'greater freedom'. **The writer's choice of language:** • adjectives are used to juxtapose the different settings: the 'strong and clear' description of Jamaica compares with the listed: 'pale, misty, watery or plain cold' of London • alliteration is used in the descriptions: 'Now / washing-machine washes', 'sunshine strong', 'swam in a warm sea' • repetition of 'at my age' stresses the differences in the lives of the writer and his parents. 'Freedom' is repeated to demonstrate how the writer feels as his Dad once did in the past • a sense of enclosure is conveyed by the writer when he swims in a 'roofed pool' and goes shopping in a 'covered arcade' • the pronoun 'We' is only used once when describing what the family do. This is significant as the family do not talk with each other when they watch television ('never speaking') and do not all do the same thing, emphasising their individual differences. In addition to the use of 'Dad' and 'Mum', the use of the abbreviation 'TV' adds to the conversational tone of the poem • the great simplicity of language creates an immature tone. The age of the writer is not revealed.

	The writer's use of form and structure: • the poem is written in first-person narrative. The poem is in free verse and consists of eight stanzas of varying length from three to five lines. Each stanza is self-contained with no overrun, contributing to the rather simple, staccato effect, perhaps demonstrating that the speaker already lives his life with few restrictions, although he wants even 'greater freedom' • past and present tenses are used to draw comparisons between each member of the family's lives: 'grew' / 'grow', 'swam' / 'swim', 'went' / 'go', 'washed' / 'washes' • the dash is used to provide additional information after a short pause: 'Mum – she still doesn't swim'. The use of contractions ('that's', 'doesn't') makes the poem more informative and conversational • the frequency of (often successive) self-contained end-stopped lines, occasionally broken by enjambement, provide pauses between sentences about what the parents did and what the writer does. These examples are suggestions only. Accept any valid responses.

Level	**Mark**	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	• The response is simple and the identification of language, form and structure used by the writer is minimal. • Limited use of relevant examples to support the response.
Level 2	5-8	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9-12	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13-16	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17-20	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question Number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***La Belle Dame sans Merci*** **(AO2) Responses may include:** • the ballad tells the story of a knight's encounter with 'a faery's child' and subsequent suffering. She entrances, bewitches and entraps him with her beauty and supernatural powers. The title indicates that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but leaves him abandoned; she is a femme fatale or enchanting faery with supernatural powers who causes the knight to suffer pain and anguish • the atmosphere of the story is intriguing from the start, with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim or not; the use of pathetic fallacy reflects the feelings of the knight: 'The sedge has withered', 'no birds sing' • the interest in the story is developed through the writer's description of the faery's beauty with her long hair, light foot and 'wild wild eyes' • the faery leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to be false when she abandons him. She is presented as being a Circe-like figure: an enchantress who attracts lovers to destroy them • in the knight's dream he is warned that he has been enslaved by a cruel lady; when he awakes, he finds himself alone on the hill • archaic language enhances the medieval setting and the supernatural charms of the bewitcher: 'steed', 'faery', 'grot', 'meads', 'sojourn' • repetition is used to engage the reader with the story; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the suffering knight and linking him to the ghastly line of other suitors who have been bewitched and made to suffer in the same way • the ballad rhymes the second and fourth line of each stanza, perhaps emphasising the strangeness and eeriness of the poem's atmosphere and setting • Keats reveals some parts of the story, but leaves some mysteries and unresolved questions, echoing the supernatural intrigue of medieval ballads which Keats admired. ***My Last Duchess*** **(AO2) Responses may include:** • the form of the dramatic monologue means that there is only one side of the story given to the reader. The reader has to see through the bias of the speaker as he talks about and remembers his 'Last Duchess'. The Duke is

	speaking to the emissary of a Count, whose daughter is his next proposed bride • the Duke, through his memories, reveals his own pride, cruelty and arrogance throughout the poem: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop' • there are examples of the way that the Duchess interacted with others. The Duchess showed her happiness and enjoyment in small actions and compliments: 'She thanked men, - good!' • from the Duke's perspective, the relationship between the Duke and his wife was strained: 'she liked whate'er / She looked on, and her looks went everywhere' • the rhyming couplets move the story on in sections. The Duke does not mention the Duchess's death, but uses abrupt euphemisms to refer to her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive' • from the Duke's account, the memories demonstrate a relationship with an unequal balance of power. The story is told by the survivor, the victor, underlined by the statue that shows the god, Neptune, 'Taming a sea-horse' • the closing lines show that the Duchess is seen as a possession, another work of art, on a level with the statue • the Duke appears to be possessive, materialistic, egotistical, arrogant and powerful: 'my last Duchess', 'cast in bronze for me', 'My gift of a nine-hundred-years-old name', 'I choose / Never to stoop' • the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of the poem, makes the poem more fragmented and adds to the evasive tone of the narration. ***Both poems*** Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. **(AO3) Responses may include:** • both poems tell the stories of disastrous relationships • both women in the poems are described as being beautiful • both poems are ambiguous. The true nature and identity of the 'lady in the meads' and whether or not the Duke has had his 'last Duchess' murdered are not revealed • the knight is shown to have little power over the 'faery's child', but the Duke has power over his last Duchess: 'I gave commands; / Then all smiles stopped' • *My Last Duchess* is a dramatic monologue and is written in rhyming couplets. *La Belle Dame sans Merci* is in typical ballad form. These examples are suggestions only. Accept any valid responses.

Level	Mark	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7-12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13-18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19-24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25-30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Question Number	Indicative content
3	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *The Tyger* but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.** ***The Tyger*** **(AO2) Responses may include:** • the power of the tiger is presented throughout the poem. Blake questions the creation of the powerful creature and structures ideas in a series of questions to the tiger itself • questions about the nature of good and evil express the wonder of God's power, 'What the hand dare seize the fire?', and how he created both goodness and innocence: 'Did he who made the Lamb make thee?' • the poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure perhaps suggests a change in attitude, which the poem has explored and brought about • there are several significant words and phrases in the poem that seem ambiguous or offer scope for interpretation of power, such as: 'fearful symmetry', 'threw down their spears', 'water'd heaven with their tears', 'forests of the night' and 'On what wings dare he aspire?' • the power of the tiger is conveyed through the use of contrasting colour imagery: 'burning bright', ' forests of the night'. The contrast of light and dark makes the tiger's appearance even more powerful • repetition is important in the poem in both structure and language choice for dramatic emphasis • language choice follows a pattern with references to sources of power: 'sinews', 'heart' and the 'anvil' and 'furnace' with which they were framed; powerful images are demonstrated through the references to the blacksmith's tools or those of the Industrial Revolution when Great Britain was most powerful; the strong rhythm and beat reflect the noise and vibration of manufacturing and provide powerful aural images • alliteration within the poem emphasises the sheer power of the tiger through the use of powerful images and plosives: 'burning bright', 'began to beat' • the six quatrains each have two pairs of rhyming couplets; this structure, together with the regularity of the questions, patterns of language and repeated alliteration, provide a powerful image of the tiger • the whole poem recognises the power of a being that can create both the awe-inspiring, 'fearful' tiger and the innocent lamb. ***The Tyger* and one other poem** Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.

	(AO3) Responses may include: • the poem chosen must be one in which power is a significant theme, such as: *If-, Prayer Before Birth, Blessing, Search for My Tongue*, *My Last Duchess*, *Half-caste,* or any other appropriate poem from the collection • power will be central to the comparison, such as how powerful images are created by the use of colour in both *Blessing* and *The Tyger* or, for example, how the power of good and evil is presented in *The Tyger* and *Prayer Before Birth* • comparisons of the similarities and differences are supported with relevant examples to demonstrate how power is presented in each poem • the theme of power is conveyed through the comparison of language, form and structure of each poem • comparisons, in relation to the ways modern-day readers will react to the power presented in the poems, may be included. These examples are suggestions only. Accept any valid responses.

Level	**Mark**	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7-12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13-18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19-24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25-30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question Number	Indicative content
4 ***To Kill a Mockingbird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Ewell family is important in the novel as, on the first page of the novel, Scout says: 'I maintain that the Ewells started it all'. Atticus says that the Ewells have been 'the disgrace of Maycomb for three generations' and that it was impossible to 'force people like the Ewells into a new environment' • Burris Ewell attends the same school as Scout. Scout describes Burris as the 'filthiest human' she has ever seen. Burris shows little respect when speaking to Miss Caroline when he says that he will not attend school again that year and will not do as he is told. He calls Miss Caroline a 'snot-nosed slut of a school-teacher'. Chuck Little warns her that Burris is 'a hard-down mean one' • Mayella Ewell is the eldest of eight children. Mayella tries to care for her siblings and improve the appearance of their home by growing red geraniums to brighten it up. She lacks any real affection from her father, who has abused her. Mayella is 19 years-old when she exerts some power, first enticing Tom Robinson and then accusing him of rape, and the case is taken to court • Bob Ewell is described as a 'bantam cock'. He is racist, ignorant, foul-mouthed and a liar. He has no job and uses his money to buy alcohol, leaving his children to scavenge for food. It is likely it was Bob who attacked his daughter, Mayella. At the trial he is ill-mannered, calling the judge 'Cap'n' • Bob Ewell seeks revenge on Atticus after the trial because he believes his reputation has been damaged even further • when Bob Ewell attacks the children, they are rescued by Boo Radley who kills Bob, saving Jem. **(AO4)** • the Ewell family represent the 'white trash' of Maycomb. The Ewells symbolise the lowest class of white people, but are still ranked just above the black community • the trial highlights the racial inequality of the time and is possibly informed by the Scottsboro trials of 1931. There was very little chance that a black man would be found innocent of an alleged crime when accused by a white person • Maycomb represents a microcosm of American society in the 1930s with its own problems of inequality, poverty and unemployment during the Great Depression.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Maycomb is a fictitious town in the American Southern state of Alabama. It is described as a quiet, isolated town where there 'was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with' • the impact of the Great Depression can be seen in the hardships experienced on a daily basis by families like the Cunninghams. Mr Cunningham pays Atticus for his legal services in produce rather than money as this is all he has. When Walter goes to the Finch house for lunch, he pours molasses all over his food, craving the sweet taste because he is always so hungry. Scout does not understand this behaviour as she does not suffer the same daily hardships as he does • life in Maycomb is static owing to the same families living there for generations. The characteristics of each family are well-known and stereotypical views prevail: 'Miss Maudie Atkinson's shoulder stoops because she was a Buford; if Miss Grace Merriweather sips gin…it's nothing unusual – her mother did the same'. Maycomb is a town of isolationist mentality that does not accommodate independence or originality, meaning that it struggles to move on from the past • racism is ingrained in Maycomb. Atticus comments that it is as much a part of the town as 'missionary teas'. Black Americans have their own community on the outskirts, including the black church that Calpurnia attends and a cemetery beyond the confines of Maycomb • Maycomb's residents reflect different aspects of life and social position. Burris Ewell frightens Miss Caroline but the other children console her by explaining his behaviour 'ain't Maycomb's ways'. This suggests an unwritten code of politeness in the town, such as when Jem is made to read to Mrs Dubose and apologise for destroying her flowers, even though she has insulted Atticus. Aunt Alexandra's narrow-mindedness is set in contrast to Atticus. She holds the opinion that 'the longer a family had been squatting on one patch of land the finer it was'. (**AO4)** • the setting of Maycomb is based on Harper Lee's home town of Monroeville. Other locations mentioned in the novel, such as Montgomery, are real places • racism was more evident in the Southern States where black communities were often segregated. At the time the novel was written, the Civil Rights Movement, led by Martin Luther King, was gaining momentum • the Wall Street Crash of 1929 and the Great Depression had a great impact on the farming and rural communities of the Southern States, where poverty and hardship became more widespread.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Curley and his wife is strained, even though they have only been married for a short while. Candy tells George that Curley has been 'cockier'n ever since he got married' a 'couple of weeks ago' and that Curley's wife has already 'got the eye' flirting with the ranch hands. Candy also delights in telling George that Curley wears a glove 'fulla Vaseline' to keep one hand soft for his wife. Curley's wife is never named, suggesting that she is merely a possession and even less valuable than Lulu, Slim's dog, who is named • both Curley and his wife always seem to be looking for each other through either their suspicion of each other or their loneliness. Curley's wife is desperate for company and attention, spending time on her appearance in order to achieve this. When Curley is looking for his wife, he thinks that she is with Slim and goes in pursuit of them; however, Slim is not afraid of Curley and soon tells him: 'If you can't look after your own God damn wife, what you expect me to do about it?' Curley is so angry that he picks a fight with Lennie • when most of the men go to 'old Susy's place', Curley goes with them leaving his wife alone. It is Saturday evening that she ventures into Crooks' room. She admits to Lennie that she is 'glad you bust up Curley … He got it comin' to him', suggesting that there is little or no love between Curley and his wife. Shortly after this Curley's wife threatens Crooks, demonstrating her vicious and vindictive nature which, perhaps, is a way that she vents her frustration • in the barn, Curley's wife confides in Lennie when she tells him that Curley 'ain't a nice fella'. She reveals that she only married him in order to leave home when she had accused her mother of stealing her letters. Curley's wife met Curley at the Riverside Dance Palace 'that same night' • the only time that Curley and his wife are seen together in the novel is when he looks at her dead body. Even at this point, there is no affection demonstrated, as Curley is more intent on getting his revenge on Lennie: 'I'll kill the big son-of-a-bitch myself. I'll shoot him in the guts'. **(AO4)** • the ranch hierarchy is demonstrated through the characters of Curley and his wife. White women had little power, but had higher status than characters like Crooks. Women had little chance of independence and were often objectified • the glitz and glamour of Hollywood offered escapism. Curley's wife's American Dream was to be 'in the movies'. The majority of characters have a dream. Curley's dream was to become a boxer, having reached the finals for 'the Golden Gloves' in the past. In both of them and in their relationship, mundane lives contrast with unattainable dreams of stardom and fame • casual racism and sexism were inherent in society at the time.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • animals are significant throughout the novel. In the first section, wildlife is described to set the scene and to foreshadow the events that follow. The water snake manages to escape the heron, but at the end of the novel the heron catches the water snake • Lennie is often described as an animal, suggesting both his strengths ('bear', 'bull', 'horse') and weaknesses ('lamb'). Lennie loves to pet soft things and 'broke' the mouse by 'pettin' it' too hard. Lennie's innate physical strength is foreshadowed as he first unintentionally kills his puppy ('I didn't bounce you hard'), then 'breaks' Curley's wife's neck after he strokes her hair too hard • Lennie is obsessed with rabbits. His dream is to tend the rabbits and to feed them with alfalfa. Lennie threatens to break the necks of any 'God damn' cat that should threaten the lives of the 'future rabbits'. At the end of the novel, Lennie's conscience plays havoc when a gigantic rabbit springs out of his mind to scorn him • Slim gives Lennie one of Lulu's nine puppies. Lennie accidentally kills the puppy and it is when he is mourning his puppy and trying to hide its body that Curley's wife tries to comfort him in the barn • Candy's dog is shot by Carlson, which Candy later regrets as he feels he should have done it himself. Candy is dependent on his dog and is reluctant to have it put down. When he says that he should have 'shot that dog myself', it foreshadows later events when George shoots Lennie in the back of the head with Carlson's Luger pistol • at the end of the novel, George indulges Lennie by making him think of their dream. The last thoughts Lennie has before he dies are related to 'tend[ing] the rabbits'. In this way, Lennie is the only character to fulfil his dream and to die happy. **(AO4)** • the title of the novel comes directly from Robert Burns' poem: *To a Mouse*. The poem tells of a mouse having to run from a scythe and 'The best laid schemes o' Mice an' Men, / Gang aft agley'. The title links to characters' dreams and how their American Dream will often go wrong • Lennie relies on George to care for him. There was little or no provision of social care. Without George, Lennie would most likely have been put in a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They'll tie ya up with a collar' • the time the novel is set is during a time of insecurities and survival of the fittest. When Slim's dog, Lulu, has puppies, Slim 'drowned four of 'em right off'. She couldn't feed that many' • the novel gives a backdrop of the lives of itinerant farm labourers and how animals provided comfort and companionship, such as Lennie petting the mice and Candy's dog being the only companion he has, thus combating his loneliness.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Koro Apirana is married to Nanny Flowers. Their relationship appears to be one full of arguments and disagreements, but they love each other dearly and know of each other's strengths and weaknesses. Nanny often insults Koro by calling him an 'old *paka*' and he blames Nanny's 'Muriwai blood' for her strength of character • the relationship between Koro and Nanny is tested with the birth of Kahu. Koro rejects Kahu as she is female and cannot be his successor as tribal chief • Koro is upset that his granddaughter is named Kahutia Te Rangi (Kahu), but Nanny Flowers approves the name, despite knowing this will make him angry, because he feels that it is the rightful name of a male successor. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Rawiri • Nanny uses female wiles and threats in order to make her stubborn husband accept Kahu. Nanny tells him that he is: 'deaf, dumb, blind *and* stubborn'. She regularly threatens him with divorce and violence in order to get her own way, but, despite their banter, they are very close: 'We don't argue … *He* argues, and *I* win' • despite Kahu's idolisation and adoration of Koro, he still rejects her. Nanny attempts to make her husband appreciate Kahu, but Koro stubbornly refuses to attend Kahu's end-of-school ceremony and her talk about him • Nanny keeps secrets from Koro. She does not tell him about Kahu retrieving the stone, a challenge he had set for the tribe's boys. Nanny keeps the stone until she can use it in Kahu's favour. Nanny gives the stone to Koro when Kahu climbs onto the bull whale's back • the couple continue their bickering and banter throughout the novel until the end when Kahu is in hospital. Koro jokingly suggests that Nanny should divorce him and marry 'old Waari over the hill'. Nanny, a source of humour in the novel, simply agrees with him • when Nanny Flowers is telling Koro off, Kahu regains consciousness and Koro tells his granddaughter that he loves her. It is at the hospital that Koro admits that he has been wrong about his treatment of Kahu. The warmth and depth of affection between Koro and Nanny are clearly evident. **(AO4)** • Maori customs and traditions are central to the novel. The burying of the afterbirth is one such custom that creates some tension between Koro and Nanny • the male-dominated society is challenged by the strong female characters of Nanny Flowers and Kahu • the legend of Paikea (Kahutia Te Rangi) and Koro's desire for and obsession with a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife • Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between the humans and the natural world is a central theme of the novel. The whales believe that humans are the 'greatest threat of all', but it has not always been that way • Koro Apirana and Rawiri recall former times when the natural world was at 'oneness' with humans and there was a 'helpful partnership' • Koro believes that the 'partnership' between humans and the natural world ended when humans began killing the whales • Rawiri experiences the struggle between humans and the natural world when he visits Papua New Guinea. He describes the relationship with nature as a 'battle' and his experience on the coffee plantation shows him that the natural world is normally victorious in the battle: 'I doubt it could ever be tamed of its temperatures … but we tried', 'Nature will take back what man had once achieved' • Kahu has an affinity with the natural world. She converses with the dolphins, orcas and whales and gets very upset about the killing of whales. Rawiri took Kahu, at the age of two, to see a film about whale-hunting, which distressed her greatly. On their way home, they spotted some orcas and Kahu warned them to swim away • Kahu, Rawiri and other characters have a strong bond with the sea: Kahu is at 'oneness'; Rawiri hears the sea when listening to Nanny Flowers and again when he listens to the sea in a shell when he is in Papua New Guinea. The sea provides a bond to their homeland, tribe and culture. Rawiri also sees a vision of a whale in the cloud formation, which makes him realise that he must return home to Whangara. **(AO4)** • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms and nuclear test sites were very much in the media. In 1985, the Greenpeace ship, Rainbow Warrior, protesting against nuclear testing, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves, who are killed as a result of a nuclear test at Moruroa • Maori beliefs and customs are central to this novel: the legend of Kahutia Te Rangi (Paikea) and the survival of the whales will ensure that humans and the natural world can live in harmony. Worldwide concern led to an international ban on whaling in 1986 • the novel is structured in four sections: Spring, Summer, Autumn and Winter. The seasons represent the journeys made and lessons learned and echo the cyclical nature of the novel • the preservation of the Maori language is essential to the tribe and the repeated Maori phrase, *'hui e, haumi e, taiki e'* (join everything together, bind it together, let it be done) is central to the desire of bringing the natural world and humans together again.

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	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • marriage is portrayed to be largely unhappy or unsuccessful. The majority of characters have experienced difficult marriages that were arranged, abusive or troubled • Suyuan Woo formed the original Joy Luck Club when she was first married and was the mother to twins she had to abandon. She met her second husband, Canning, at a hospital in China when recovering from her journey after fleeing from Kweilin. Suyuan emigrated to America with him. Canning, who is Jing-mei's father, speaks positively of Suyuan. He goes to China with Jing-mei in search of her twin half-sisters • Lindo Jong was betrothed as an infant and married her first husband when she was 16. Lindo's first husband, Huang Tyan-yu, makes Lindo's life unbearable when she comes to live with his family when she is just 12 years old. They have a doomed and loveless marriage. Lindo escapes her first marriage and emigrates to America where she meets her second husband, Tin. Her daughter, Waverley Jong, is divorced from her first husband, Marvin Chen, and is engaged to marry Rich Schields, but Waverley fears her mother's criticism of him • An-mei Hsu is married to George. An-mei's mother became the fourth wife or third concubine of Wu Tsing, whose household was dominated by his manipulative second wife. When Am-mei's mother leaves him, she commits suicide. After her death, Wu Tsing raises An-mei in wealth and status. Rose Hsu, An-mei's daughter, has been asked for a divorce by her husband, Ted, who demands possession of their home. Rose had allowed Ted to make the decisions and their relationship disintegrated. • Ying-ying St. Clair had an abortion when her first husband abandoned her for another woman. She feels it is her destiny when she marries her second husband, Clifford, with whom she emigrates to America. Clifford incorrectly translates Ying-ying's thoughts and feelings, leading Ying-ying to become weak and passive. Lena, her daughter, is married to Harold Livotny in what appears to be an equal marriage, but she too is passive and has no control. Harold insists that they share the costs of everything. Lena establishes him in business, but she is unhappy with their unequal division of finances. Note: Candidates may explore one or two marriages in more detail. **(AO4)** • the acceptance of polygamy and a patriarchal society in China resulted in women accepting their fate or destiny. Women tended to be passive: the mothers in the novel try to make their daughters be strong and independent in their marriages • Chinese culture, traditions and superstition are ingrained in the novel; for example, the burning of the candle at both ends and the flame at one end dying were seen as symbolic of a doomed relationship • the mothers had emigrated to America at a time when immigration restrictions were eased • different attitudes are shown towards marriage and divorce. Divorce is more accepted and commonplace in Western society.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between An-mei Hsu and her daughter is often fraught with misunderstandings and differences of opinions. An-mei Hsu is determined that her daughter should not experience a life such as hers. She wants Rose to learn to speak up for herself and to be assertive • An-mei grew up with her father, a wealthy merchant in China. After her mother's suicide, she emigrated to America, married and became mother of seven children. On a family outing, Rose was assigned the care of her four brothers, Matthew, Mark, Luke, and Bing. Four-year-old Bing drowned in the ocean and Rose blamed herself for the tragedy. An-mei pleaded to God to return Bing, but when they accept that he is dead, she loses her faith, and uses her Bible to steady the table leg • Rose lacks confidence and worries about what her mother thinks of her. An-mei takes a dislike to Ted, Rose's future husband, because he is American. Ted's parents are racist and object to the relationship. When Ted leaves Rose and demands a divorce, Rose has a breakdown and feels that she has no-one to turn to when she needs help. Unexpectedly, An-mei advises Rose to speak up for herself rather than telling her to try and make the marriage work • An-mei believes, that to discover one's own true identity and heritage, one must: 'peel off your skin, and that of your mother, and her mother before her. Until then, there is nothing' • Rose was a timid child and as an adult is insecure and unable to make decisions. An-mei rarely, if ever, praises her daughter (Rose) in fear that a vengeful god will seek retribution • An-mei is very critical of Rose, telling her that she is too thin, and berates her for seeking the help of a psychiatrist rather than talking to her own mother. An-mei believes that Rose is too indecisive and is 'without wood' • as a child, Rose believed everything that her mother told her, including the story of 'Old Mr Chou'. When served with divorce papers, Rose has nightmares about Old Mr Chou, who guards the door to dreams, and how he would chase her if she did not listen to her mother. Also, Rose has repeated dreams of Mr Chou and her garden and has visions of her mother planting weeds. Rose eventually loses her fear of Old Mr Chou and realises that she is strong, like a weed planted by her mother. Rose phones her mother • initially, Rose rejects her mother's ways and values American ways and opinions more. As she matures, Rose finally finds herself and gains strength in accepting her fate. **(AO4)** • Chinese beliefs, superstitions and traditions were central to An-mei's relationship with her daughter • the cultural divide and overcoming the barriers between nationalities, generations and family members, such as Ted's mother's racist views, are shown • there is emphasis on equal rights for women and how Rose becomes a stronger woman when she learns to speak up for herself.

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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
12 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • a number of violent incidents occur throughout the novel. Some of these appear to be unnecessary, others may be considered necessary in order to preserve Umuofia. Violence can be physical or emotional • Okonkwo must often resort to violence in order to maintain his position in Igbo society and to bring honour to his village, such as when he defeats Amalinze the Cat in a wrestling contest • Okonkwo is determined to show manly characteristics, unlike his father who was weak. This determination makes him volatile, insensitive and cruel to his wives. Okonkwo is unnecessarily violent towards his youngest wife, Ojiugo, when he beats her for braiding her hair rather than preparing a meal. He fires a gun at Ekwefi for taking leaves from his banana plant. Other husbands were violent towards their wives, such as Uzowulu who severely beats his wife, Mgbafo, who runs away to her family • Okonkwo brutally kills Ikemefuna with a machete. Arguably this is unnecessary, especially as he has been warned not to take part • At Ezeudu's funeral, Okonkwo accidentally shoots and kills Ezeudu's sixteen-year-old son, resulting in Okonkwo's exile for seven years. The village men destroy Okonkwo's compound and livestock. They see this as necessary in order to cleanse the village of his sins • Obierika informs Okonkwo about the violence in Abame when the villagers kill a white man on the advice of the Oracle. In retribution, a large group of white men unnecessarily slaughter all inhabitants of the village • on Okonkwo's return to Umuofia, he cannot believe that his clansmen have not risen up in violence to prevent the missionaries from settling there. The white men have their own forms of violence, building a prison, having trials and being oppressive • violence erupts when Enoch, a Christian convert, unmasks an egwugwu. The clan burns down Enoch's compound and destroys the church • Okonkwo beheads one of the court messengers, hoping that the rest of his clansmen will rise up and go to war with the white colonists. He feels violence is necessary to preserve the Igbo community. To his dismay, Okonkwo realises that he is not supported and this lack of violence leads him to reflect that things have fallen apart for him. **(AO4)** • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture • Igbo society respects the orders of the Oracle, which demands that Ikemefuna should be killed • belief in the gods dictates how characters behave. Obierika warns Okonkwo that the earth goddess will seek revenge for his part in Ikemefuna's murder. Later, when the village men destroy Okonkwo's compound in order to cleanse the earth of his sins, they do this as they feel it is essential to please the earth goddess and to protect their own lives. This violent act is essential according to traditional beliefs and customs • traditional Nigerian society and culture contrasts with impending colonialism and Christian influences.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ekwefi and Okonkwo name their daughter Ezinma as it means 'true beauty'. She is also fondly called Nma and Ezibo, meaning 'good one'. Ezinma is Ekwefi's 'crowning glory' • Ezinma is adored by both her mother and father, Okonkwo, who treats her as his favourite child, as he thinks that she shows more masculine traits than his son, Nwoye • Ekwefi is very close to her daughter, Ezinma, as she is her only child. Nine children from her previous marriage all died in infancy, making Ezinma even more precious to her. Ekwefi shows her deep love for her by giving her more privileges and eating forbidden eggs with her. Mother and daughter share respect for each other • Okonkwo finds it hard not to show his affection for Ezinma, so when she is serving his evening meal he twice tells her off • Okonkwo is so distressed when he is told that his daughter is unwell that he rushes out in the middle of the night to gather medicines. He gathers grass, bark and leaves to prepare the medicine for her • Okonkwo and Ekwefi are ordered to take Ezinma to Agbala (the Oracle of the Hills and Caves). Despite their protests, Chielo takes Ezinma to all nine villages and then to the Oracle's cave. Ekwefi shows courage when she follows, although she has been ordered by Chielo not to. Okonkwo has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut • Ezinma survives illness and Ekwefi believes that faith will bring her daughter a long and happy life. Ekwefi believes that her daughter is free of evil spirits when a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, freeing Ezinma from the *ogbanje* (evil spirit) world. Ekwefi believes her daughter will never become sick again • Ezinma's dedication and loyalty to her parents are demonstrated when she rejects many proposals from suitors from Mbanta. She knows that her father wants her to marry someone in Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo enjoys seeing Ezinma challenge her role and behave more like a man • despite the way some are treated, women play an essential role in Igbo society. A woman's position would be determined by how many children she bears and how many of them are male • ceremonies and rituals are important in all aspects of Igbo society, such as the practice of burying a *iyi-uwa* and the belief in the *ogbanje* and other gods.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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