Pearson Edexcel

Mark Scheme (Pre-Standardisation)

January 2020

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 1: Poetry and Modern Prose

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

January 2020
Publications Code 4ET1_01_2001_MS
All the material in this publication is copyright
© Pearson Education Ltd 2020

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.

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 speaker, who is the 'concerned adolescent', describes planet Earth and considers what 'beings' from 'far away', living 'On another planet', would say about the future of both planet Earth and its inhabitants • the concerned adolescent describes Earth's orbit and how beautiful it looks from space against the 'dark black sky' • the speaker imagines how aliens discuss 'the problems of Earth' and how the 'leader' describes the beauty of Earth's nature by commenting on the 'roaring oceans', 'green meadows' and the trees. The 'leader' identifies Earth's problems as being man-made and describes the inhabitants who 'care little for the helpless creatures who share / the planet with them' • the concerned adolescent imagines that the 'leader' would blame human beings for Earth's destruction when describing what humans do: 'pollute the world', 'kill', 'make war and hate one another' • the 'concerned adolescent' imagines the 'leader' sharing his/her own personal feelings, by mocking parents who demand that their children 'come home early from the disco', possibly a punishment experienced by the 'concerned adolescent' who is feeling angry • the speaker believes that there will be 'a great explosion, a terrible cloud' that will destroy the planet and its inhabitants. The speaker stresses 'how important' the message of the poem is. **The writer's choice of language:** • the Earth's orbit is described with a simile 'like a moth circling' the sun. The sun is described with a metaphor and a triplet: 'bright, hot, golden-yellow light bulb' • positive adjectives convey Earth: 'beautiful, lovely', 'wonderful' • colour imagery provides contrast and is used to emphasise the palette of colours that make Earth unique: 'blue and green and white … against the dark black sky', 'white and yellow flowers'. The use of polysyndeton gives each colour more prominence • the onomatopoeic 'roaring' brings energy and force to the oceans • the alliterative 'trees have twisting roots' mimics the tongue twisting as the words are spoken • the use of block capitals emphasises the 'leader's' disappointment and distaste for 'HUMAN BEINGS'. The leader implies that on his/her planet people live in harmony and appreciate what they have • the leader uses hyperbole when suggesting that 'Everywhere there is blood and the stench of death'

	• a sense of triviality and humour are used when it is suggested that adults make 'their young … come home early from the disco', treating this as if on the same level as making war, adding humour to what is otherwise a serious poem. **The writer's use of form and structure:** • the poem is written in free verse and six stanzas. The final stanza is shorter, perhaps to symbolise the certainty of destruction owing to human activity • there is no rhyming pattern and lines are different lengths, perhaps supporting the idea that Earth's destruction is irregular • repetition of 'doomed' brings certainty. 'It is doomed' becomes more certain in the final stanza when the speaker states that mankind is 'certainly doomed', unless human beings begin to think about the consequences of their actions • contrasts are made when juxtaposing the beautiful planet with the human devastation of it • the poem begins and ends with the speaker's views and the third, fourth and fifth stanzas are mostly the leader's speech. 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.** ***If–*** **(AO2) Responses may include:** • this inspirational and motivational poem gives encouragement and advice to a young person on how to live their life. The poem is a dramatic monologue addressed to the writer's son, John, although it can be read as being relevant to young people in general. The poem presents the speaker's stoical views about life and offers guidance and advice from an older to a younger man (a father to his son) through conditional clauses throughout • much of the poem works with a series of contrasts to convey feelings: trust and doubt, triumph and disaster, kings and common touch; hopes and fears are important, but Kipling warns against placing too much importance on either and advises striving for a balanced approach to life • the poem has very regular rhyme and rhythm that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present future possibilities • there is, however, some variation in the rhyming words, which are sometimes single-syllable words ('lies' and 'wise'), and sometimes two or more ('waiting' and 'hating'). Kipling repeats 'you' and 'you' as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator's hopes and fears for the future when giving his advice • 'Triumph' and 'Disaster' are personified as if to indicate that they can take a human form but nonetheless are 'impostors' and therefore should not be given too much importance; the third stanza develops the way to treat Triumph and, especially, Disaster. The abstract nouns are written with a capital letter: 'Triumph', 'Disaster', 'Will' • the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future and views about life • the capitalisation of 'Man' adds to its significance as an aspiration • 'my son' adds a personal touch at the end, but it could be argued that the advice in the poem is for every young man, as well as his own son. ***Do not go gentle into that good night*** **(AO2) Responses may include:** • the writer gives advice to his father. He is desperately pleading with him to fight against imminent death • Thomas observes his own father growing weaker and weaker and urges him to resist and fight death. The reference to 'blinding sight' could directly refer to his father, who was blind

	• the adjective 'gentle' is used to describe how he does not want his father to accept death but rather to fight against it • the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in to death and demonstrates the love the son has for his father • he feels that it is a characteristic of men of different characters ('wise men', 'Good men', 'Wild men', 'Grave men') to fight against their own deaths and uses these parallels to strengthen his views • other men's final hours are used to convey the advice and to exemplify how death has been scorned and to show how some men have had regrets in their final hours. Reasons why death has been resisted are given • in the final stanza, the writer is almost pleading with his father not to die without a fight; he advises his father to curse or bless him, anything, providing he does not give in • the writer uses repetition, lists of examples and the extended metaphor of sunset to convey his advice • the son's love for his father is demonstrated through the use of powerful emotions. The use of paradox ('Curse, bless') and contrasts emphasise his views: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight' • the writer uses a pun when referring to 'Grave men', suggesting both the seriousness of the men and where the dead are buried • the form of the poem has a very formal, set structure of a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's plea and demonstrates the depth of love he has for his father. ***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 present people giving advice to others. One considers future life and the other faces death. One is from the point of view of the father to his son and the other is the son to his father • both poems are personal and emotional. *If-* is stoical and optimistic, whereas *Do not go gentle into that good night* is persuasive and intense • both poems are written with a regular rhythm and rhyme. Both poets use repetition • both writers use contrasts. Kipling refers to trust and doubt, triumph and disaster and Thomas refers to light and dark, life and death. 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 *Remember* 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.** ***Remember*** **(AO2) Responses may include:** • the poem has a tone of sadness. The writer thinks about what might happen when she dies and is reflecting on how she would like to be remembered by her loved one; she does not want him to be sad • the poem is a Petrarchan sonnet with a theme of love, and the speaker asks to be remembered without excessive grieving or sadness; there is a slight ambiguity in the poet's attitude, 'You tell me of our future that you planned', as the reader assumes that the couple were to be married • the writer's view of death is also ambiguous: 'silent land' and 'darkness'. Euphemisms are used rather than the harshness of the word death ('when I am gone', 'silent land') to lessen the sadness; however, some candidates may consider that the use of 'silent land' increases the sadness of the poem, as an emphasis is placed on loneliness • Rossetti concerns herself with counteracting the anticipated sadness of her beloved • following her inevitable death, the poet asks her lover not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him to grieve excessively • the octave, lines 1-8, focuses on remembering; the sestet, lines 9-14, focuses on forgetting and overcoming sadness • there is a regular rhyme that contributes to the sonnet form • the writer uses a formal tone as she develops her argument or point of view in the sonnet • although entitled 'Remember', the final lines are about forgetting; therefore it is a paradox; a twist takes place in the volta. ***Remember* 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 sadness is a significant theme, such as: *Prayer Before Birth*, *Piano*, *Poem at Thirty-Nine*, *War Photographer* or any other appropriate poem from the collection • comparison should be made of how sadness is central to the poems, such as the differences and/or similarities of the experiences

	• how language, form and structure are used to present feelings of sadness by the writers may be explored • comments may be made on how strong images convey views about sadness and how these compare • candidates may explore how sadness that is presented in the poems has an effect on the reader. 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 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)** • Jeremy Atticus Finch (Jem) is Scout's older brother and playmate. They have a close relationship. Jem is a typical boy who enjoys a dare and dreams about playing football. As Jem is approaching his teenage years, he is gradually moving away from his sister's games, but he continues to look after her and keep her company. Scout loves and trusts her brother. She 'never questioned Jem's pronouncements' and admits that he shows a 'maddening superiority' • Jem takes Scout along as a co-conspirator at the start of the novel, tempting her to take dares such as going to the Radley Place in the early hours of the morning • Jem and Scout easily accept Dill into their group, showing their closeness and warmth to newcomers • Scout and Jem are close but their relationship changes during the course of the novel. 'Jem condescended' in walking Scout to school on her first day. Scout thinks her father has bribed him, 'some money changed hands in this transaction'. Jem tells Scout she must not 'bother him' or 'embarrass him … or tag along behind him' when they get there • Jem stops Scout's fight with Walter Cunningham, demonstrating brotherly love. He assures Walter that Scout 'won't fight him anymore'. Jem takes pity on Walter and invites him to lunch at their house. On the way, he 'made pleasant conversation' with Walter, 'cordially' comparing stories about Boo Radley. Jem shows understanding of Walter's background and realises that it is important to invite Walter over for lunch. When Scout is impolite to Walter at the dinner table, she gets into trouble and it is Jem who walks back to school with Walter • Jem shares his father's beliefs when he orders Scout not to kill the roly-poly bug and to 'Set him out on the back steps'. Jem teaches Scout life-lessons when he tells her that the insect does not bother her and that she should leave it alone. Scout reflects that she had never known 'his charity to embrace the insect world' • Jem is more mature than Scout. He is sure that Tom will be proven innocent, but when Tom is found guilty, Scout says that Jem's 'shoulders jerked' with each 'guilty' verdict, as if he felt a 'stab between them' • as the novel reaches its climax, it is Jem who protects Scout from the murderous attack of Bob Ewell. He has become a young man who fights to defend his sister and himself, a change from the child who snagged his 'pants' on the fence when running away in fear from the Radley Place. **(AO4)** • Scout and Jem's relationship is set in the segregated Southern States of America during the 1930s. Maycomb society was divided both racially and socially. When Walter does not have any lunch, Scout tells Miss Caroline that he is a Cunningham and that they do not take 'anything they can't pay back' • the story is told from Scout's point of view as an adult looking back on her youth and expresses nostalgic and critical comments about the isolated community of Maycomb. When the novel was written in the late 1950s (first published in 1960), Southern American writers were more aware of social injustices

	• the novel is of the bildungsroman genre and explores two years in the lives of Scout and Jem. Scout's life is very similar to that of Harper Lee's. Harper Lee was the youngest of three children and their father was a lawyer. Like Scout, Harper Lee was a tomboy, enjoying time spent with her friend, Truman Capote, who was the inspiration for Dill.

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)** • justice is important throughout the novel. Atticus Finch is a lawyer and believes in equal justice for all, regardless of race or background. Atticus does not like criminal law, but is asked by the sheriff, Heck Tate, to take Tom Robinson's case. Atticus knows, even before he begins, that he is going to lose this case but that does not stop him from giving Tom the strongest defence he possibly can. For defending Tom, Atticus is berated by his brother, Jack • Atticus knows that Tom is innocent, but he is aware that his case will not receive a just hearing as Tom is a black man. Atticus feels that the justice system should be blind to the colour of skin • Tom is tried under American law for the rape of Mayella Ewell, but does not receive justice. Atticus protects Tom from the lynch mob when Tom is in jail. However, Tom is found guilty, even though Atticus has proved his innocence • a small but significant victory for justice is evident in the fact that the verdict against Tom is not immediately unanimous. One member of the jury takes 'considerable wearing down'. This suggests that justice is beginning to make an inroad into racial prejudice • Jem shows understanding of justice. He appreciates the need for the law to be fair and sees the power of evidence in the trial of Tom Robinson, when Atticus draws attention to Tom's disabled arm that would have been used to hit Mayella. He is frustrated and angered by the outcome of the trial: 'How could they do that?' Atticus notes that if the jury had been populated by boys like Jem, the outcome would have been very different • Scout observes her father's role as a lawyer. She sees it as a normal part of life that Mr Cunningham pays for Atticus' legal services with produce rather than money. By the end of the novel she shows more understanding of the implications of the law, realising that reporting Boo to the authorities would be similar to killing a mockingbird • Atticus is morally just: he will not bend the law to protect his own son, when he thinks at first that Jem killed Bob Ewell; however, he does believe that supporting Sheriff Tate's fabricated version of events in order to protect Boo Radley will serve moral justice. The reclusive Boo would not have coped with the processes of the judicial system, nor would he have enjoyed hero status in Maycomb. Heck Tate wisely tells Atticus: 'Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'. **(AO4)** • racial segregation and the Jim Crow Laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • hatred by many white people for the black community was extreme, especially during the Great Depression when money was scarce. As a victim, Tom Robinson epitomises Maycomb's racist attitudes

	• the title of the novel is symbolic; a mockingbird is a type of small bird that does no harm and mimics the songs and calls of other birds. Scout says that public exposure of Boo would be 'like shootin' a mockingbird'. The treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of 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
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)** • prejudice is a significant theme in the novel. In addition to racial prejudice, the social hierarchy, ageism and sexism make characters outsiders and victims of others' prejudiced treatment • Crooks is subject to racial prejudice. He has his own room that is no more than a shed 'that leaned off the wall of the barn'. Crooks is not welcome in the bunk house, apart from one Christmas when he was beaten by another ranch hand. He knows his rights and regularly reads his 'mauled copy of the California civil code'. However, he admits that he is lonely and only has books for company. Curley's wife reminds him of his place when she threatens him: 'I could get you strung up on a tree so easy' • Lennie is subject to prejudice because he is mentally weak. Even the amiable Slim comments on how unusual it is for George to travel with Lennie: It jus' seems kinda funny a cuckoo like him and a smart little guy like you travelin' together'. Even Crooks cruelly taunts Lennie when he 'pressed forward some kind of private victory' suggesting that George may not return from town. Only when Lennie gets angry does Crooks realise that Lennie could harm him, unless he pacifies him and reassures him that he was only 'supposin' • Candy, the old swamper, is outcast because he is disabled and old. He has only one hand and will soon be too old to work on the ranch. He only has his dog for company and even Slim does not give him the 'reversal' Candy is hoping for when Carlson proposes shooting the dog • Curley's wife is subject to prejudice. She is the only female on the ranch. She is not named, putting her lower in the hierarchy of the ranch. The men on the ranch know that she could be 'trouble' and refer to her in a derogatory manner. She herself is prejudiced against Crooks and threatens him with his life, possibly as he is the only character on the ranch who is lower in the social hierarchy. **(AO4)** • during the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place • Crooks symbolises the marginalisation of the African American community; prejudice and racism were prevalent despite slavery being abolished over fifty years earlier • there was little or no provision for the old or disabled members of society. Candy knows that, once he has been 'canned', he will have nowhere to go. Similarly, if George were not there to look after Lennie, he would be put in a 'booby hatch'.

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)** • Candy is the first person at the ranch to greet George and Lennie on their arrival. His role is that of the 'old swamper', which largely involves sweeping and cleaning the bunk house. He is described as 'a tall stoop-shouldered old man'. He is dressed in the denim clothing that is typically worn by the workers. Candy has lost his right hand in a farming accident and points out George's and Lennie's bunks with his 'stick-like wrist' • Candy represents the isolation felt by some on the ranch. His only friend is an old sheepdog that has been with him since the dog was a pup. Candy speaks proudly of the dog's prowess in younger days: 'he was the best damn sheepdog I ever seen'. When Carlson pushes for the dog to be shot, Candy protests: 'Well - hell! I had him so long'. Eventually, Carlson leads the dog outside to shoot him in the back of the head. When the shot rings out, Candy turns miserably to face the wall • Candy tells George that he should have shot his dog himself. His relationship with the dog mirrors that of George and Lennie, foreshadowing George's decision to end Lennie's life at the end of the novel • Candy becomes part of the dream and his money appears to put it within their reach. After overhearing George and Lennie talking about the dream of owning their own place, Candy offers his compensation money towards the 'little place' that George describes. He convinces them by offering to work and pledges: 'I'd make a will an' leave my share to you guys' • Candy shows that even weak people can be provoked into standing up for themselves. When Curley's wife joins Candy, Lennie and Crooks in Crooks' room on the evening when the other men go into town, she says: 'They left all the weak ones here', ironically not realising that she is including herself in this statement. She refers to Candy as 'a lousy ol' sheep'. Candy stands up to her: 'You got no call foolin' aroun' with other guys, causin' trouble' • it is Candy who discovers the body of Curley's wife in the barn and raises the alarm with George. Candy blames Curley's wife for the trouble she has caused, reacting angrily to her dead body: 'You done it, di'n't you? … Ever'body knowed you'd mess things up' • Candy holds out a brief hope that perhaps he and George will be able to fulfil the dream themselves. George admits that he 'knowed we'd never do her' and, when George does not answer Candy asking whether it is 'all off', Candy knows that their dream is over. **(AO4)** • because of his disability and age, Candy is fortunate to have a job. He is aware that he will soon be 'canned' and put 'on the county' • it was unusual, during the Great Depression, for Candy to have savings. He has two hundred and fifty dollars compensation money and with the wages that he is due, he can offer 'three hundred an' fifty bucks'

	• Candy faces a bleak future of homelessness and poverty as the novel ends. There was very little social care during the 1930s • Candy, like most other ranch workers, is racially prejudiced. He tells George about the events one Christmas when Crooks was allowed in the bunk house. Candy 'paused in relish of the memory' of how Crooks was beaten by another ranch worker, Smitty.

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)** • candidates may agree or disagree with the statement. Koro Apirana could be seen as being cruel and heartless, particularly towards his great-granddaughter, Kahu, but he also demonstrates love and affection towards his wife, Nanny (Nani) Flowers, and to Kahu at the end of the novel. It could be argued that his position as the tribal leader dictates much of his seemingly harsh treatment of others. He is nicknamed 'The old *Paka*' by several members of his family • Koro is disappointed that his grandson, Porourangi, has daughters rather than sons. Koro makes his disappointment known and shows anger when Porourangi and Nanny Flowers name Kahu after the whale rider, Paikea. Koro refuses to bury Kahu's afterbirth, leaving it for Nanny Flowers and 'the boys' to do • Koro initially rejects Kahu and is berated by Nanny Flowers for it. He has no answer to Nanny Flowers ('Yeah, yeah, yeah'), who always appears to be on the point of divorcing him. Their banter makes it seem as though the couple are unhappy, but there is a deep love and bond between them • as chief, Koro is an important tribal leader. He holds tribal meetings and helps establish 'Kohanga Reo, or language nests', but he will not allow Kahu to attend: '"Go away," Koro Apirana would thunder' and Kahu would go to Nanny Flowers 'sobbing her heart out'. Koro will not allow women to attend the lessons: 'Them's the rules' • Koro remains steadfast in his 'opposition' to Kahu, despite her adoration for him; he does not show any affection in return. He appears to be cruel and heartless towards Kahu and rejects her attempts to make him proud. He fails to attend the presentation that Kahu gives at school in celebration of her great-grandfather and her Maori heritage • Koro demonstrates his love when he and Nanny Flowers visit Kahu in hospital. Koro admits that he has been wrong and asks 'the Gods to forgive him'. When Kahu regains consciousness, he tells her that he loves her. Kahu is overjoyed: 'The old man cradled Kahu in his arms, partly because of emotion and partly because he didn't want those big ears out there to hear their big chief crying'. **(AO4)** • Koro is the head of the male-dominated Maori society. He is the guardian of Maori customs, language and beliefs and is a part of a wider movement to support Maori heritage and land rites • he comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife.

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
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 legend of Kahutia Te Rangi or Paikea, the whale rider, is central to the novel. The Whangara tribe is proud of its traditions and history. As Chief, Koro Apirana teaches the tribe about their past. The tribe believes that they are descendants of Paikea who escaped drowning by riding to dry land on the back of a whale. The Whangara tribe is concerned about their future without a male leader, believing that, without a male heir, the tribe will cease to exist • the novel is in three parts. The prologue tells the story of the whale rider that took place thousands of years ago and before humans inhabited the earth. The story continues with Man's arrival in 'canoes from the east' and Paikea's arrival on a whale. Paikea has life forces (*mauri*) in the form of wooden spears that he gives to the forests and seas. Paikea's final spear will not leave his hand, so he buries it for use in the future: 'Let this be the one to flower when the people are troubled and it is most needed' • when Nanny Flowers and 'the boys' bury Kahu's afterbirth, Rawiri looks back on the spot as the moon comes out and illuminates the 'carved figure of Kahutia Te Rangi on his whale'. Rawiri believes that he sees 'a small spear' land nearby. Simultaneously, he hears a 'whale sounding', spiritually linking Kahu with the legend of the whale rider • the tribe faces a crisis when over two hundred whales beach themselves at Whangara. The tribe battle to save the whales, but gradually all the whales die • the beaching of the whales is followed by the arrival of a sacred or spiritual, tattooed whale which forces itself onto the beach. The tribe believes that their destiny depends on its ability to save this spiritual whale. Koro believes that the 'sacred whale' asks '*Do you wish to live?*' and Koro fears that if they should fail, the tribe will die: 'When it dies, we die. I die'. The men of the tribe struggle to return the whale to the sea and the women join in with the rescue attempt, but they only partially succeed because the whale seems to be willing itself to die • Kahu swims out to the whale, boards its back and encourages it to swim back out to sea • the whale, Kahu and the tribe all understand that Kahu is the chosen one, the one to lead the tribe successfully into the future. Even Koro is repentant and accepts Kahu. **(AO4)** • Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or 'taniwha'. He had escaped drowning when his canoe or 'waka' capsized • 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 • Maoris have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests

	• the novel is in the magical realism genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.

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
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)** • conflict is a main theme in the novel. *The Joy Luck Club* contains sixteen interwoven stories about the conflicts between Chinese immigrant mothers and their American-raised daughters • the Chinese mothers try to instil in their daughters an understanding of their heritage, but the daughters often find their mothers are too meddling or are failing to understand American culture. The mothers and daughters conflict with each other over their cultural identity • in Jing-mei's narrative, she recalls the conflict she had with her mother over piano lessons; she played the piano simply to please her mother. Jing-mei is also in conflict with Waverly Jong as there has been a long-standing rivalry between them owing to their mothers' competitive natures • Lindo Jong felt conflicted about her first marriage. She did not want to enter a life of subservience but she could not go against her parents' wishes. She used her ingenuity by extinguishing one end of the candle to convince her in-laws that the marriage was doomed • Waverley Jong is often in conflict with her mother, Lindo. Waverley's competitive mother pushed her as a child when she became champion chess player. Waverley fears that her mother will disapprove of her new fiancé, Rich Shields. They postpone their wedding until October, as they wish to go to China for their honeymoon. Waverley, although she has her own doubts about it, believes it would be nice to take her mother with them despite their love-hate relationship • Lena St. Clair learns from her neighbours, who are always fighting, yelling and throwing things at each other. Lena has avoided conflict with her mother by remaining silent, but she realises that by shouting and fighting, emotions are expressed and feelings are shared, even if peace and harmony are lost in the process • An-mei Hsu, Rose's mother, is often in conflict with her daughter. She feels that Rose does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist, to discuss her break-up with Ted, instead of talking to her about it. **(AO4)** • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because they were at war with Japan • China had been invaded by the Japanese in World War Two. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from July 7, 1937, to September 9, 1945 • polygamy and a patriarchal society in China resulted in women accepting their destiny and tending to be passive. Conflicts arise when the mothers try to make their American-raised daughters be strong and independent in their marriages so as not to repeat their mothers' sufferings

	• Chinese culture, traditions and superstition are ingrained in the novel; for example, during the burning of the candle at both ends, the flame at one end dying was seen as symbolic of a doomed relationship • the cultural divide and overcoming the barriers between nationalities, generations and family members, such as the conflict caused by Ted's mother's racist views, are shown.

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
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)** • it can be argued that all of the women in the novel are courageous. Candidates are free to select one character who they consider to be very courageous. A comparison is not a requirement • it could be argued that Suyuan Woo is a very courageous mother. Suyuan was the founder of the Joy Luck Club and brought together a group of Chinese women. Suyuan fled war-torn China and was forced to abandon her twin daughters, Chwun Yu and Chwun Hwa. Suyuan's journey was arduous and she is left full of grief for her lost daughters. At first, Suyuan does not tell Jing-mei the full story of her past life in China, resulting in Jing-mei's lack of empathy for her • Jing-mei Woo is courageous when she accepts the challenge of going to China to find her lost sisters after Suyuan's death • Lindo Jong can be considered courageous when she escaped an unhappy marriage and fled to America. Lindo was betrothed when she was very young, but escaped her unhappy marriage by extinguishing one end of the candle to persuade her tyrannical in-laws that the marriage is doomed • Waverly Jong is courageous as she inherits her mother's 'invisible strength'. She hides her emotions and strategises her ideas. She is humiliated by Jing-mei at Suyuan's New Year's dinner because of the rivalry between them. She worries that her mother does not like her fiancé, Rich, but does not let that separate them • An-mei Hsu has been forced to become stoical and to conceal her pain and tears. Her own mother killed herself and she was badly treated by her grandmother, Popo, until she went to live with her stepfather. In adulthood, she is accused of being 'without wood' by Suyuan Woo because she appears indecisive and too willing to do as others want her to do. Her youngest child, Bing, died in an accident. An-mei has had to be courageous to overcome the difficulties in her life • Rose Hsu Jordan is courageous. She has carried the guilt of her brother's death, although it was not her fault. She has been asked for a divorce by her husband, Ted, who has been a domineering husband. She has been a victim of racial tension in the presence of her mother-in-law. **(AO4)** • Suyuan Woo's story in *The Joy Luck Club* very much mirrors Amy Tan's mother's story. Amy Tan was born in California in 1952 to immigrant Chinese parents. Tan learned that her mother, prior to moving to America, had been married before to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • female subservience was a feature common in both Chinese and American cultures: Lindo was forced to live almost as a servant; An-mei's mother was raped by her future husband and had to marry to preserve her honour; men in China were allowed polygamous marriages and to have any number of concubines; the American daughters experience sexism from the older men in the park; Rose is passive in her relationship with Ted, as she accepts a stereotypical role. Tan questions the concepts of respect for tradition and the disrespect of individuals

	• Chinese culture, customs and beliefs, such as the Chinese zodiac, the double-ended candle and the use of parables in order to convey popular Chinese beliefs may be explored • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

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
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)** • beliefs are central to the novel, both traditional Nigerian Igbo (Ibo in the novel) and Christian beliefs • though it was usually acceptable for men to beat their wives, Okonkwo violates the Week of Peace when he beats his youngest wife, Ojiugo, and is punished for it • the Igbo believe in the word of the Oracle or the messenger of the Earth goddess. The Oracle orders the killing of Ikemefuna. Although Okonkwo is warned by his friend not to take part, he ignores this advice as he does not wish to appear weak. Obierika warns Okonkwo that the Earth goddess will seek revenge, but Okonkwo says, 'The Earth cannot punish me for obeying her messenger' • the *egwugwu* is formed of nine clan leaders, including Okonkwo, who represent the spirits of their ancestors • Chielo is the priestess of Agbala. Chielo tells Ekwefi that Agbala, the Oracle of the Hills and Caves who influences all aspects of Umuofian life, needs to see Ezinma. Chielo takes her, carrying her on her back, stopping at all nine villages before taking her to the Oracle's cave. Although forbidden to do so, Okonkwo and Ekwefi follow her in secret and wait outside the cave • following Okonkwo's exile, he becomes depressed and believes that his *chi* or personal spirit is responsible for his failures • the arrival of a white man riding a bicycle sparks alarm at Abame. The elders go for advice to the Oracle, who warns that the white man will destroy the clans. The village murder the white man and retribution follows • six Christian missionaries arrive in Mbanta and begin converting the people. They build a church on land given to them in the Evil Forest, but when they appear to be unharmed, it encourages more to turn to Christianity. The first converts are the *efulefu*, the weak members of the village. Later Okonkwo's son, Nwoye, joins the Christian church and is renamed Isaac • the missionaries build a school in Umuofia, which Nwoye attends • on Okonkwo's return to his home village, it has changed beyond recognition. Many have converted to Christianity and some Igbo members feel that the changes are good • Mr Brown respects Igbo traditions and tries to learn about them; however, when he falls ill, he is replaced by Reverend James Smith who is intolerant of Igbo customs • things finally fall apart for Okonkwo when Enoch unmasks an *egwugwu*. Violence erupts and the six leaders of the village, including Okonkwo, are imprisoned. **(AO4)** • Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who controlled Igbo societies for centuries • Chinua Achebe's parents converted to Christinity but respected their Igbo traditions. Achebe was influenced by the Igbo storytelling tradition • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as a threat that Western culture presents to the traditional Nigerian way of life • *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity, and the colonial experience and its aftermath.

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
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)** • Obierika is an important character in the novel because he is Okonkwo's closest friend. He is the character who advises Okonkwo and is a voice of reason. Obierika is a man who 'thought about things' • he will not take part in Ikemefuna's murder, claiming that he has 'something better to do'. After Okonkwo kills Ikemefuna, he goes to see Obierika. Obierika warns Okonkwo that his actions will upset the Earth goddess who will seek her revenge; however, Obierika, being a good friend, listens to Okonkwo and that night Okonkwo is finally able to sleep • Okonkwo and Obierika do not always agree and have heated discussions, such as their disagreement about the inconveniences of the *ozo* title. Obierika informs Okonkwo that the *ozo* title has lost value in other villages and Okonkwo feels offended by his comments, which suggest that in other villages the title is of such little value 'every beggar takes it' • Okonkwo is supported by Obierika when Okonkwo is exiled to Mbanta by storing and selling his yams for him. When in his barn, Obierika thinks about Igbo (Ibo in the novel) cultures and traditions and ponders over the punishment that Okonkwo has received for his inadvertent crime; he misses Okonkwo's company • Obierika visits Okonkwo and his family in Mbanta and gives Okonkwo the money for his yams and seeds, demonstrating his honest nature • he provides Okonkwo with news about events back at home and the events in Abame when a white man riding his bicycle is murdered and how the white men gained retribution by slaughtering villagers. On his second visit to Mbanta, Obierika informs Okonkwo that Nwoye has converted to Christianity • Obierika helps Okonkwo by supervising the building of Okonkwo's new compound before his return to Umuofia • he is a loving father to Maduka, his son, and Ekueke, his daughter. Maduka is praised by Okonkwo for winning a wrestling match and Okonkwo takes the opportunity to complain about his own son's weaknesses. Ekueke is to be married and Okonkwo takes part in discussions to agree the price that should be paid for her • Obierika is the opposite to Okonkwo: he is open-minded and receptive to new ideas: 'Who knows what may happen tomorrow?' • he rejects the use of violence and will not consider using force against the colonisers • at the end of the novel, Obierika asks the Commissioner if his men can help him to take down the body of Okonkwo. Obierika blames the Commissioner for the death of his friend. **(AO4)** • Igbo rituals and ceremonies are important in all aspects of Obierika's life, such as the *isa-ifi* ceremony • Obierika negotiates Ekueke's marriage. Daughters were sold to suitable suitors and the price would be negotiated through discussion and the ritual of passing sticks, representing numbers, usually between the bride's family and the groom's relatives

	• Obierika is important because he illustrates Igbo customs and traditions, such as when he slaughters two goats and gives one to his daughter's future in-laws. Obierika discusses the use of magic and medicine with the other men and remembers how he had to abondon his twins in the forest owing to tribal tradition.

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.

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom