Mark Scheme (Results)

January 2023

Pearson Edexcel International GCSE in English Literature (4ET1)

Paper 01: 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.
- 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.

Specific Marking Guidance

- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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, a parent, describes the memory of watching the child, most likely a son, playing a first game of football and taking the first steps to maturity and independence. The recollection is emotional and personal • the speaker states it was 'eighteen years ago, almost to the day' and can even remember that it was 'A sunny day with leaves just turning', suggesting that it is the beginning of autumn • details of the football pitch are vividly recalled as the 'touch-lines' are 'new-ruled', suggesting that it could be the beginning of the school year or football season • at the end of the game, the child is described as walking away from the parent with 'the pathos of a half-fledged thing set free' and being 'hesitant' when leaving the parent behind • the child is described as being 'like a satellite / Wrenched from its orbit' when walking away 'Behind a scatter of boys', suggesting that the natural order has lost its hold • the child's gait when walking away is described as if the child is unsure of which direction to go: 'find no path where the path should be', 'eddying away' • the parent describes how, although having had other significant partings, this particular moment 'Gnaws at my mind still' as it was the moment that the child's 'selfhood' began 'with a walking away' and the parent shows love by 'letting go'. **The writer's choice of language:** • the simile 'like a satellite' suggests the child stays within the parent's reach until being 'Wrenched from its orbit'. The violent verb 'wrenched' suggests that the parting is unwanted • the child is metaphorically described as a bird 'half-fledged' • images from nature metaphorically convey the child's parting from the parent: 'leaves just turning', 'into a wilderness', 'a half-fledged thing', 'eddying away', 'a winged seed loosened from its parent stem', 'nature's give and take' • the plosive 'path' is repeated, perhaps to emphasise feelings of frustration or uncertainty, and links back to the satellite that is 'Wrenched from its orbit'. While in orbit, the path is fixed and certain; when detached, the satellite has to find its own path, going off into unfamiliar space. The repetition of 'away' echoes the parent's concerns. When 'eddying away', there is a suggestion that the dislodged satellite is spiralling away, uncertain of its direction • the writer uses the metaphor of firing clay to convey the steps towards maturity: 'the small, the scorching / Ordeals which fire one's irresolute clay'; clay must pass through fire in order to become hard • the negative verb 'Gnaws' suggests the parent's discomfort at the memory.

	The writer's use of form and structure: • the poem is written in first-person narrative from the viewpoint of the parent and is in direct address to the child: 'I watched you play' • the poem is structured in four five-lined stanzas with a simple rhyming pattern, having three rhymes in five lines, all ending on an open or long vowel, and perhaps helping to create a wistful, sombre or melancholic tone that reflects the pathos in the poem • dashes are used throughout the poem to separate the asides and thought processes • enjambement is used to convey the continuous flow of thoughts. 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.** ***Half-past Two*** **(AO2) Responses may include:** • the passing of time is central to the poem. The child featured is presented as innocent and confused when left alone and must wait 'beyond onceupona' and 'Out of reach of all the timefors'; the child does not understand time and, as time passes, is forgotten by the teacher: 'I forgot all about you' • the poem begins with a variation on the classic fairytale opening: 'Once upon a schooltime', suggesting a childlike innocence, escapism and the passing of time • 'Time' is personified and its importance is stressed; the teacher 'hadn't taught him Time' and the child has no way of judging how much time has passed • the present time is described with the child being scared of authority: the child is 'too scared at being wicked to remind her' that time has passed • the repeated use of capitalisation, 'Something Very Wrong', suggests that the child is unaware of what he has actually done, but believes that it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten • most of the parentheses provide the reader with additional information, the background of the situation and an adult viewpoint • compound words provide an innocent view of the passing of time in childhood: 'Gettinguptime, timeyouwereofftime / Timetogohomenowtime, TVtime'. The child knows of the 'important times' and it is implied that knowing the proper time is less important • the clock is personified to emphasise the child's young age and his vivid imagination: 'the little eyes', 'two long legs for walking' • as time passes, the 'tick-less' silence enhances the child's other senses, such as the 'smell of old chrysanthemums' • repetition of 'Into the' to begin each line of the eighth stanza takes the child further and further into escapism • the oxymoron 'silent noise' conveys the child's acute awareness of the silence • the direct speech is unusually placed in italics, perhaps to emphasise how the child had been forgotten: *'My goodness,* she said'. The teacher shows no guilt or remorse for leaving the child alone for longer than she had intended and 'slotted him back into schooltime' • time passes with a time shift in the final stanza. The child never forgot 'not knowing time', but it is described as an escape, so it is not an unpleasant experience: 'He escaped into the clockless land for ever'. The reader is left feeling some empathy with the child • the narrative poem is written in eleven tercets of free verse, perhaps to reflect the regularity of a ticking clock or to make it more childlike.

Sonnet 116

(AO2) Responses may include:

- Shakespeare conveys his thoughts and experiences about the passing of time, relationships and the meaning of true love in his poem. The reference to the 'marriage of true minds' suggests that a loving relationship is lasting and never changes with the passing of time: 'Love alters not'
- the sonnet begins with a reminder of the traditional vows made at a Christian marriage, referring to 'impediments'. A loving relationship will not 'admit impediments'
- the passing of time and the durability of true love are emphasised through repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove'
- Shakespeare suggests that over time, true love can survive difficulties through the metaphor: 'That looks on tempests and is never shaken'
- it is suggested that love should remain constant despite the passing of time, a source of guidance on the direction we should take: 'an ever-fixèd mark', a 'star to every wandering bark'
- love is durable and will last forever: 'even to the edge of doom'
- love in a relationship is illustrated with the metaphor, 'not Time's fool', showing that a loving relationship is not limited or tricked by passing time, even though looks may have changed: 'rosy lips and cheeks' may fade; the 'sickle's compass' signals the approach of death, as does the image of the Grim Reaper and the 'edge of doom'
- the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if his thoughts about love and the passing of time are wrong, and love is not enduring, then he has 'never writ' or 'no man ever loved'.

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:

- comment on the way both poems explore the passing of time from a personal perspective: one about the suspension of time for a child when he has a detention at school; the other giving thoughts and opinions about the nature of love as time passes
- exploring the passing of time through the innocence of a child in *Half-past Two*; looking at the experience of enduring love in *Sonnet 116*
- examples of repetition in both poems: 'Into the', 'love is not love'
- personification of time in both: 'She hadn't taught him Time', 'Love's not Time's fool'
- how *Sonnet 116* is written in sonnet form and alternating rhyme; *Half-past Two* is in eleven tercets of free verse.

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 *Blessing* 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.** ***Blessing*** **(AO2) Responses may include:** • the poem presents the story of an event that brings excitement and joy to a community. The scarcity of water is a daily struggle until a municipal water pipe bursts. The 'congregation' takes the opportunity to collect the water in whatever containers will hold it, as the children play, 'screaming in the liquid sun'. The water is seen as a godly gift • the story of the event begins with a powerful simile emphasising the discomfort of everyday life in severe heat when 'The skin cracks like a pod' and 'There never is enough water' • the reader is invited to 'Imagine the drip of it' and the writer contrasts the picture of an imagined drip of water, 'the small splash', with the 'blessing' of a torrent of water that 'crashes to the ground' from the burst pipe • the high value of the event for the people is emphasised through the use of precious metal imagery to describe the water: 'silver crashes to the ground' • the excitement of the wonderful event is heightened with the desperate collection of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands', and striking images convey the moment the water breaks free: 'the flow has found / a roar of tongues' • onomatopoeia helps to convey the images of the events as they occur: 'splash', 'bursts', 'crashes', 'roar' • the story of the event conveys a sense of wonder with the use of alliteration: 'polished to perfection', describing the skin of children glistening under the water • the event is captured with religious imagery throughout the poem; the moment is a 'blessing'. Other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings' • the structure of the poem moves from the sight of parched skin, through imagining a small drip and on to images of gushing water and the euphoria of the people. The poem begins with a two-lined stanza of two separate sentences. These 'drips' of information about the event become more fluid, with the use of commas, as the water flows freely. The poem builds towards a climax of dramatic movement and sound. ***Blessing* 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 choice of any other appropriate poem from the collection in which the story of an event is significant, such as: *Search For My Tongue*, *Half-past Two*, *Piano*, *Hide and Seek*, *La Belle Dame sans Merci*, *Poem at Thirty-Nine*, *War Photographer* or *My Last Duchess* • the similarities and differences of subject matter in each poem • comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems • comparisons and comments on the use of form and structure • comparisons of how the two poems affect 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)** • Boo (Arthur) Radley is important in the novel because he is symbolic of the mockingbird theme. Boo is like a mockingbird because he does no-one any harm. Along with Tom Robinson, he is a character who shows how society prejudges and perceives individuals, no matter what the truth of the situation is. He is also important because he befriends the children, Scout, Jem and Dill, and saves Jem and Scout from Bob Ewell • Boo has been largely confined to his house for fifteen years, first by his father and later by his brother, Nathan, since Boo got into trouble when he was younger. Boo was involved with some drunken joy-riding and later attacked his father with a pair of scissors. Mr Radley refused to allow Boo to be sent for 'a season' at the asylum in Tuscaloosa, so Boo was locked in the damp courthouse basement. A gentleman's agreement was made between the sheriff and Mr Radley to keep Boo at home and 'out of sight' • Boo is important because his history and reclusiveness make him the focus of rumours among the people of Maycomb. They link him to supernatural events, saying that he only goes out 'when the moon was down', that azaleas freeze because 'he breathed on them' and that he is responsible for a catalogue of other 'morbid nocturnal events'. Boo is mysterious and misunderstood • Boo is an important part of the children's lives. The Radley Place is described as being neglected and mysterious; Boo enjoys watching the children play from the safety of his house; the children do not see him but, because of the stories surrounding him, he becomes a bogeyman in their eyes, 'a malevolent phantom'. Dill dares Jem to knock at the door and run away, but nothing happens • Boo is a lonely but kind character who leaves gifts, such as chewing gum and money, in the tree for Jem, Scout and Dill until Nathan stops it by sealing up the knot-hole. The children become so fascinated with Boo that they invent and act out stories from the Radleys' lives until they are told off by Atticus • the children attempt to send Boo a letter and try to encourage him out of the house, but Atticus tells them to 'stop tormenting that man' • Boo sews Jem's trousers and leaves them on the fence and puts the blanket over Scout's shoulders when Miss Maudie's house catches fire • he is important because he saves Jem and Scout from Bob Ewell when they are walking home on Halloween. Bob Ewell is said to have died by his own knife after Boo intervenes to save the children from him. Atticus and Heck Tate agree not to publicise Boo's heroic action because, as Scout says, 'Well, it'd be sort of like shooting a mockingbird, wouldn't it?' **(AO4)** • Boo Radley is representative of the mockingbird motif. The isolated community of Maycomb is prejudiced against Boo because he is a recluse; people do not understand him and spread rumours that instil fear in others about him. Boo is a harmless man who is defenceless against the prejudiced society of Maycomb owing to his vulnerability and timidity

	• there was a lack of social care for young people who got into trouble, such as when Boo was younger and attacked his father with some scissors. Tuscaloosa is a reference to Bryce Hospital in Tuscaloosa, Alabama. The hospital had a terrible reputation and abysmal standards of healthcare • fictional Maycomb is a microcosm of American society in the southern states during The Great Depression. Racial and social prejudices were ingrained in society. Maycomb is based on Harper Lee's hometown of Monroeville.

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)** • responsibility is a theme that is prevalent throughout the novel. A number of characters demonstrate responsibility including: Atticus, Judge Taylor, Jem, Calpurnia, Heck Tate and others. Some candidates may consider alternative interpretations of responsibility, such as Scout as narrator and Mayella and Bob Ewell's being responsible for Tom's death • Atticus demonstrates responsibility in a number of ways. He has responsibility for his children to grow up as respectful to others and he provides them with moral guidance. Atticus takes responsibility for shooting Tim Johnson, the rabid dog; he teaches responsibility when he reminds the children about the meaning of courage and not knowing someone unless you stand in their shoes. Atticus takes full responsibility for protecting Tom Robinson when Tom is locked in the gaol house and the lynch-mob arrives. Ultimately, Atticus takes responsibility for representing Tom Robinson in court, even though he already knows that he will lose the case • Judge Taylor holds a position of power and is responsible for asking Atticus to represent Tom Robinson, as he knows it is the only way that Tom's story will receive anything like a fair hearing • Jem has to learn to take responsibility for his actions when he has to read every day to Mrs Dubose in recompense for destroying her camellias • Calpurnia is responsible for looking after the Finches' house and the children when Atticus is at work. Calpurnia teaches the children valuable life lessons, such as when she chastises Scout for being rude to Walter Cunningham and when she takes the children to her church. Calpurnia is like a mother-figure to Jem and Scout • Heck Tate, the town's sheriff, takes full responsibility for his decision at the end of the novel when Bob Ewell dies. He protects Boo and advises Atticus to keep quiet about the details of Ewell's death, who he blames entirely for Tom Robinson's: 'There's a black boy dead for no reason, and the man responsible for it's dead. Let the dead bury the dead this time, Mr Finch' • other examples could include: Mrs Henry Lafayette Dubose who shows responsibility when she fights her addiction to morphine, or Boo Radley taking responsibility and saving the children from Bob Ewell • alternative interpretations of responsibility could include: Bob Ewell who is responsible for Tom's death and is irresponsible. It is Bob Ewell who claims that Tom had abused Mayella and Bob lies in court. Even though Atticus proves that Tom could not have committed the offence, a white man's testimony would outweigh that of someone like Tom's; Mayella is responsible for telling lies in court; Scout is responsible for telling the story. **(AO4)** • the setting of Maycomb is isolated and serves as a microcosm of the deep American South in the 1930s, which was extremely prejudiced. Atticus challenges social intolerance when he defends Tom Robinson and encourages social responsibility

	• lynch mobs and posses were commonplace when the novel was set. Heck Tate is worried that the 'Old Sarum bunch' will try to cause trouble when Tom is put in gaol, which is why Atticus decides to sit outside on guard, even though he has tried to allay the children's fears by telling them that there are no gangs in Maycomb • it could be argued that Harper Lee, who refused to do any interviews about her novel, took responsbility for protecting the community of Monroeville on which she based the novel; this is perhaps voiced by Atticus: 'we're fighting our friends. But remember this, no matter how bitter things get, they're still our friends and this is still our home'.

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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)** • respect is demonstrated in a variety of ways throughout the novel. It is shown through the relationship between George and Lennie, the respect for the boss, the respect that Slim has on the ranch and the lack of respect for Curley, Curley's wife and Crooks. Some candidates may consider the respect for nature, such as Steinbeck's idyllic opening description of the setting • Lennie demonstrates respect for, and dependence on, George throughout the novel. When the characters are introduced, Lennie follows George to the clearing and 'imitated George exactly'. He does as George instructs him to do and is protective over him: 'Ain't nobody goin' to suppose no hurt to George' • George respects Lennie's devotion to him when he tells the boss that Lennie is 'sure a hell of a good worker. Strong as a bull' and, later, he explains to Slim how Lennie is not mean and 'he'll do any damn thing' that George tells him to do • the boss is respected because of his place at the pinnacle of the ranch hierarchy. He employs the labourers, and so he demands respect, even though he is seldom seen in the novel. When he first meets George and Lennie, he questions George about their relationship and warns George 'don't try to put nothing over' and that he has 'got my eye on you' • the men have most respect for Slim. He is described as being 'prince of the ranch'. His skills are extolled as he is 'capable of killing a fly on the wheeler's butt with a bull whip without touching the mule' and his 'authority was so great that his word was taken on any subject'. Even the headstrong Carlson takes a step back to allow Slim to 'precede him'. Slim's views are respected when Carlson shoots Candy's dog: 'Slim's opinions were law'. A short while later, respect for Slim is demonstrated when, after Curley's hand is crushed, he is able to convince Curley to say he got his hand 'caught in a machine' • Candy, the old 'swamper', has little respect on the ranch because he is old and disabled. He is left to clean the bunkhouse whilst the men are out working. He is scared of getting 'cann'd' as he knows he is of little use on the ranch • very little respect is given to Curley, despite his being the boss's son. Candy delights in telling George that Curley keeps a glove 'fulla vaseline' and that Curley is 'cockier'n ever since he got married'. When Curley is looking for his wife and picks a fight with Lennie, Carlson disrespectfully tells Curley to keep his wife at home and calls him a 'damn punk' • Curley's wife is shown little respect. As the only female on the ranch, her flirtatious manner leads her to being labelled a 'tramp' and a 'bitch'. Some candidates may also consider the lack of respect for women in general, such as when the men go to 'old Susy's place'

	• Crooks is given very little respect. Being the only black man on the ranch, he is a victim of racist abuse and is segregated from the other ranch hands. Curley's wife is particularly disrespectful to him when she tells him that she could get him 'strung up on a tree so easy it ain't even funny'. Slim treats Crooks kindly and shows him some respect. Slim does not call him by derogatory terms. Crooks shows his respect for Slim by calling him Mr Slim. It can be argued that Lennie shows respect for Crooks when he goes to his room • some candidates may consider the respect for nature. Steinbeck's circular structure begins and ends at the foothill of the Gabilan mountains at the clearing. The water snake and heron feature in both the first and last chapters and illustrate the natural order of survival. **(AO4)** • the American Dream gave hope for all those whose goal was to gain some form of independence and respect • the social hierarchy on the ranch illustrates those with and without respect. The novel illustrates that respect can be earned, such as by Slim • characters like Candy, Crooks and Curley's wife are subjected to ageism, racism and sexism, typical of life in the 1930s. There was little or no provision for those with physical or mental disability and, just as with the water snake and heron, it was survival of the fittest • there was little respect shown to itinerant farm labourers like George and Lennie. High unemployment meant that ranch hands could soon be replaced should they leave.

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)** • Crooks is the 'negro stable buck' who 'had his bunk in the harness room'. His role in the novel is important because he represents a minority group. Crooks is the lonely black stable buck on the ranch and he is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and often rubs his back with horse liniment to ease the pain • Crooks is segregated owing to his colour. He lives alone and is isolated from the other men in the bunk house. He has few comforts and sleeps in the harness room, 'a little shed that leaned off the wall of the barn'. Apart from playing a game of horseshoes on Sundays, he does not socialise with anyone. When Lennie visits his room, he says: 'A guy goes nuts if he ain't got nobody … I tell ya a guy gets too lonely an' he gets sick' • Crooks is an outsider. He is referred to as 'nigger' by the other men, which shows how racism is taken for granted and an everyday part of life on the ranch. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie about how the boss 'gives him [Crooks] hell when he's mad' and a story about how one Christmas Crooks was allowed in the bunk house and Smitty beat him, but the ranch hands would not allow him to use his feet because of Crooks having 'a crooked back'. Even Candy demonstrates his racist attitudes when he recalls the event with 'relish' • Crooks has a few treasured possessions. These include a number of books, among which is a 'mauled copy of the California civil code for 1905', suggesting that Crooks frequently refers to it and he knows his rights. Crooks also has other possessions, such as a pair of 'gold-rimmed spectacles' and a 'tattered' dictionary that suggests frequent use • Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves and how he used to have friends. Crooks enjoys little power on the ranch and seems almost to enjoy the opportunity of taunting Lennie when he says that George will not come back from town • initially, Crooks is sceptical of George's and Lennie's dream but eventually warms to the possibility. He promises to work for nothing, so long as he can live out the rest of his life there and no longer feel like an outsider • Crooks is quickly and sharply put in his place by Curley's wife who threatens him with hanging. Crooks knows that the threat is real and is crushed by it: 'Crooks had reduced himself to nothing …"Yes, ma'am," and his voice was toneless'. **(AO4)** • during the Great Depression years of the 1930s, racism was widespread particularly in California and the Southern states. Lynch-mobs were prevalent and often black people were lynched without a fair trial. Curley's wife's treatment of Crooks and her threat of 'I could get you strung up on a tree so easy it ain't even funny' was a shocking reality at the time • in the social hierarchy of the southern states, a black man was lower than a white woman

	• Crooks symbolises the marginalisation of the black community • Crooks' momentary desire to join George, Lennie and Candy is representative of the many who had their own versions of the American Dream.

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.
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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)** • success is demonstrated throughout the novel in various ways, both physically and emotionally • the coming of Kahutia Te Rangi, later called Paikea, is successful when he settles on the land at Whangara. Nature has been 'Waiting. Waiting for the seeing. Waiting for the gifting. Waiting for the blessing to come'. The journey has been 'long and arduous', but his arrival brings joy to the land • Koro has achieved the position of tribal leader in Whangara, but is unsuccessful in his quest to find a male successor for the future generations. He successfully establishes the *Kohanga Reo*, or language nest, for the younger children and a language school for the adults, but Kahu is unsuccessful in her attempts to join Koro's classes because they are for boys only. Koro is fondly referred to as 'Super Maori' by his family and the community • Kahu achieves praise when she gives her 'break-up ceremony' speech. She is successful when she wins the 'East coast primary schools contest' for reciting the family's *whakapapa* entirely in the Maori language. Despite her achievement, her grandfather, Koro, refuses to attend the ceremony • Kahu is successful in retrieving the stone that Koro has thrown to the bottom of the seabed when the boys have failed. Her achievement is significant as it proves her worthy of being a future tribal leader • despite some initial success by the tribe, and other organisations, in their attempts to return the beached whales to water, two hundred whales die when they come back to the shore to 'nuzzle their loved ones' • it can be argued that the greatest success is when Kahu decides to ride the bull whale to ensure his survival. When Kahu climbs on the whale, he and the remaining herd return to the sea. This, according to Maori beliefs, saves the Maori tribe. Koro has feared that if the bull whale dies, the tribe will die • at the end of the novel, Kahu successfully gains acceptance and love from Koro, who admits that he has made a mistake in rejecting Kahu, and tells her: 'Boy or girl, it doesn't matter … I love you'. **(AO4)** • Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, is the successful and revered founder of the Ngati Porou tribe in Whangara • the success of preserving Maori customs and traditions is central to the novel and is what Koro is desperate to achieve. When Koro learns that he has a granddaughter, he is disappointed and initially 'won't have anything to do with her' • Kahu finds herself trapped by gender roles and it is only her successful relationship with the whales that persuades Koro that she is a worthy leader • conservationists, such as Greenpeace, Project Jonah and Friends of the Earth, work tirelessly to protect and preserve marine life. The whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing, carried out by the French at Moruroa, and the Chernobyl nuclear disaster.

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 relationship between Koro and Kahu is significant throughout the novel: the story charts Koro's change and eventual acceptance of a female heir as tribal leader. Koro initially rejects Kahu, his great granddaughter, as he is disappointed about the birth of a girl rather than a boy • Koro is upset that his great granddaughter is named Kahutia Te Rangi (Kahu), as he believes this should be a male heir's name. His wife, Nanny (Nani) Flowers, approves the name, despite knowing this will make him angry. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Kahu's uncle, Rawiri • despite Kahu's idolisation and adoration of Koro, he still rejects her. Kahu does everything in her power to learn her tribal history, customs and language in order to make her grandfather proud of her. Kahu secretly listens to her grandfather teaching the boys • 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. Kahu has learned the family's *whakapaka* and recites it in Maori language, hoping to make her great grandfather proud of her • Kahu retrieves the stone, a challenge Koro had set for the tribe's boys. Wisely, Nanny keeps the stone until she can use it in Kahu's favour. When Kahu climbs onto the bull whale's back, Nanny gives the stone to Koro to prove Kahu's worthy place as tribal leader, despite being female • it is not until Kahu regains consciousness in the hospital that Koro tells his granddaughter that he loves her. Koro admits that he has been wrong about his treatment of Kahu and he realises that his granddaughter is precious, 'Boy or girl, it doesn't matter'. **(AO4)** • 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 male-dominated society is challenged by the strong female characters of Nanny Flowers and Kahu. The legend of Kahutia Te Rangi, or Paikea, and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife • the legend of Kahutia Te Rangi, or Paikea, is very symbolic for the Maori tribe led by Koro. The bull whale has an ancient Maori tattoo that is also very symbolic for the tribe. Kahu is destined to become the chief of the tribe owing to her special skills and her links with the whales and Kahutia Te Rangi • Ihimaera published the novel in 1987 and was inspired to write it after his two young daughters complained that the heroic characters in the books that they had read were all male. The daughters wanted a story with a heroic female character.

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)** • loss is a significant theme in the novel and can be illustrated through both the physical and emotional losses that the characters must face. Loss is significant because it shapes and dictates the lives of each of the characters • Suyuan Woo lost her twin daughters, Chwun Yu and Chwun Hwa, when she fled from China. The loss of her daughters haunts Suyuan for the rest of her life and she has not given up the hope of finding them. After Suyuan's death, the other mothers ask Jing-Mei to go to China to meet Suyuan's other daughters • An-mei Hsu tells the story of her former life in China. She explains how her own mother had lost her first husband and was forced to become the lowly Fourth Wife to Wu Tsing. His Second Wife claimed An-mei's mother's child as her own, but the Second Wife eventually realised her mistake and lost control of the household. Eventually, An-mei's mother took her own life to guarantee a good future for her daughter. An-mei emigrates to America • An-mei loses her faith in God when she fears that her son, Bing, has drowned. • Ying-ying experiences different forms of loss. As a child, she fell overboard from a boat and believed that she was lost and, symbolically, was desperate to be found just like the Moon Lady: 'In one small moment, we had both lost the world, and there was no way to get it back'. Later, Ying-ying experienced the loss of a child when she left her Chinese husband; she had an abortion and was forced to live in poverty for ten years. When she marries Clifford St. Clair and they move to America, Clifford gives the immigration bureau the wrong date of birth for Ying-ying, meaning that she loses her true zodiac sign. In effect, she feels as though she has lost her spirit and knows that she must confront her past to regain her confidence and 'invisible strength' • Lena St. Clair admits that she feels 'lost inside' as she feels trapped in an unhappy marriage to Harold Levotny. Lena loses her health when she becomes anorexic. Symbolically, she places on a wobbly table a vase that is subsequently broken by her mother, Ying-ying. Ying-ying warns her daughter that disasters should be prevented before they happen • Lindo Jong expresses regret at losing her Chinese identity, particularly when she visits China and is seen as a tourist. Lindo attempts to make her daughter American, giving her a non-Chinese name, Waverly • her non-Chinese name contributes to Waverly's feeling of loss of her Chinese heritage. Waverly also loses interest and confidence in playing chess, particularly when she does not win a tournament. **(AO4)** • In 1967, Tan, her brother, John, and their mother, Daisy, left California for Switzerland. On the eve of their departure, Daisy revealed that, somewhere in China, she had three daughters from an earlier marriage, daughters lost to her when political ties were severed between the United States and China in 1949

	• the mothers have painful memories of loss during the Second Sino-Japanese War (1937–1945). During the eight-year war, Japan attacked mainland China and over 20 million people lost their lives • the stories of loss are conveyed through the mothers' experiences and how they fled China to start new lives in America, during and after the Second World War, when immigration restrictions were eased.

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.
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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)** • Waverly Jong is important because she illustrates the key themes in the novel, such as: conflicting ideas about 'invisible strength' and retaining Chinese identity, yet embracing American life; daughters' misunderstandings with their mothers; marriages and their breakdown in both cultures • Waverly states that she was six when her mother taught her 'the art of invisible strength'. Waverly Jong is Lindo's youngest child and only daughter. Waverly is important as she demonstrates her mother's 'invisible strength' and tries to conceal her feelings • as a child, Waverly lives with her family above a bakery in San Francisco's Chinatown and she is named after their address at Waverly Place. Importantly, her name is deliberately non-Chinese, as her mother, Lindo, wanted her to be American • as a successful chess player and prodigy, she imagines her struggles with Lindo like a tournament, as their relationship is strained; she believes that her mother tries to show off when they go out shopping together and yells at her. When Waverly is ten, she declares that she does not wish to play chess any more. When her mother stops polishing Waverly's trophies, Waverly decides that she will continue playing, but her mother does not renew her interest • Waverly is important because she provides a link between the daughters. She has a competitive nature and there is rivalry between her and Jing-mei, who is a talented pianist • she illustrates how the daughters often misunderstand their mothers and often uses her mother as a scapegoat for her own fears and anxieties. Like her mother, Waverly is stubborn and very independent: 'Don't be so old-fashioned, Ma … I'm my own person' • Waverly's importance is in showing that marriages break down in both cultures. She has a daughter from her first marriage to Marvin. Waverly adores her daughter, Shoshana, and showers her with affection • Waverly fears her mother's criticism of her fiancé, Rich. Waverly wants her mother's approval, but fears that her mother will 'transform him from the divine man I thought he was into someone quite mundane, mortally wounded with tiresome habits and irritating imperfections'. These fears are unfounded as her mother actually likes Rich • Waverly is important because she is not submissive to her husband, unlike Lena and Rose. Rich is a wealthy American and Waverly is happy with him: 'he always said the right thing at the right moment'; she likes to be in charge of a situation and feels equal to Rich • Waverly is important because she embraces her American life. She works as a tax attorney at Price Waterhouse. She is a competitive and intelligent woman who likes to think of herself as superior to those around her • she is important because she has conflicting ideas about her identity, which is a major theme in the novel. Waverly likes being American and dislikes some aspects of Chinese culture; however, she does not wish to be totally American. Lindo says: 'My daughter did not look pleased when I told her this, that she didn't look Chinese. She had a sour American look on her face'.

	(AO4) • Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China after mother and daughter have a heart-to-heart discussion and Waverly realises that her mother loves her and wants the best for her • misinterpretations of language create some tension for Lindo and Waverly, such as when Waverly misunderstands her mother's story, mishearing 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen' • Waverly believes in the Chinese zodiac. She thinks that her mother, Lindo, is 'obstinate and frank' as she was born in the year of the Horse. Waverly thinks they 'make a bad combination' because she is 'a Rabbit, born in 1951, supposedly sensitive, with tendencies toward being thin-skinned and skittery at the first sign of criticism'.

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.
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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)** • rejection is a central theme of the novel and is demonstrated through the rejection of emotions and affection, the rejection of change, the rejection of Christianity following the arrival of the colonists • Okonkwo rejects his father, Unoka, because Unoka has a reputation for being *agbala* (womanly), lazy and leaves his family in debt. Okonkwo develops into an insensitive, volatile and controlling character who welcomes aggression in order to prove his manliness and to be the antithesis of his father • as a peace offering, the people of Mbaino give Ikemefuna to the people of Umuofia and he is placed in Okonkwo's care. As Ikemefuna matures, he forms a bond with Okonkwo and Nwoye, but when the Oracle of the Hills and Caves orders Ikemefuna's death, Okonkwo rejects this bond and delivers the fatal blow • Nwoye struggles in his relationship with his father, who rejects any form of affection. Okonkwo believes that his son, just like Unoka, is weak because he shows emotion and is not manly enough. When Nwoye learns of his father's involvement in Ikemefuna's murder, Nwoye becomes even more distanced from his father, rejecting Igbo (Ibo in the novel) traditions and converting to Christianity • Okonkwo is rejected from the clan and Umuofia when he accidentally shoots and kills Ezeudu's son. Okonkwo and his family must live in exile • villagers of Abame reject and kill the white man who arrives in their village on a bicycle. In retribution for this, a group of white men kill all the villagers • Okonkwo rejects the arrival of Christians and white men but, as more members of the clan convert to Christianity, most differences are settled in a non-violent way • when Okonkwo returns to Umuofia, he cannot believe how the village has changed and how many of the clan leaders have renounced their titles. Okonkwo rejects the changes and is shocked and disappointed with the clan's passivity • when rejecting Igbo traditions, Enoch unmasks one of the *egwugwu*. As a punishment, Enoch's compound is burnt to the ground and the Christian church is destroyed • the District Commissioner meets with six clan leaders, including Okonkwo, and the clansmen are jailed for their part in the violence. Okonkwo, rejecting change, beheads a court messenger and is devastated that his fellow clan members will not go in pursuit of the others collectively to reject the colonists. Knowing his clan will not engage in a war, Okonkwo takes his own life in despair. **(AO4)** • rejection is significant throughout the novel. Cultural misunderstandings and misperceptions lead to rejection. Achebe wrote *Things Fall Apart* as an act of atonement with the past • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye rejects Igbo traditions and converts to Christianity, it can be seen as the 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, the colonial experience, and the rejection and acceptance of change.

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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
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)** • Okonkwo's wives are important in the novel because they illustrate Igbo (Ibo in the novel) traditions and culture at the time the novel is set • Okonkwo provides for his three wives, making his wealth visible to others; his *obi* (hut) is behind a gate in the red wall and his three wives each have their own hut behind it. Nwoye's mother has a good relationship with Ekwefi, who is his second wife • Okonkwo is violent towards his wives. He rules his 'household with a heavy hand'; Okonkwo beats his wives and they are subservient to him. The wives live in 'perpetual fear' of Okonkwo and 'dared not complain' • the mother of Okonkwo's oldest son, Nwoye, is Okonkwo's senior wife (who is never named). Nwoye's mother is important. She is held in high esteem because she is Okonkwo's first wife; when Ikemefuna is brought to the village, Okonkwo orders her to look after him and to do as she is told • for Okonkwo's meal, each of the wives prepares a dish, served in turn. This suggests that each of the wives is important and has a place in the family's hierarchy • Ekwefi is important because she is Okonkwo's favourite wife and the mother of Ezinma; she left her first husband to be with Okonkwo; Ekwefi is beaten when she takes some banana leaves from Okonkwo's plant, illustrating that, even she, the favourite, is still beaten and poorly treated like the other wives • when it is feared that Ezinma is dying, Okonkwo demonstrates a kinder side of his personality by preparing medicine for her and he supports his wife, Ekwefi, by waiting with her at Agbala's (the Oracle's) cave. This is important because it demonstrates Okonkwo's rare affection for both his wife and daughter • Ojiubo is his third and youngest wife and is mother to several of Okonkwo's children; Okonkwo violates the 'Week of Peace' when he beats Ojiubo; he beats her because she has her hair braided rather than prepare her dish for his meal • Okonkwo fears being weak, like his father. In an attempt to appear strong, he is controlling, abusive and insensitive to his wives. The wives serve to illustrate Igbo customs and culture and they accept their way of life as normal. **(AO4)** • polygamy and patriarchy are accepted in this culture. The subservience of women is the norm. For example, when a case of mistreatment and beating of a woman goes before the elders they wonder 'why such a trifle should come before the *egwugwu*' • it is customary for the first, or senior, wife to take the name of her eldest child: 'Nwoye's mother' • some women in Igbo society are respected and important, such as the senior wives and the women who paint the houses of the *egwugwu*; at Nwakibie's *obi*, when his first wife had not yet arrived, 'the others could not drink before her'.

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.

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