

Mark Scheme (Results)

Summer 2018

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

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- 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 poem describes an argument between a speaker, most likely a daughter, with her mother 'about shoes'; strong feelings are conveyed by both • the speaker covets the shoes she has seen 'at Carter's' and describes what they look like and her obsession with having them • the mother's strong views are pragmatic ('Not suitable for school') but she relents due to her daughter's persistence and threat: '…I'mofftostayatGran's' • the daughter's determination and defiance is described when she declares that 'I'm not going to give in'. She demonstrates her extreme pleasure in wearing the shoes once they are hers, even to school • the poem could be a metaphor for growing up, seeking independence and demanding freedom of choice. **The writer's choice of language:** • the shoes are described with the triplet: 'not too high, soft suede, silver buckles' to convey the appeal of the shoes • colour imagery provides a magical sense of brightness in comparison to the dull atmosphere of the row: 'silver', 'shiny floor', 'coloured lights' and repeated reference to 'purple'; purple has connotations of power, ambition, extravagance and independence • a metaphor is used to convey how the shoes play on the speaker's mind; her dreams are full of the shoes: 'They made footsteps in my mind', 'kicking up dance dust' • hyperbole is used to convey the strong views of both mother and daughter: 'It was ruining my life', 'Mum will say no a thousand furious times' • alliteration and repetition of 'walking' and 'wearing' almost mimic the sound of footsteps. **The writer's use of form and structure:** • the poem is written in free verse and four stanzas; the first stanza sets the scene; the second stanza describes the shoes and the argument; the third stanza is when the shoes are bought and first worn; the last stanza is the final defiant decision to wear the shoes to school • compound words combine both mother and daughter's strong feelings at the same time and have the effect of both talking over each other: • 'howdareyouspeaktomelikethatI'mofftostayatGran's' • first person narrative, from the viewpoint of the daughter, speaks directly to the reader and includes direct speech of the mother's strong feelings

	• simple statements enhance the speaker's strong feelings of defiance: 'It was about shoes', 'This morning they were mine', 'I'm not going to give in' • the poem conveys strong feelings of the recent past ('yesterday'), the present and future ('On Monday, I shall…'). These examples are suggestions only. Accept any valid responses.

Assessment grid for Section A Unseen Poetry – max mark 20

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.** ***Search For My Tongue*** **(AO2) Responses may include:** • the poem is about identity and of speaking and thinking in two languages: • English and Gujarati; Gujarati is the poet's 'mother tongue'. The phrase • 'lost my tongue' commonly means 'temporarily unable to speak' • the writer speaks directly to the reader in conversational tone, as if answering a question: 'You ask me what I mean' • the 'tongue' could be both the organ in the mouth and a language spoken with it; the writer speaks of the difficulties of having 'two tongues in your mouth'; the original language, or 'mother tongue' can be forgotten ('rot and die') when not used as much as the alien 'foreign tongue' and as a result a loss of identity is experienced • the poem is an extended metaphor with the 'mother' language represented as a flower in 'bud' that 'blossoms' in the writer's dreams • the writer feels that she has lost a part of herself and her identity: 'Search For My Tongue'. The repetition of 'spit it out' suggests that the language and identity of the writer is no use to her, unlike the 'foreign tongue' • there is a suggestion that the writer's true identity must be hidden and not used: 'lived in a place you had to / speak a foreign tongue' • the structure of the poem is in three parts: the first part expresses the difficulty of having two languages and not using the first 'mother tongue' enough; in the second part, ideas are expressed in Gujarati together with a phonetic English version; in the final part, the Gujarati section is translated and suggests that the 'mother tongue' remains and 'grows' stronger in her dreams. ***Half-caste*** **(AO2) Responses may include:** • the writer speaks of identity and makes fun of the outdated, prejudiced and insulting phrase 'Half-caste' • the use of non-standard, colloquial English and the use of Afro-Caribbean patois convey the writer's thoughts and feelings about his identity. He questions others' views, suggesting they need to open their minds to what the phrase 'Half-caste' means • there is no formal rhyme scheme but the writer repeats some phrases, such as the imperative 'explain yuself' and the question 'wha yu mean' which help to bind the poem together • the lack of punctuation apart from dashes and obliques, together with phonetic spelling, creates a sense of the spoken voice and the tone of frustration

	• comparison is used (analogy) with three examples of other things that can be considered as 'half-caste': 'canvas', 'weather' and 'symphony'. The writer mocks the meaning of the phrase and shows how mixing things together is creative and natural • the use of the expletive 'ah rass' emphasises the writer's tone of anger and frustration • the writer addresses the reader directly: 'Explain yuself', 'I will tell yu' • the structure of the poem is in sections: the first half deals with what the writer means when other people say 'half-caste' and the second half turns the focus on the writer himself and what it means to him. ***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 consider the identity of the writer and the use of language • there is use of vivid imagery in both poems: In *Search For My Tongue*, the writer uses the extended metaphor of a flower; in *Half-caste* the writer uses several analogies • both writers use language from their own culture to explore their own identities: Gujarati and patois; both make use of phonetic spelling • both poems use direct address to the reader and have a conversational tone: 'You ask me what I mean', 'Explain yuself / wha yu mean' • the writers both demonstrate frustration and anger: 'spit it out', 'ah rass' • both *Search For My Tongue* and *Half-caste* include social comment: living in a different culture and having to speak with a 'foreign tongue' and the use of casual racism by using phrases that are offensive: 'Half-caste'. These examples are suggestions only. Accept any valid responses.

Assessment grid for Section B Anthology Poetry - max mark 30

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 *Hide and Seek* 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.** ***Hide and Seek*** **(AO2) Responses may include:** • the poem describes a personal experience conveying the innocence of childhood and the betrayal by others • the opening shouts of 'I'm ready! Come and find me!' immediately convey a picture of childhood innocence in a game of Hide and Seek • childish pride in the hiding place is shown: 'They'll never find you' and also suggests excitement at the prospect of being the winner • the place where the child hides is described by using sensory images which provide strong memories of a personal experience: 'salty dark', 'smell like the seaside', perhaps reflecting the personal experience of a childhood visit to the sea • the child is abandoned by the friends as they possibly tire of the game: 'Their words and laughter scuffle, and they're gone'. We realise before the child that they are not coming back; he, oblivious to this, thinks he has won the game, making the reader feel sorry for him • there is a sense of isolation, pleasure and fear conveyed through the game • contrasts of dark and light, noise and silence, are heightened by the use of the senses. The shed smells salty because of the sacks of sand and both the floor and air feel damp and cold: 'the cold bites through your coat' • the use of imperative verbs in his internal dialogue demonstrates the experience at playing the game and how he tries to reassure himself: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', • 'Hide', 'Push off', 'Uncurl', 'stretch', 'Come and own up' • the poem is written in one stanza and there are four instances of rhyming couplets to reflect the excitement • personification gives the effect of threat and conveys a vivid personal image of the situation: 'cold bites', 'darkening garden watches', 'The bushes hold their breath'. Note: Candidates should be rewarded for any valid, metaphorical interpretations that link the poem to war. ***Hide and Seek* 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, enjambment.

	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 personal experiences are a significant theme, such as *Search For My Tongue, Half-past Two, Piano, War Photographer, Half-caste* or any other appropriate poem from the collection • personal experiences are central to the comparisons, such as the differences and/or similarities of the experiences • language, form and structure are used to present the personal experiences of the writers • strong images convey personal experiences and how these compare • the different effects on the writers are explored. These examples are suggestions only. Accept any valid responses.

Assessment grid for Section B Anthology Poetry - max mark 30

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)** • the novel is written from the point of view of Scout, an intelligent, sometimes impulsive tomboy. She is the loving daughter of Atticus Finch, a lawyer in the town. Her mother died when Scout was two, so she and her older brother, Jem, are cared for by the black housekeeper, Calpurnia. The novel begins during the summer of 1933, when Scout is nearly six years old, and the events cover the following few years • Scout is a first-person narrator. Sometimes her view is from an older version of the character looking back, providing more detail and understanding, but usually it is the view of the young Scout at the age she was when the events take place. We follow Scout's relationships with and understanding of characters such as Miss Maudie, Mrs Dubose and Boo Radley • Scout is innocent when the story begins and matures throughout the novel; her character is strengthened by her experiences and she learns a great deal as the story progresses: the way to treat others, when Walter Cunningham comes for dinner; the understanding, with the help and example of Atticus, of what courage is; the realisation of society's prejudice; and the general expectations of how a young lady should behave, through the views of Aunt Alexandra • Scout idolises her brother, Jem, who teaches her about the class structure of Maycomb. Jem and Atticus teach Scout the customs and rules of Maycomb, such as closing screen doors when there is illness and they caution her about the Radley tree having poisoned fruit • when Scout experiences things for the first time the reader does too. This gives a sense of realism such as when she goes to Calpurnia's church for the first time and discovers that there is bitterness in the black community towards the white community.

	(AO4) • Atticus has raised Scout by nurturing her mind, conscience and individuality; Aunt Alexandra disapproves of Scout's ways and wants her to be more conventional in her manner and how she dresses • Tom Robinson's trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide and to the extent of racial prejudice within the community of Maycomb; this is also illustrated by Calpurnia and when the children visit the black church • Scout has a combative streak and her naïve faith in the goodness of the people in her community is tested by the hatred and prejudice that emerges during Tom Robinson's trial • Scout learns about social divide and the 'four kinds of folks in the world' with the black community seen as the bottom of the hierarchy. Even though the abolition of slavery came about after the American Civil War in 1865, the lives for black people were far from free and equal. The Cunninghams represent the badly-hit farming community of the Economic Depression; the Ewells the lowest class of white people and the Finches, and their white middle-class neighbours, the highest in Maycomb society.

Assessment grid for Section C Modern Novel - max mark 40

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 contexts. • 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)** • the mockingbird is a significant symbol of innocence throughout the novel. When Atticus tells the children how to use their shotguns, he says 'Shoot all the bluejays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird'; this line gives the novel its title • Miss Maudie explains that the mockingbird is not destructive; it does nothing wrong and only makes nice music which others enjoy • the mockingbird remains quiet during most tense moments, such as when Atticus has to shoot the rabid dog, Tim Johnson, or when everyone is awaiting the verdict of the trial. The mockingbird sings its song and is mentioned in other parts of the novel, such as in Mr Underwood's article when he likens Tom's 'death to the senseless slaughter of songbirds' • both Tom and Boo suffer prejudice and both are wrongly imprisoned: Tom in gaol and Boo within his own home. These 'mockingbird' characters are innocent and harmless, showing some kindness towards others: Tom is kind to Mayella and Boo is kind to the children • Atticus can be considered a 'mockingbird' as he defends Tom's innocence • the childhood innocence of Scout and Jem is challenged by the trial, its aftermath and the prejudice of Maycomb. (**A04)** • the title of the novel is symbolic; a mockingbird is a type of small bird with a beautiful song • 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. • Maycomb is a microcosm of American society in the southern states during the Great Depression • the Jim Crow Laws and the Scottsboro trials of 1931 provide the context for Tom Robinson's trial.

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 contexts. • 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)** • there are many lonely characters on the ranch, such as: Curley's wife, George, Candy, Crooks and other ranch hands. Some of these characters are lonely due to the nature of their job as itinerant farm labourers; some are lonely as they have lost everyone who is close to them and others are lonely due to circumstances they find themselves in, such as Curley's wife • George can be considered a lonely character, even though he has Lennie as a companion. He often gets frustrated with having to care for Lennie and this also prevents him from living a normal life; he joins with the other men when they go to 'old Susy's place' • Candy is both disabled and old, which prevents him from working on the land; he is left alone to do the 'swamping' and only has his dog for company. The shooting of Candy's dog takes away his only companion • loneliness has made characters like Crooks bitter and cynical; Crooks' segregation, owing to the colour of his skin, has made him suspect anyone who shows him the hand of friendship, such as when Lennie visits his room • Curley's wife is the only female mentioned on the ranch and her position on the ranch is simply as one of Curley's possessions as she is not given a name. Curley's wife's loneliness leads her to seek company from the ranch hands which ultimately leads to her death. **(AO4)** • the ranch is located near Soledad, which means 'loneliness' in Spanish • characters are often lonely due to discrimination: racism, sexism and disability; there is no social care for the old and vulnerable members of society • the nature of the life of itinerant ranch-hands leads them to have no stability, home, possessions, friendships or relationships due to their constantly moving in search of work. There was a high level of unemployment during the Great Depression • even those higher in the social structure on the ranch suffer from loneliness: Curley is often looking for his wife and the men on the ranch keep their distance from him. Slim does not suggest that he is lonely, but goes with the others into town on a Saturday night.

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 contexts. • 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 lonely black stable buck. He is one of the few permanent workers and is the only black person on the ranch. His job is to tend the mules and horses. He injured his back in an accident and suffers constant pain • Crooks lives alone, isolated from the other men in the bunkhouse because of his colour. Apart from games of horseshoes on Sundays, he does not socialise with anyone and is very lonely. 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' • he is referred to as 'nigger' by the other men. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie a story about how the boss 'gives him hell when he's mad' • Crooks has a room near the stables where he keeps his few treasured possessions. These include a number of books, among which is a copy of the California civil code. This suggests that he is concerned about his rights. This evidence shows that he is intelligent and educated, even if self-taught • Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves. He seems almost to enjoy taunting Lennie by cruelly saying that George will not come back from the town • Crooks is initially sceptical of the dream of Lennie and George but eventually warms to it as a possibility. He promises to work for nothing on the little place they hope to get, so long as he can live out the rest of his life there and no longer feel like such an outsider. • Crooks is quickly and sharply put in his place by Curley's wife who threatens him with lynching: 'I could get you strung up on a tree so easy it ain't even funny'. Crooks is crushed by this: 'Crooks had reduced himself to nothing…"Yes, ma'am," and his voice was toneless' **(AO4)** • Crooks symbolises the marginalisation of the black community; prejudice and racism was prevalent despite slavery being abolished over fifty years earlier • Curley's wife treats Crooks in a threatening manner: 'I could get you strung up on a tree so easy it ain't even funny' suggesting that she can get him lynched without question. The threat is real because of the feelings about race including the activities of the Ku Klux Klan • the Great Depression impacts on the lives of all itinerant ranch hands in the 1930s including Crooks.

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 contexts. • 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)** • Kahu is the protagonist in the novel and is named after the founder of Whangara, Kahutia Te Rangi; she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance, but he always tells her 'Go away' • Kahu's mother, Rehua, died when she was three months old and Kahu is brought up by Rehua's family; when Kahu is eight years old, her father, Porourangi, takes her back to his tribe • Nanny Flowers, Koro's wife, loves and takes care of Kahu; it is Nanny Flowers who conducts the tradition of burying the birth cord when Kahu is born • Kahu teaches Maori language, culture and traditions and invites her family to a ceremony but is upset when Koro does not attend: 'We tried to bolster her courage by clapping loudly' • Kahu demonstrates special powers when she communicates with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that others could not reclaim • when the bull whale strands itself on the beach, it is Kahu that encourages it to return to the sea. The bull whale returns Kahu to land where she will eventually lead her people successfully in the future. **(AO4)** • the role of women is restricted in Maori society; tradition dictates that a boy should be the leader of the tribe • Koro is determined to teach future generations Maori language and culture; Koro is the leader of the Whangara Maori community and he desires to find a suitable successor • it is traditional to bury the birth cord in Maori society • the natural settings and the relationship between nature and man are central to the novel, for example, the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea.

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 contexts. • 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)** • survival is an important theme at many levels and the novel is 'not only about the survival of some whales' but also, for example: the survival of Maori tradition and culture; the survival of legends; the survival of individuals overcoming prejudice, such as Kahu and her uncle, Rawiri • throughout the novel, Koro is desperate to ensure the survival of Maori traditions and culture through finding a suitable successor • the survival of the bull whale and remaining whales, the fulfilment of the legend of Paikea in the way Kahu is returned to her people, keep alive ancestral beliefs • Kahu must survive discrimination and overcome the gender-prejudiced views of Koro in order to prove herself capable of being a leader of the Maori tribe • Rawiri must overcome racial prejudice when he travels. In Australia, Rawiri meets Jeff and they travel to Papua New Guinea where Jeff's family have a plantation. It is here that Rawiri experiences racism; he realises that he needs to return home and his loyalty for the tribe survives. **(AO4)** • the narrator, Rawiri, is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all': it demonstrates Kahu's value, even though she is female, to Maori society • the survival of nature is described against all odds, such as the • 'contamination' of the seas and 'the effects of the undersea radiation' as a result of nuclear testing • there are contrasts and struggles between traditional values and modernity and these affect characters and their survival in an ever-changing world • strong-willed women such as Kahu and Nanny Flowers strive to survive in a misogynistic society.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • 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)** • telling stories is a way for mothers to communicate their stories to their daughters in a way to overcome language barriers • the mothers tell stories to educate their daughters and help them to avoid making similar mistakes in their lives. Stories illustrate love and pride, and reveal innermost feelings; stories also convey historical legacy to the daughters in an attempt to make them appreciate and respect their heritage • Ying-ying tells Lena the story of her past in the hope that Lena is warned against being passive • Suyuan Woo wanted to find her lost daughters so that she could tell them her story and to explain why she abandoned them; her daughter, Jing- mei, fulfils her dead mother's 'long-cherished wish' when she travels to China and tells Suyuan's story • Lindo resolves to tell her own story as Waverly does not tell it accurately; • Lindo believes that Waverly is ill-fated due to her crooked nose, but • Waverly reinvents the story to dismiss Lindo's belief • the Joy Luck Club provides the mothers with opportunities to share their stories and give each other love, support and understanding. **(AO4)** • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China. The story is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • story-telling is a method used to preserve Chinese cultural heritage and provides the daughters with understanding of their identity and cultural ancestry • the stories convey 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 • traditional Chinese culture is compared with life in America.

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 contexts. • 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)** • Lindo is Waverly Jong's mother; she teaches her youngest daughter to be strong and to hide her thoughts with 'invisible strength'. Lindo provides Waverly with the skills to become a champion chess player and later a successful attorney, but Waverly begins to resent her mother's control • Waverly appears to be ashamed of her mother ('I wish you wouldn't do that, telling everybody I'm your daughter') and tends to project her fears onto her mother. When Waverly has dinner with her fiancé's parents, she imagines her mother's hatred for Rich, even though in truth her mother likes him • Lindo wants to provide her daughter with American opportunities but fears Waverly will lose her Chinese identity; she realises that the two cultures can never successfully combine. Lindo has some regrets naming Waverly after the American street where they lived because she fears that Waverly is becoming too Americanised. Lindo is afraid that she will be forgotten by her daughter and granddaughter, Shoshana, but her fears are not justified • Waverly has much respect for her Chinese heritage and culture. However, when Waverly goes to China she is concerned that she will not be able to return • both mother and daughter struggle with their own identities. Lindo learns that she has been changed by American culture through her relationship with her daughter; when Lindo visits China she is seen as a 'tourist' but appreciates that she can be true to her own desires and experience personal happiness in America. **(AO4)** • the interwoven narratives convey the challenges of different cultures and identity for both mothers and daughters • 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…' • society has expectations of women and their roles • Lindo's experiences relate to marriage and divorce in China and show how she suffered a 'doomed' marriage when she recalls the memory of the traditional burning of a red two-ended candle.

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.
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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
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)** • Okonkwo, a respected leader in the Umuofia tribe of the Igbo people, lives in fear of becoming like his father, who was known for being lazy, shameful and a coward; Okonkwo's 'whole life was dominated by fear, the fear of failure and of weakness'; Okonkwo is consumed by a terrible internal worry about himself and his identity. Rather than mastering his fear, he allows it to dominate him and drive his actions. Okonkwo does not demonstrate any affection for any of his children because he fears that doing so would make him look weak • fear leads Okonkwo to behave violently: beating his wives, abusing and alienating his oldest son and partaking in the murder of his adoptive son, Ikemefuna • Ikemefuna is afraid when he is taken from his family; he is disorientated and uncertain about his future: 'As for the boy himself, he was terribly afraid'. He is scared when the atmosphere among the men changes just before he is killed • Okonkwo and Ekwefi, his second wife, fear losing their daughter and Ekwefi's only child, Ezinma • Nwoye, Okonkwo's eldest son, fears his father's anger and suffers many beatings from him. Nwoye finds it difficult to cope in the shadow of his powerful and demanding father. His interests are different from Okonkwo's and are more like his grandfather's. Nwoye also has a fearful presentiment about the fate of Ikemefuna • most characters fear events that are outside their control, such as the anger of the gods, the loss of family members or the arrival of the missionaries; fear leads characters to behave in negative ways that can bring the wrath of the gods, guilt, and the disapproval of the community. **(AO4)** • fear is often the result of the overriding importance of kinship, extended families and the roles and responsibilities of the Igbo people • fear is experienced through the rituals and cultural traditions of initiation into adulthood, marriage and death. Umuofia's priests and medicine men are an intimidating presence at rituals and ceremonies and are feared even by other tribes • the novel is set in a patriarchal society, where men are often feared. Some women have power, such as the priestess and Okonkwo's daughter, Ezinma. The novel is set in a society in which it is common to have more than one wife and numerous children. Okonkwo has three wives • traditional Nigerian society is contrasted with impending colonialism and Christian influence; changes in the nature of Igbo society and its traditions and culture are feared.

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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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 relationship with his wives is violent as 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); when Ikemefuna is brought to the village, Okonkwo orders her to 'look after him' and to do as she is told • 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 • each of the wives prepares a dish for Okonkwo's meal, which are served in turn • Ekwefi is 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 • when it is feared that Ezinma is dying, Okonkwo demonstrates a kinder side of his personality by preparing medicine for her and supports his wife, Ekwefi, by waiting with her at Agbala's (the Oracle's) cave • 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 • Okonkwo fears being weak, like his father; in an attempt to appear strong • he is controlling, abusive and insensitive to his wives. **(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 traditional that the 'Senior wife' is never named as she is always known by that 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)
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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.
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