# Mark Scheme (Results)

## Summer 2019

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

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- 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

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| **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 |
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| 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.**<br><br>**The writer's descriptive skills:**<br><br>• the writer presents a subtle contrast between humans and animals in relation to the ownership of the cottage<br>• the writer describes a cottage where a woman lived 'her life alone' and after her death, the property is put on the market, '*For Sale*'<br>• the writer conveys ambiguity about the woman's life, hinting that she was not always happy and uses understated comment: 'Whatever tragedies occurred in that house'<br>• the cottage is described as being a haven for wildlife. The squirrels, mice and birds 'knew the house was theirs' whilst the woman was alive, but towards the end of the poem their future is less certain ('thought the place was theirs') as the reality of the situation means that they 'Will soon move on'<br>• the woman is described as living a lonely, restricted life. She lived in 'one small room' that only had 'An electric fire, a lamp'. Despite her simple life, she had 'no desire to be elsewhere'<br>• the future of the cottage becomes less certain. The 'Rich, green-wellied weekenders' are treated with distaste and are described as predators that 'Prowl through the undergrowth'.<br><br>**The writer's choice of language:**<br><br>• the simile 'A song as pure as the rain-washed air' creates an atmosphere of calm and harmony between the woman and nature<br>• opposites are used to describe the woman's changing circumstances: 'How full her mind was, or how blank', 'How rich she was or how poor'<br>• a euphemism is used to describe the woman's death. The 'ghost–in-waiting … Has finally evaporated into the air'<br>• italics are used, perhaps to detach the woman's ownership of the cottage and the uncertain future: 'The *For Sale* board's gone up'. The board is described with the metaphor 'A flag of surrender', suggesting that the cottage was kept for as long as it could have been, under challenging circumstances<br>• the listing of creatures removes their previous charm and forcibly detaches them from the cottage. The 'squirrels, the mice, the birds' are under threat and must 'move on' or 'be caught in a pest-controller's snare'<br>• alliteration enhances the writer's distaste of the 'green-wellied weekenders'. Contrasts are used to emphasise the 'green-wellied' predators with the peaceful 'dynasty of toads'<br>• the poem ends with a blunt statement: 'The place will soon be bought'. The stark reality is that change is inevitable. |

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| | **The writer's use of structure and form:**<br><br>• the poem tells the story of the cottage and its inhabitants. It is written in one 29-line stanza of free verse<br>• repetition of 'who thought the place was theirs' provides a sense of uncertainty when compared with the more concrete 'knew the house was theirs'<br>• a caesura provides the pause between the current situation and the possible fate of the wildlife: 'Will soon move on. It's either that or else / Be caught in a pest-controller's snare'<br>• the tone is detached and informative. The simple statements create a matter-of-fact point of view: 'Change is in the air', 'The place will soon be bought'.<br><br>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) |
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| | 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.<br>• 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.<br>• 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.<br>• 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.<br>• 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.<br>• Discriminating use of relevant examples to support the response. |

## Section B – Anthology Poetry

| Question Number | Indicative content |
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| 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.**<br><br>***Prayer Before Birth***<br><br>**(AO2) Responses may include:**<br>• the monologue conveys the unborn child's concern about society; the unborn child begs God for protection in life throughout the prayer. The unborn child fears everyday life experiences, ranging from childish nightmares in stanza one, through physical ill-treatment in stanza two to the emotional, mental and moral corruption of the child<br>• the unborn child is concerned about the negative effects of society and fears being exposed to evil, preferring to be surrounded by nature and craving nature's company in life: 'grass to grow for me, trees to talk / to me, sky to sing to me'. Stanza three highlights the unborn child's wishes and looks to the restorative powers of nature and the 'white light' for guidance<br>• the unborn child begs God for 'strength against those' who could corrupt life. The unborn child would prefer to die rather than be born and exposed to the dangers of everyday life<br>• repetition is used to emphasise the unborn child's concerns about society and to heighten wishes for the future: 'I am not yet born'<br>• alliteration and assonance provide internal rhyme and emphasise the horrific nightmares and menacing threats the child will face in life: 'bloodsucking bat or the rat', 'tall walls wall me', 'with wise lies lure me'<br>• the metaphorical 'cog in a machine' and the simile 'like water held in the / hands would spill me' suggest a fear of the lack of identity. The child desires the 'strength' to be independent in life<br>• the negative tone provides a depressing view of everyday life and concerns about society; the unborn child wishes for a good life<br>• the poem is often viewed as depicting the dehumanising effects of war. The horrors of war are juxtaposed with the innocent unborn child. The unborn child is powerless and cannot escape the evils of society, but begs for forgiveness: 'sins that in me the world shall commit'<br>• rhyme is internal, and linked to repetition: 'hither and / thither or hither and thither'<br>• the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines shorten. The two short stanzas perhaps sum up the concerns about society, while the final short line ('Otherwise kill me') shows the strength of the desperate desire to have control of destiny.<br><br>***Half-caste***<br><br>**(AO2) Responses may include:**<br>• the writer speaks about his frustration with the foolishness of society and makes fun of the outdated, prejudiced and insulting phrase 'Half-caste' |

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| | • the writer challenges society's absurd and prejudiced views. Concern about society is shown as the writer feels that this language is used to control and suppress some members of society<br>• the use of non-standard, colloquial English and the use of modified Afro-Caribbean patois convey the writer's thoughts and feelings about society: 'half of mih eye'. He questions others' views, suggesting they need to open their minds to what the phrase 'Half-caste' connotes<br>• 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 repetition of commands, questions and answers suggest that society cannot give reasons for holding prejudiced views<br>• 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 aimed at society<br>• the use of the expletive 'ah rass' emphasises the writer's tone of anger and frustration with a prejudiced society<br>• comparison is used (analogy) with three examples of other mixtures of things that could 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<br>• the writer addresses the reader directly: 'Explain yuself', 'I will tell yu'<br>• the structure of the poem is in sections: the first half deals with the writer questioning the implications for other things that are mixed if the phrase is taken to its logical conclusion; the second with him questioning the implications for himself.<br><br>***Both poems***<br>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.<br><br>All points of comparison should be developed and supported by close reference and evaluation of specific examples.<br><br>**(AO3) Responses may include:**<br>• both writers voice their concerns about society: one considers how innocents can be corrupted in an evil society and the other how people are controlled and suppressed by racist attitudes and how illogical that is<br>• both poems are written in first-person narrative, making them both forceful and emotional<br>• both poems use an unusual structure and both are in free verse. *Prayer Before Birth* is structured like a prayer and uses repetition to begin each stanza. *Half-caste* also uses frequent repetition<br>• both writers express anger, frustration and helplessness but try to challenge society's treatment of them or the situations they are in<br>• MacNeice employs a wide range of punctuation, but Agard does not use formal punctuation throughout his poem in order to reinforce his non-conventional views. Both poets use varied line lengths and layouts.<br><br>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)<br>**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.<br>• There is little or no comparison of the two poems.<br>• 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.<br>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.<br>• Some use of relevant examples to support the response.<br><br>**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.<br>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.<br>• 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.<br>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.<br>• 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.<br>• The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.<br>• 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.**<br><br>***Blessing***<br><br>**(AO2) Responses may include:**<br><br>• a moment in time is presented as a 'Blessing'. When a 'municipal pipe bursts', the event that would appear to be a problem brings joy to the community<br>• everyday life is presented as harsh, as a supply of water is a scarcity. The poem opens with a stark statement and powerful simile emphasising the discomfort of everyday life in severe heat where 'The skin cracks like a pod' and 'There never is enough water'. A vivid picture is created of the dramatic and excitable reactions of the crowds of people and children when the water pipe bursts<br>• the writer contrasts the picture of an imagined drip of water ('the drip of it') with the 'blessing' of a torrent of water from the burst pipe: 'crashes to the ground'<br>• the writer uses precious metal imagery for water to emphasise its value: 'silver crashes to the ground'<br>• there is a vivid description of the moment in time when there is a desperate collection of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands'<br>• onomatopoeia helps to convey the images of the events occurring at that particular moment: 'splash', 'bursts', 'crashes', 'roar'<br>• alliteration supports the visual image: 'polished to perfection', describing the skin of children glistening under the water<br>• striking images convey the moment the water breaks free: 'the flow has found / a roar of tongues'<br>• religious imagery is used throughout the poem. The moment in time is a 'Blessing' and other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings'<br>• the structure of the poem moves from the sight of parched earth through imagining a small drip 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 become more fluid, with the use of commas, as the water flows freely. The poem builds towards a climax of dramatic movement and sound.<br><br>***Blessing* and one other poem**<br>Both poems will 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.<br><br>All points of comparison should be developed and supported by close reference and evaluation of specific examples. |

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| | **(AO3) Responses may include:**<br>• the poem chosen must be one in which a moment in time is significant, such as: *Half-past Two*, *Piano*, *Hide and Seek*, *La Belle Dame sans Merci*, *War Photographer*, *My Last Duchess* or any other appropriate poem from the collection<br>• the similarities and differences of subject matter in each poem<br>• 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<br>• comparisons and comments on the use of form and structure<br>• comparisons of how the two poems affect the reader.<br><br>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)<br>**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.<br>• There is little or no comparison of the two poems.<br>• 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.<br>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.<br>• Some use of relevant examples to support the response.<br><br>**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.<br>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.<br>• 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.<br>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.<br>• 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.<br>• The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.<br>• Discriminating use of relevant examples to support the response. |

**Section C – Modern Prose**

| Question Number | Indicative content |
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| **4**<br>***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:**<br><br>**(AO1)**<br>• Tom Robinson is an important character in the novel as he is crucial in developing the themes. He is a twenty-five-year-old married father of three who is falsely accused by Mayella Ewell of raping her. His position is desperate because he is black and his alleged victim is a white woman. The events surrounding his arrest and conviction highlight the issues of racism and injustice in the novel<br>• before his arrest, Tom shows kindness to Mayella. He passes by the Ewell Place regularly on his way to work and befriends the lonely and poverty-stricken Mayella. Mayella asks Tom into the house on the pretence of his helping her with getting a box down from the chiffarobe but instead she tries to kiss him. When Bob Ewell catches her in this situation, she feels she has to blame Tom rather than take responsibility for her actions<br>• Tom was crippled when he was young and his left hand is useless. This is used as a line of defence by Atticus as this disability would make Mayella's accusation untenable. The white judge and jury ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. Atticus tries to defend Tom but knows that the battle is lost before it begins. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in his having the temerity to feel pity for a white girl<br>• the reader sees Tom's gentle character when he speaks in the jail scene after Atticus has defended him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?"' Among the trash and cast-offs in the Ewell garden there is a row of jars filled with geraniums; this suggests that Mayella strives for beauty and goodness in her life. In the trial, however, she lies and shows the ugliness that threatens Tom's very existence<br>• Tom speaks well at his own trial and earns the respect of readers but is found guilty and is killed 'in cold blood' when trying to escape from prison. Atticus points out: 'I guess Tom was tired of taking white man's chances and preferred to take his own'.<br><br>**(AO4)**<br>• Tom Robinson's trial serves to educate Scout. The novel is of the bildungsroman genre: Scout learns lessons and begins to mature<br>• the character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself. Atticus demonstrates courage and integrity by taking the case<br>• Atticus refers to Maycomb County's 'disease' when discussing racism. The newspaper report shows signs of progress by voicing the 'injustice'. In defending Tom Robinson, Atticus shows courage against the social mores of Maycomb County in the 1930s<br>• the treatment of the mockingbird characters, such as Tom, but also Boo, demonstrates the injustices of the time<br>• the novel reflects society and 'justice' of the time. Maycomb is a microcosm of American society in the southern states during the economic deprivation of the Great Depression. |

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

| Question Number | Indicative content |
|---|---|
| **5**<br>***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:**<br>**(AO1)**<br>• friendship is significant to the novel because it offers hope against a backdrop of racism, injustice and poverty. Various friendships are shown in the novel, including the childhood friendships between Dill, Scout and Jem; the distant friendship between Boo and the children; friendship between Atticus, Miss Maudie and Heck Tate; and the tight friendships in the black community<br>• Jem and Scout are friends as well as brother and sister, enjoying childhood games together and spending time with Dill. Their fascination with Boo Radley and relative freedom outdoors show their innocence, in contrast to the injustices of Maycomb. Scout befriends Walter Cunningham, despite his poor white status, and learns about the importance of social manners when Walter has dinner with the Finches<br>• Tom Robinson shows friendship towards Mayella Ewell when he offers to help move a chiffarobe for her; this ironically leads to Mayella accusing him of rape. By even speaking to the isolated and abused Mayella, Tom is putting himself in danger but, in spite of this risk, he gives her the time of day that no-one else seems to offer. His kindness and friendship prove fatal to him in the judgemental world of Maycomb<br>• friendship is important to Atticus, whose defence of Tom Robinson leads to some members of the community negatively judging and verbally attacking him. Miss Maudie and Heck Tate are two characters who are friends of Atticus. Miss Maudie lives next door while Heck Tate is the sheriff of Maycomb. Their friendship is positive as they stand by Atticus when the rest of the town disapproves of his stance. Moreover, Atticus shares a friendship with Calpurnia, his black housekeeper, on whom he relies greatly<br>• Boo Radley is isolated and withdrawn and is possibly the least likely person to befriend others. He shows small acts of kindness to Jem and Scout by leaving small gifts in the knothole of the tree and also by mending Jem's trousers after he snags them while running away. His most crucial act of friendship is in looking out for Scout and Jem, ultimately saving them from the violent hands of Bob Ewell when he attacks them after the Halloween pageant<br>• the black community demonstrates tight friendships as they close ranks in the face of Tom's arrest. Calpurnia's church and the family of Tom Robinson demonstrate the importance of friendship within the black community, who are ostracised by many parts of Maycomb society. Helen Robinson finds it hard to find work after her husband is arrested, but is supported by Reverend Sykes and Link Deas, without whom she would have been unable to feed her family.<br><br>**(AO4)**<br>• Maycomb is a microcosm of the Southern states of America in the 1930s. Lives of its inhabitants are entwined but often fraught with divisions in social hierarchy. The black community is the lowest in this hierarchy. Atticus' friendship with Calpurnia subverts social convention<br>• both the Ewells and Cunninghams are poor white families and representative of those who struggle financially during the Great Depression. Scout's friendship with Walter Cunningham becomes a powerful influence in dispersing the lynch-mob<br>• racial segregation was commonplace, particularly in the Southern states. Aunt Alexandra berates Scout and Jem for attending Calpurnia's church<br>• prejudice permeates Maycomb society. In addition to racial prejudice there was class prejudice and prejudice against individuals, such as Boo Radley and Dolphus Raymond. |

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

| Question Number | Indicative content |
|---|---|
| **6**<br>***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:**<br><br>**(AO1)**<br>• George Milton is an important character in the novel. He is a father figure to Lennie. George has taken care of Lennie since Lennie's Aunt Clara died, showing that George is caring, loyal and a man of his word<br>• George is a hard worker and has ambition. He, like Lennie and many others on the ranch, is an itinerant farm labourer and has the dream of one day having a place of his own and to 'live off the fatta the lan"<br>• George plans ahead. He knows that Lennie gets them into trouble and tells Lennie to 'hide in the brush' if he should need to run away from the ranch. George is concerned that Curley's wife is 'jail bait' and could cause trouble in the future, foreshadowing future events<br>• George takes control. Lennie does everything that George instructs him to do. George shows that he has a guilty conscience when he confesses to Slim about a time when he told Lennie to jump into a river and he nearly drowned. George warns Lennie 'not to say a word' when they go and meet the boss and Lennie takes the pup back to 'the nest' when George tells him to do so, showing that George is respected by Lennie<br>• George can have a temper and loses his patience with Lennie, such as when he becomes frustrated when Lennie will not give George the dead mouse and when Lennie forgets things. In his frustration George says that he could 'live so easy' without Lennie. George berates Lennie, saying that he gets him in 'hot water all the time'<br>• George can be a solitary character, playing solitaire when he is in the bunk house<br>• George visits the 'cat house' on Saturday night with the other men<br>• when Lennie accidentally kills Curley's wife, George knows that he must find Lennie and shoot him before Curley and his posse get to him. George shoots Lennie in the back of the head after he has persuaded Lennie to think about the dream.<br><br>**(AO4)**<br>• George has a version of the American Dream that he shares with Lennie. Without him, Lennie and Candy would not have hope. George accepts Candy's offer of money to encourage the dream of owning their own land<br>• there was very little social care for the disabled and Lennie could have been put in a 'booby hatch'. Had Lennie been caught by Curley and his posse, he would have been killed. George shows his ultimate care for Lennie when he shoots him at the end of the novel to save him from a worse fate<br>• as an elderly citizen, Candy would not have received money from the state to support him in retirement. Candy, like many other ranch workers, feared getting 'canned', especially as he was old and physically disabled<br>• George and Lennie's relationship is considered unusual by the other men on the ranch because of the solitary lifestyle of an itinerant farm worker during the Great Depression. |

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

| Question Number | Indicative content |
|---|---|
| **7**<br>***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:**<br><br>**(AO1)**<br>• several characters have a plan for the future, but often these plans are just fantasies and unrealistic<br>• George and Lennie have a plan to 'live off the fatta the lan". Lennie dreams of tending the rabbits and George is mesmerised by the image he creates when he tells Lennie about the 'big vegetable patch and a rabbit hutch and chickens' that they will have. There is little chance of achieving this and even that chance is removed when Lennie accidentally kills Curley's wife<br>• Candy's plan is to have enough savings to live on during his retirement. When Candy meets George and Lennie, their dream of living in their own place becomes more of a possibility. Candy offers the men his savings to buy 'a little place' that George knows about. Candy is excited about their prospects and plans for the future by 'figurin" when others have gone to the 'cat house'. Candy's plans go wrong when Curley's wife is killed by Lennie. Candy knows that without Lennie, George will not continue with the dream<br>• Crooks momentarily believes that he can live with George, Lennie and Candy when he offers to help them: 'If you … guys would want a hand to work for nothing – just his keep, why I'd come an' lend a hand'. When Curley's wife arrives, she soon reduces him 'into himself' as he 'seemed to grow smaller'. Crooks, as a black man, knows his place in society and any plans that he tries to make can only go wrong<br>• Curley's wife's plan was to be in the movies. She tells Lennie the story of when she naively believed a man who promised to write to her with an offer. Curley's wife believes that her mother stole her letter and, in retaliation, marries Curley. She confesses that she does 'not like Curley', even though they have only been married a fortnight. Curley's wife's plans have already gone wrong at the start of the novel<br>• Curley's plans of becoming a boxer are probably ruined when Lennie crushes his hand. His plans for revenge on Lennie are thwarted at the time by Slim, and later when Lennie escapes Curley's posse.<br><br>**(AO4)**<br>• the title of the novel is taken from the poem *To a Mouse, on Turning Her Up in Her Nest With the Plough, November, 1785* written by the Scottish poet, Robert (Robbie) Burns. The poem tells the story of a mouse running away from the approaching farmer's scythe when her nest is destroyed. The lines: *The best laid schemes o' mice an' men / Gang aft a-gley* (astray) are reflected in the experiences of some of the characters in the novel<br>• characters have their own plans, but none of them are achieved<br>• the economic hardships experienced during the Great Depression left little opportunity for plans to be realised<br>• the ranch is representative of American society, with its own hierarchy. Racism and sexism were the norm during the time the novel is set and even though characters may have plans they have little hope of achieving them. |

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

| Question Number | Indicative content |
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| **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:**<br>**(AO1)**<br>• the whales can be considered very important characters in the novel as events focus on their journey and how the bull whale leads the others. The beginning of each section of the novel focuses on the whales. The novel begins with the herd of whales off the coast of Patagonia in South America<br>• the whales are anthropomorphised. The bull whale is described as being 'handsome and virile' and very nostalgic: 'even in his lumbering years of age the whale would remember his adolescence'<br>• in Spring, the first part of the novel, the bull whale leads the herd away from human predators. The bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master'<br>• although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west'<br>• the second part of the novel, Summer, returns to the whales who are now 'Four hundred leagues from Easter Island'. The bull whale continues to recall memories of the time his master was the whale rider, Paikea<br>• the Autumn section begins with the whales arriving at the 'Home of the Ancients' in Hawaiki. The whales are mourning the deaths of some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales but the bull whale, concerned about radiation, leads the herd further south<br>• in the final section, Winter, the whales arrive in Antarctica. A collapsing shelf of ice puts them in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he leads the herd closer to the 'dangerous islands' of New Zealand where two hundred of them deliberately beach themselves. Despite Rawiri's and others' attempts to save them, the beached whales refuse to swim back to sea and they all die<br>• the bull whale beaches himself near Whangara. When Kahu introduces herself to the bull whale, he believes she is his master, Paikea, and allows her to climb on his back. Kahu persuades the bull whale to return to the sea<br>• in the epilogue, the 'old mother whale', the ancient bull whale's mate, persuades him to return Kahu to the surface and back to Whangara. The bull whale is representative of Koro Apirana and his traditional attitudes; the mother whale represents Nanny Flowers<br>• some candidates may argue that the whales are not 'real' characters. All valid points must be awarded.<br><br>**(AO4)**<br>• Paikea is a Polynesian god and, in Maori mythology, is the founder of the Ngati Porou tribe in Whangara<br>• whaling was a part of New Zealand's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whale ships. Whaling declined when the number of whales dropped dramatically<br>• in 1946, New Zealand became a founding member of the International Whaling Commission (IWC) that monitors the world's whale population and advocates whale conservation<br>• 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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **9**<br>***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:**<br><br>**(AO1)**<br>• love is a significant theme in the novel as it binds the main characters together. Love may be explored through the relationships between characters, love for the natural world or the love of Maori tradition and culture<br>• Kahu shows her love for Koro by learning about her Maori culture and traditions. Kahu is devoted to Koro, but her love for him is not fully reciprocated. Rawiri says that Koro's love for Kahu 'was the sort that dropped off the edge of the table, like breadcrumbs after everybody else has had a big feed'. Kahu is so desperate to show her love to her grandfather that she gives a speech in Maori, as a presentation at the school break-up ceremony, reciting his genealogy or *whakapapa*. Throughout much of the novel, Kahu tries to win her grandfather's affection. It is at the end of the novel that Koro realises his mistake of rejecting Kahu: 'He began to say a prayer, and he asked the Gods to forgive him … I love you'<br>• Koro loves his people and Maori culture. He is desperate for a male heir and his stubborn attitudes towards Kahu and Nanny Flowers make him appear as if he does not love them<br>• Nanny Flowers loves her family. Although they frequently banter, she adores her husband, Koro, and tries to teach him the errors of his ways. Nanny calls Koro 'you old *paka*', 'which was the affectionate name she always called our Koro'. Nanny is more like a mother to her granddaughter, Kahu, and she has a close relationship with her son, Rawiri<br>• Rawiri loves his people and returns home to New Zealand as he misses his community and culture. Rawiri demonstrates his love for Kahu by taking care of her. When Kahu was two years old, Rawiri took her to see a film about whales and on the way back home they spotted some orcas, which had a continuing profound effect on her. When Rawiri goes to Kahu's presentation he says that he 'felt so proud of her, so proud, and so sad that Koro Apirana was not there to hear how much she loved him'<br>• the bull whale is blinded by his love for his long-departed master, Paikea. His feelings of nostalgia lead the whale herd into danger.<br><br>**(AO4)**<br>• Koro's stubborn affections are guided by Maori traditions and culture; his desire for a male heir to succeed him leads him to ignore Kahu's qualities and her love for him<br>• Kahu loves Maori food, culture and language. Nanny Flowers calls her a 'throwback', suggesting that she has characteristics of her ancestors<br>• Rawiri's experiences in Papua New Guinea make him realise his love for nature. At the coffee plantation, he realises the power of nature and how it can defeat human exploitation: 'Man might carve his identification mark on the earth but, once he ceases to be vigilant, Nature will take back what man had once achieved to please his vanity'. |

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

| Question Number | Indicative content |
|---|---|
| **10**<br>***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:**<br><br>**(AO1)**<br>• fate is an important theme in the novel. The story follows the fate of the four mothers Suyuan Woo, An-mei Hsu, Lindo Jong, and Ying-ying St. Clair and their four daughters: Jing-mei 'June' Woo, Rose Hsu Jordan, Waverly Jong, and Lena St. Clair<br>• the youngest of An-mei's seven children, Bing, drowns during a trip to the beach. Rose, his sister, blames herself for his death, but An-mei's strong belief in God and her *nengkan*, or belief in fate and destiny, leads her to believe that Bing will return. When Bing does not return, An-mei appears to lose her faith in God<br>• An-mei believes that she can prevent the tragedies detailed in 'The Twenty-Six Malignant Gates' simply by being constantly aware of all of them<br>• when Rose asks her mother, An-mei, why she should try to save her marriage, An-mei tells her that she should try simply because she 'must' and 'This is your fate'. Rose sees her mother's belief in fate and faith are interwoven. An-mei mispronounces 'faith' as 'fate' and attributes their good luck to 'faith'<br>• Ying-ying has a strong belief in fate and personal destiny. Her beliefs lead her to becoming passive. She finds great importance in omens and signs, ignoring her own thoughts and conscience. Ying-ying believes it is her destiny to marry an undesirable family friend and does nothing to avoid the marriage. Again, she feels it is her destiny when she marries Clifford and accepts his misinterpretations of her sentences, gestures and silences. Ying-ying lives in constant anxiety, fearing unpreventable tragedies will occur<br>• Lena's unhappy marriage to Harold Livotny is only tolerated owing to Lena's strong beliefs in superstition and fate. Ying-ying is frustrated with her daughter's passivity and feels that the only way to save her is to tell her own story of submission to fate that led to her unhappiness<br>• Lindo takes fate into her own hands by blowing out one end of the two-ended candle in order to escape an unhappy marriage<br>• Lindo believes that her daughter's future is ill-fated owing to her daughter having a crooked nose. Waverly likes her nose being crooked like her mother's, believing that it makes them look 'devious' and 'two-faced'.<br><br>**(AO4)**<br>• the traditional Chinese custom of storytelling is used as one way of controlling fate. The Joy Luck Club was formed as a place to meet and to exchange stories<br>• the unusual structure of the novel, four parts each in four sections, mirrors the traditional Chinese game of mah jong. Each section tells the stories of the characters and how fate has played a large part in their lives<br>• different viewpoints about fate and destiny are highlighted through the different Chinese and American customs and cultures<br>• the mothers have a strong belief in the Chinese zodiac and the importance of the symbol they were born under. When Clifford gets Ying-ying's date of birth wrong on her immigration papers, she becomes a Dragon rather than a Tiger. Being a Tiger is central to Ying-ying's identity. |

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

| Question Number | Indicative content |
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| **11**<br>***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:**<br><br>**(AO1)**<br>• there are a number of male characters in the novel. Candidates are not required to explore them all. The amount of detail on each character will vary according to the number chosen<br>• most men are presented in a negative way, such as being controlling<br>• Canning Woo is different from many other men in the novel, as he is presented as a caring, thoughtful man. He is Suyuan's second husband and Jing-mei's father. Suyuan and Canning met in China. After Suyuan's death, Canning travels with Jing-mei back to China to meet his step-daughters, whose father was Suyuan's first husband, Wang Fuchi. Suyuan had been forced to abandon her twin daughters when fleeing the Japanese<br>• Huang Tyan-yu was Lindo's first husband when she lived in China. Their marriage had been arranged by Huang's mother when they were both babies. Huang Tyan-yu was pampered by his family and made Lindo's life a misery. They were married when Lindo was sixteen, but there was no affection between them<br>• Tin Jong is Lindo's second husband and is father to Vincent, Waverly and Winston. The men play a minor part in the mother and daughter's story. When Vincent won a chess set, Waverly discovered her talent for playing the game. Winston was killed in a car accident when he was sixteen<br>• Marvin Chen was Waverly's first husband. They have a daughter, Shoshana. Waverley's mother was very critical of Marvin and eventually Waverly and Marvin divorced. Waverly fears that her mother will also be very critical of Rich Shields, her fiancé. Rich is portrayed in a more positive way and he loves Waverly unconditionally<br>• Wu Tsing was a wealthy Chinese merchant. When living in China, An-mei becomes his third concubine or 'Fourth Wife'. Wu is presented as a weak man who was easily manipulated by his controlling senior wife<br>• Bing Hsu is An-mei and George Hsu's youngest son and Rose's brother. He was tragically killed on a family trip to the beach. Rose feels responsible for her four-year-old brother's death<br>• Ted Jordan is Rose's husband. Ted is presented as a controlling and manipulative husband. He is shocked when Rose stands up for herself<br>• Clifford St. Clair is Ying-ying's second husband. Her first husband left her for another woman when Ying-ying was pregnant. Clifford is presented in a negative light when he mistranslates his wife's words. He never learns to speak Chinese and Ying-ying is not fluent in English. Clifford gives his wife a different name when he brings her to England, naming her Betty on the immigration papers and getting her date of birth wrong<br>• Harold Livotny is Lena's husband. He insists on keeping their finances separate, believing that this will give them independence, but this has the opposite effect and makes Lena feel powerless.<br><br>NOTE: other men may be considered. |

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| | **(AO4)**<br>• when the novel was published, some Asian critics suggested that the novel relies on racist stereotypes and that Asian men are portrayed in a negative light and do not treat women well. However, it may be noted that some of the American men are no better<br>• Most women in the novel find their voices and strength. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and learn to overcome their difficulties in life<br>• the Chinese society in America and the tensions between traditional Chinese and modern American views, specifically masculinity, are explored through the lives of the mothers and their daughters<br>• Amy Tan examines society's expectations of women in China and America and their relationships with the men in their lives. Growing up in China, the mothers were taught to be passive and quiet in a male-dominated society. However, the reader is only presented with the mothers and daughters' narratives; the presentation of male characters could be viewed as biased. |

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

| Question Number | Indicative content |
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| **12**<br>***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:**<br><br>**(AO1)**<br>• change is a significant theme in the novel, especially with the arrival of the white men. Umuofia transforms over time and the characters react to this change<br>• Nwoye changes as he matures. He becomes manlier owing to Ikemefuna's influence. When Nwoye learns that Ikemefuna is dead, something changes within him as he feels devastated by his loss. Nwoye recalls the time when he heard an abandoned baby crying in the forest and feels lost without Ikemefuna. Nwoye converts to Christianity and changes his name to Isaac<br>• the arrival of the Christians challenges Igbo (Ibo in the novel) society. When the Christian church is built, it divides families and society<br>• when Okonkwo returns to Umuofia after his seven-year exile in Mbanta, he discovers that the village has changed significantly during his absence and he feels deeply unhappy<br>• Okonkwo is a traditionalist and will not compromise. He is unable to adapt to the changes in Umuofia and feels that life as he knew it is 'breaking up and falling apart'. Okonkwo's position changes throughout the novel. He begins by being respected and successful but at the end is a failed outcast from society<br>• Obierika questions some tribal laws and believes that some changes can improve Igbo society. He is more receptive to change<br>• other villagers welcome change, as the white men are bringing wealth to the village through the export of palm oil and palm nut kernels<br>• the white man's government introduces the court, 'court messengers', the prison and executions. The nature of the village changes beyond recognition.<br><br>**(AO4)**<br>• when Nwoye mourns the loss of Ikemefuna, Igbo customs and traditions are remembered, such as the custom of leaving twins in the forest to die<br>• Achebe implies that clinging to old traditions and an unwillingness to change may contribute to their downfall. Achebe does not pass judgement on the point of view of indigenous tribes, but he illustrates the kinds of circumstances that could make things fall apart<br>• Obierika questions the Igbo traditions and rituals, as well as their tribal law. He thinks that change may improve the Igbo society<br>• as the Christians begin to gain power, the villagers see their traditional beliefs as outdated and powerless. For example, Mbanta's Evil Forest proves to be less sinister than they have believed. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• 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:**<br><br>**(AO1)**<br>• the relationship between Ikemefuna and Nwoye becomes very close. After Ikemefuna is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother, a friendship naturally develops between the two boys<br>• Nwoye is Okonkwo's eldest son by his first wife. He is twelve years old when the story begins. He sees Ikemefuna as an older brother. Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement<br>• initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Ikemefuna lives for three years with Okonkwo and his family<br>• Nwoye fears the anger of his powerful and demanding father and finds it difficult to cope in his shadow, whereas Ikemefuna has a more successful relationship with Okonkwo<br>• as Nwoye matures, he is influenced by his mother's stories more than Okonkwo would like. Okonkwo fears that Nwoye is not as manly as he wants him to be and that he will be weak, too sensitive and feminine, like Okonkwo's father, Unoka. Nwoye does not show any jealousy over Okonkwo appearing to be closer to Ikemefuna. Ikemefuna has a positive effect on Nwoye, broadening his mind with outside perspectives<br>• after the Oracle demands that Ikemefuna should be put to death, one of the elders, Ezeudu, tries to persuade his friend, Okonkwo, not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father', but Okonkwo wants to show his strength of character and ignores this advice<br>• when Nwoye realises that his father has murdered Ikemefuna, he distances himself from him and his clansmen<br>• Nwoye breaks away from his father and Igbo traditions by becoming a Christian and changing his name to Isaac. Okonkwo believes that his son is lost and 'not worth fighting for'.<br><br>**(AO4)**<br>• Nwoye challenges all that is important to his father. The novel is set in a patriarchal society, where men are often feared. Nwoye is devastated by Ikemefuna's death and becomes more distant to his father. Nwoye rejects his people's traditions and beliefs and turns to Christianity<br>• the traditional and cultural background is inherent in everyday life, such as how Ikemefuna was given up by his village in exchange for peace and the way in which Nwoye's mother, as 'Senior wife' or 'Nwoye's mother', is never named. A mother was known by her eldest child's name<br>• ceremonies and rituals are important in every aspect of the villagers' lives: eating, drinking, marriage, war, religion. Umuofia's 'Priests and medicine men were feared' by other tribes. The relationship between Ikemefuna and Nwoye ends when Okonkwo kills Ikemufuna when the Oracle orders his death.<br>• the novel explores the importance of kinship, extended families and their roles and responsibilities. |

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

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