Mark Scheme (Final)

Summer 2022

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 01: Poetry and Modern Prose

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General Marking Guidance

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

Specific Marking Guidance

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

Placing a mark within a level

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

Assessment objectives

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

Section A – Unseen Poetry

Question Number	Indicative content
1	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** **The writer's descriptive skills:** • the speaker describes how a power failure has occurred because a storm has broken the cable and, as a result, 'Emergency lines are busy' • the speaker and his partner are described as searching for candles and woollen jumpers • the attempt to read by candlelight is hampered by poor visibility and the distraction of the increasing noise of the storm: 'the mounting screech', 'echoes of distant crashes', 'shatters / my concentration' • colour imagery: 'golden sheen', 'red in the brown'; and the contrasts of darkness and light: 'we / are in darkness', 'soft flame', 'words flicker in and out of shadows', 'shifting blackness', 'spill of light', 'rise to the light', create an ethereal atmosphere inside, juxtaposing with the violent darkness of the storm outside • the speaker observes his partner's movements in the candlelight and describes how a 'fresh perspective' is created, and the surprise of discovering the 'new facets', 'new depths' in his partner throughout their 'ordeal'. **The writer's choice of language:** • pronouns give the poem a personal account of the events and the couple's actions during the power failure: 'we / are', 'I try', 'I prowl', 'you are', 'around us' • sibilance enhances the sounds and severity of the storm: 'Somewhere the storm has severed'. The violent verbs 'severed' and 'screams' describe the destructive and unsettling nature of the storm • the storm is personified with pathetic fallacy when it is suggested that the night 'screams *This will last some time*' • alliteration emphasises the urgency or 'scrabble' to find the candles: 'cupboards for candles' • the idiom, 'settle down to weather it out', suggests optimism and patience • the onomatopoeic words 'flicker', 'screech', 'crashes' and 'shatters' enhance the violent sounds of the storm • strong verbs are used to describe how the speaker behaves when he imagines possible 'disasters': 'prowl the floor', 'snatch aside', 'peer into shifting blackness' • the candle's flame is anthropomorphised when its movement is described as a 'sultry dance'.

	The writer's use of form and structure: • the poem is presented in eight three-line stanzas of free verse, perhaps reflecting the couple's patience as they wait out the storm • the use of caesura adds to the urgency of the action and the speaker's thoughts are conveyed in chronological order • enjambement and the lack of capital letters, apart from starting a new sentence, allow thoughts to flow from one stanza and develop in the next, adding an element of suspense • the tone of the poem, from the personal point of view of the speaker, is finally optimistic. The speaker and partner do 'weather it out' and new aspects 'rise to the light' at the end of the poem. These examples are suggestions only. Accept any valid responses.

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

Section B – Modern Prose

Question Number	Indicative content
2 ***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)** • Mrs Henry Lafayette Dubose is, according to Scout, the 'meanest old woman who ever lived'; she lives two doors 'up the street' from the Finch family. In her introduction, Scout says that Mrs Dubose is 'plain hell' and the children are afraid of her. Some, such as Cecil, walk 'an extra mile' in order to avoid walking past her house • Scout is honest in her views of Mrs Dubose; she says 'Jem and I hated her' and that she considers Mrs Dubose 'vicious' and 'horrible' • Mrs Dubose suffers poor health, which contributes to her ill-tempered, forthright and negative views. She is very old, ill and often bedridden. Scout describes Mrs Dubose as repulsive, observing that 'Cords of saliva would collect on her lips' • Mrs Dubose has prejudiced and racist views; she calls Atticus a 'nigger-lover'. She is even more offensive when she tells Scout and Jem that their father is 'no better than the niggers and trash he works for' • Mrs Dubose's racist comments and negative thoughts about Atticus's involvement with Tom Robinson's trial lead Jem to destroy her 'Snow-on the-Mountain' camellias in his temper. Jem believes that Mrs Dubose is a thoroughly bad woman • Mrs Dubose suggests that Jem mumbles and needs to hold his head up when he speaks or reads. She cruelly taunts Jem by saying: 'Don't guess you feel like holding it up, though, with your father what he is'. She further angers Jem by suggesting that his sister, Scout, is 'dirty' • when Mrs Dubose suggests that, as restitution, Jem should read to her every afternoon for a month, Atticus enforces this and Scout accompanies him. Mrs Dubose uses the reading sessions to help her cope with her attempt to break her morphine addiction. Jem reads *Ivanhoe* to her and each session ends with the alarm clock going off a little later each time • before she dies, Mrs Dubose makes Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it is a sign of her appreciation • Atticus accepts that Mrs Dubose's language is 'vicious' but impresses on the children that they should remain polite and tolerant towards all people and at all times. Atticus tells Jem that she cannot be held 'responsible for what she says and does' owing to her illness

	• Mrs Dubose's death is important, as Atticus tells the children that he wanted them to see and learn what 'real courage' is. He tells them about her morphine addiction and concludes by saying that she is the 'bravest person I ever knew'. When Atticus suggests that Mrs Dubose was a 'great lady' and the 'bravest person' he ever knew, Jem throws the candy box on the fire in his outrage. **(AO4)** • Mrs Dubose's views and her racial and social prejudice reflect the nature of society at the time. She represents the traditional order of the Confederate South. Maycomb is a representative microcosm of the segregated Southern United States during the 1930s • when Jem decapitates Mrs Dubose's camellias, the act can be seen as symbolic. The camellia was made the state flower of Alabama in 1959 and has historic links with the Knights of the White Camellia, a white supremacist organisation similar to the Ku Klux Klan • Jem reads *Ivanhoe* to Mrs Dubose, a novel written by Walter Scott in 1819. The historical novel includes conflict, outlaws, a trial and divisions in society, perhaps just like Maycomb • Mrs Dubose is representative of traditionalist thinking. She advocates traditions of the 'Old South', particularly those regarding guns, women and minorities. Scout and Jem are afraid of the loaded pistol that Mrs Dubose keeps under her shawls and wraps. She criticises Scout for the way she is dressed: 'What are you doing in those overalls? You should be in a dress and camisole, young lady!'

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

Question Number	Indicative content
3 ***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)** • lies are significant and central to key episodes in the novel. The most obvious lies are those of Mayella and Bob Ewell who accuse Tom Robinson of rape. Other lies include those told by Scout, Dill Harris, Boo Radley's brother (Nathan), Heck Tate and even Atticus Finch • when Atticus asks Scout and Jem about whether they would like their Aunt Alexandra to live with them, Scout replies in the affirmative: 'I said I would like it very much, which was a lie, but one must lie in certain circumstances…'. This is significant because Scout has learned that it is acceptable to lie when lies do no harm and 'when one can't do anything about them' • the most damaging lie is when Mayella Ewell accuses Tom Robinson of raping her. In court, Mayella's testimony proves that she is lying because Tom's disability means that he could not have attempted to strangle her with both hands nor punch her in the face with his left hand. Mayella's lies lead to Tom unjustly being convicted of rape and, ultimately, lead to his premature death • Bob Ewell possibly instigates Tom's unfair treatment. It is likely that it was Bob who attacked his daughter, Mayella, and he lies in court. When asked by Judge Taylor whether he saw the 'defendant having sexual intercourse' with Mayella, Ewell says that he did. This lie is significant because it means Tom will not be able to win his case • the children's friend, Dill, often lies and concocts fantastic stories. Dill suffers from neglect and possibly lies to hide his feelings of shame about his family. Dill's lies make Scout angry, such as when Dill claims that his father is dead or when Dill claims he has received a letter from him saying that he has shaved his beard off. Ironically, Dill becomes very upset about the Ewells' lies and the unjust verdict of the trial • Boo Radley's brother, Nathan, lies when he says that he has cemented the knothole in the tree because the tree is diseased. Atticus believes that the tree is healthy, suggesting that Nathan does this to stop his brother, Boo, leaving gifts for the children • Atticus possibly lies to allay his children's fears about lynch mobs when he suggests that the Ku Klux Klan is 'gone … It'll never come back' • at the end of the novel, Heck Tate is prepared to lie when he suggests that Bob Ewell accidentally stabbed himself. This is significant, as Boo Radley is protected.

	(AO4) • racial segregation and the Jim Crow Laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were falsely accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were lies. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • the Ku Klux Klan was founded in 1865 and grew rapidly and was present in almost every southern state by the 1870s. The supremist terrorist hate group is still in existence today • Dill is believed to be based on Harper Lee's childhood friend, Truman Capote. Capote became a successful author and screenwriter; he published a novel about children growing up in Alabama, *Other Voices, Other Rooms*, in 1968.

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

Question Number	Indicative content
4 ***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)** • different types of love are demonstrated in the novel, such as the brotherly love shared between George and Lennie, Lennie's love for animals, Candy's love for his dog and the lack of love and affection between Curley and his wife. Candidates may explore one area in detail or explore a wider range of examples • the brotherly love and affection between George and Lennie is apparent throughout the novel. George has cared for Lennie since his Aunt Clara died. They are constant companions and George protects Lennie, such as when they flee from Weed and when Lennie has the fight with Curley. They share the same dream of owning their own place and living 'off the fatta the lan' '. Carlson is incredulous about George's reaction to shooting Lennie at the end of the novel, as he does not understand the love that George and Lennie shared • Lennie loves animals and anything soft. Throughout the novel, Lennie loves to pet soft things, such as the mouse and puppy. When talking with Curley's wife, he fondly remembers the piece of velvet that his Aunt Clara gave him. It is Lennie's obsession with petting and stroking soft things that leads him first to the trouble in Weed and later accidentally killing his puppy and then Curley's wife, when he strokes her soft hair • Candy loves his old dog and is devastated when Carlson suggests that he should be shot. Candy proudly recalls how he has had the dog since he was a pup and has 'herded sheep with him'. Candy is distraught when his dog is shot and tells George that he 'ought to of shot that dog' himself, which foreshadows the ending of the novel • the lack of love and affection between Curley and his wife is made clear. Although the couple have only been married for two weeks, Curley's wife is lonely and seeks the company of the ranch hands. Her flirtatious nature creates tension, such as when Curley believes that she is with Slim in the barn. Curley's wife is like a trophy wife to him and she confesses to Lennie that she does not even like her husband: 'I don't like Curley. He ain't a nice fella'. The couple always appear to be looking for each other and the only time in the novel we see Curley with her is when she lies dead in the barn • other types of love could include Curley's self-love, Slim's selfless love and kindness towards the other ranch hands, the love of nature or the love of dreams and ambitions.

	(AO4) • itinerant farm labourers, such as George and Lennie, were often the 'loneliest guys in the world' and, as a result, did not have the opportunity to form friendships or loving relationships. At the time of the Great Depression, many were forced to leave their families and loved ones in search of work • Lennie relies on George to care for him. There was little or no provision social care. Without George, Lennie would most probably have been pu a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They tie ya up with a collar' • the novel gives a backdrop of the lives of itinerant farm labourers and how animals provided comfort and companionship, such as the mice that Lennie petted and Candy's dog being the only companion he has, combating loneliness • women were often objectified and had clear roles in society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly-married Curley who shows little respect, love or affection for his new wife.

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

Question Number	Indicative content
5 ***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)** • Curley is the son of the ranch boss and therefore carries high status. He is described as a 'thin young man with a brown face, with brown eyes and a head of tightly curled hair'. Candy tells George and Lennie that Curley 'like a lot of little guys, hates big guys' • Candy provides George with the information that Curley is a boxer, 'handy with his fists'. He warns him that Curley is 'cockier'n ever' since getting married and is always looking for a fight. Candy delights in gossiping and tells George that Curley wears a 'glove fulla vaseline' to keep his hand soft for his wife • Curley is immediately hostile to Lennie and George upon first meeting them. He 'glanced coldly' when he first notices the new men and his 'hands closed into fists'. He takes the stance of a boxer when he 'went into a slight crouch'. He is 'calculating and pugnacious' in his approach to Lennie, trying to demand that Lennie speaks to him directly rather than letting George do the talking • Curley is jealous when he suspects his wife has been speaking with the ranch hands. When he believes that she is in the barn with Slim, he goes to look for them, thinking he will catch them together, only to be proved wrong. Slim enjoys more respect than Curley on the ranch owing to his calm nature and skill at his job. Carlson calls Curley a coward, 'yella as a frog belly', when Slim and Curley return from the barn and Curley is apologising for accusing him • in anger, Curley attacks Lennie; he thinks Lennie is smiling at him. Curley's aggression is evident in this part of the novel, but when George tells Lennie to 'Get him', Curley's hand is crushed in Lennie's grip. To prevent Lennie from being punished, Slim successfully convinces Curley that, to preserve his tough reputation, he should say that he got his hand 'caught in a machine' • Curley is an inconsiderate husband, visiting the brothel in town even though he has only been married 'a couple of' weeks. Curley's wife tells Lennie that Curley 'ain't a nice fella' and reveals that she met him at the Riverside Dance Palace. Believing her mother had stolen her letter from a 'guy' who said she could be 'in the movies', she accepts a proposal from Curley in desperation to get away. Curley seems to view his wife as a possession • Curley's response to the death of his wife reflects his lack of affection for her. He is far more interested in getting a posse together and lynching Lennie than he suffers any kind of upset at the loss of his wife

	• Curley shows no empathy or understanding when he discovers that George has shot Lennie. He is confused by George's and Slim's sadness at Lennie's death. **(AO4)** • as the son of the ranch owner Curley's position on the ranch is secure, unlike the unsettled lives of itinerant workers during the Great Depression • Curley is able to intimidate characters with his body language and boxing prowess and the itinerant workers are scared to say anything in case they are 'canned' by Curley's father • Curley takes the law into his own hands by getting a posse together to go after Lennie. George and Lennie have been similarly pursued in Weed when they have to hide in an irrigation ditch in order to escape • women were often objectified and had clear roles in the family and society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly-married Curley.

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

Question Number	Indicative content
6 ***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)** • hopes and fears for the future are significant in the novel. Koro fears for the future survival of Maori traditions and culture, particularly without a male heir for future generations in an ever-changing modern society. Kahu desperately hopes for Koro's acceptance and fears for the whales. There is fear for the future survival of the whales and the hopes that the herd survives the beaching. Nanny (Nani) Flowers fears her husband's outdated attitudes, especially towards Kahu and hopes that her husband can change. Koro and his grandson, Rawiri, express their hopes and fears for the partnership between humans and the natural world • Koro is afraid that the younger generation will not learn about Maori cultures and traditions, so he establishes a Maori language class, or *Kohanga Reo*, to teach the boys • Kahu is desperate for her great-grandfather's acceptance and love and hopes that she can prove her worthiness to him. She is desperate to be allowed into the language class, but Koro forbids it. Kahu is eager to show her love to her grandfather and demonstrates a 'oneness' with her Maori heritage. Kahu gives a speech in Maori, as a presentation at the school break-up ceremony, reciting Koro's genealogy or *whakapapa* • Koro is afraid that the possible beaching of the bull whale would suggest that their ancestor, Kahutia Te Rangi, wants to die. Fears for the future are conveyed by Koro who explains 'When it dies, we die, I die', but hopefully, if it lives 'we live also' • Nanny Flowers fears her husband's views are outdated and makes comparisons between Koro's treatment of Kahu and racism, suggesting that his treatment of Kahu is unacceptable despite traditional thinking. She tells Koro, 'Girls can do anything these days'; she hopes that he sees the error of his ways and eventually makes Koro accept Kahu • Koro fears that the 'partnership' between humans and the natural world ended when commercial hunters began killing the whales and he worries about a future life without 'oneness'. Koro and Rawiri recall former times when the natural world was at 'oneness' with humans, a time of 'helpful partnership' • on his visit to Papua New Guinea, Rawiri sees the destruction of the land, but is hopeful when he realises that the power of nature 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'.

	(AO4) • *The Whale Rider* was published in 1987 during a time of increased fears about the environment and the effects of nuclear technology. Environmentalists were also voicing their fears about whaling and, in 1986, an international ban on commercial whaling was imposed • fears for the survival of nature are explored, such as the 'contamination' of the seas and 'the effects of the undersea radiation' as a result of nuclear testing • the Maori phrase *Hui e, haumi e, taiki e* is central to the novel and characters' fears and hopes for the future. 'Join everything together, bind it together, let it be done' reminds the reader of the broken relationship between humanity and nature. Characters and readers are reminded of the importance of 'oneness' • Koro's fears 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.

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

Question Number	Indicative content
7 ***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)** • there is a strong and loving relationship between Kahu and Nanny (Nani) Flowers. Kahu is the protagonist in the novel and is the great-granddaughter of the tribal chief, Koro Apirana, who rejects her • Nanny is Kahu's great-grandmother and Koro's wife. Nanny spends much of her time trying to persuade her husband to accept Kahu. Nanny is protective of her and often argues with Koro about how he treats and rejects Kahu • Nanny's love for Kahu is demonstrated when she follows tradition by burying Kahu's afterbirth in Whangara's *marae* when Koro refuses to do it himself. Nanny has kept tradition and, when Rawiri thinks he sees a spear land nearby, it is possibly an omen that Kahu has been recognised as a worthy leader by Paikea • it is Nanny who allows Porourangi, Kahu's father, to name his daughter after Kahutia Te Rangi, the original name of the whale rider, Paikea. When Kahu visits Whangara, Nanny looks after her and a close bond is formed between them • Nanny is very supportive of Kahu. Kahu invites her family to a school ceremony but is upset when Koro does not attend. Rawiri says they 'tried to bolster her [Kahu's] courage by clapping loudly' • she compares Koro's treatment of Kahu with racism and suggests that it is unacceptable: 'Girls can do anything these days'. Nanny eventually makes Koro accept Kahu • Nanny and Rawiri witness Kahu retrieving the stone from the seabed. Nanny wisely advises Rawiri that they should keep this to themselves for the time being. However, when the whales are stranded on the beach and Kahu climbs on the whale's back, Nanny gives the stone to Koro who then realises that Kahu is his true successor • at the end of the novel, Nanny's bond with Kahu is evident. Nanny collapses with shock when Kahu is taken out to sea by the whale. Nanny spends five days recovering in hospital and cries with relief when she discovers that Kahu has survived. **(AO4)** • strong-willed women such as Nanny Flowers live in a patriarchal society. The role of women and their place in Maori society are challenged by Nanny and Kahu: tradition dictates that a boy should be the leader of the tribe • Maori genealogy and legendary women are explored through Nanny Flower's ancestry. Strong women in Nanny's lineage include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning

	• Nanny's real name is Putiputi, which means 'flowers' in the Maori language. Kahu is named after the tribal great ancestor Kahutia Te Rangi, who is later given another name, Paikea • Maori traditions, language and culture are central to the novel. Nanny Flowers is important as she maintains traditions. She is involved with the burying of Kahu's afterbirth in the *marae* and is able to influence her traditionalist husband to accept a female, Kahu, as a future leader.

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

Question Number	Indicative content
8 ***The 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)** • Suyuan Woo is significant in the novel as she started the original Joy Luck Club in China and establishes the one in America. Suyuan is a strong woman who tries to create and share happiness with others through her club, but at other times she can force her will on others and thus create resentment, such as demanding that Jing-mei must learn to play the piano. Suyuan's death, in San Francisco in the 1980s, is what marks the starting point of the novel • Suyuan is the only character whose story is told by others. Suyuan was forced to abandon her twin baby girls by the roadside and to flee China during the war • Suyuan met Jing-mei's father, Canning, in China and emigrated to America with him. Despite emigrating, Suyuan's search for her lost children never stops • she is significant as she is the only one missing from the American Joy Luck Club but serves as a link for all the members. Her daughter, Jing-mei 'June' Woo, is invited to attend a meeting at the club where her mother's friends gather to talk, reminisce and play mahjong • Suyuan is overly optimistic, telling Jing-mei that a person can be anything in America. After watching a child play a piano on 'The Ed Sullivan Show', Suyuan has high expectations of her own daughter and makes her play the piano in the hope that she will become a child prodigy • Suyuan gives Jing-mei a green jade pendant that she calls 'life's importance', which is symbolic of the mother's past and, perhaps, her hopes for Jing-mei's future; jade improves and the colour deepens as it ages • Jing-mei's relationship with Suyuan has been difficult and she feels that she did not really know her mother, for which she is admonished by other mothers at the club. An-mei Hsu says: 'Not know your own mother? How can you say? Your mother is in your bones!' • Jing-mei travels to Shanghai with her father and meets her half-sisters. They all look like Suyuan. Jing-mei successfully bridges the two countries, two generations and two cultures • Suyuan Woo is significant in the novel as what Jing-mei learns about her own mother's struggles leads other mothers to reveal their own difficulties and complex relationships with their daughters.

	(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 book is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • Chinese cultural heritage, identity and ancestry all provide contextual references • 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 • when Jing-mei and her father go to China, they first go to Guangzhou, also known as Canton, to see an aunt. Since Suyuan and Canning emigrated in the 1940s, the spellings and names of many cities in China have changed • 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)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
9 ***The 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)** • belonging is an important theme in *The Joy Luck Club*. Amy Tan explores the theme through the feelings of belonging to a bicultural community, a family and The Joy Luck Club • each of the mothers must adapt to belonging to a new culture and try to embrace both occidental and oriental philosophies. The mothers find comfort and a sense of belonging at the Joy Luck Club through playing mahjong and the sharing of traditional Chinese food, which often has the symbolic meaning of good fortune, luck and wellbeing. Ironically, when Jing-mei visits China, her first meal comprises a 'hamburger and apple pie' • belonging to a different culture brings challenges, confusion and resentment. Language barriers and misunderstandings between the mothers and daughters create tension • each of the daughters must learn to accept their bicultural identity and embrace their oriental heritage. Waverly, Rose and Lena all have American boyfriends or husbands and regard many of their mothers' customs and tastes as old-fashioned or ridiculous. As they are growing up, the daughters try to escape their Chinese heritage in favour of American culture: Lena walks around her house with her 'eyes wide open to make them look European' • Waverly expresses concern about her cultural identity. When she is arranging to go to China for her second honeymoon, she is worried that she will not feel that she belongs there, but that they will 'think I'm one of them' and not let her return to America • as the daughters mature they begin to show an interest in their Chinese heritage. Jing-mei's greatest fear about her trip to China is that she will be seen as an American and she will fail to see any Chinese elements within herself. However, as she enters Shenzhen she feels she is becoming Chinese. Through her meeting with her half-sisters, Jing-mei embraces her heritage and finally feels as though she belongs. **(AO4)** • much of the novel is based on Tan's own experiences. Tan visited China in 1987 to meet her half-sisters. The trip, just like Jing-mei's, was a turning point in Tan's life. In an interview, Tan said she 'felt a sense of completeness, like having a mother and a father … an instant bonding … There was something about this country that I belonged to' • during and after the Second World War, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers in the novel are forced to flee China and start new lives in America

	• 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' • in a similar way to Lena in the novel, when Amy Tan was at school she was unhappy with her Asian appearance and heritage and tried hard to belong and fit in, saying that she 'felt ashamed of being different and ashamed of feeling that way'.

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

Question Number	Indicative content
10 ***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)** • the relationship between Okonkwo and Obierika is important throughout the novel as Obierika supports and advises his friend. Obierika is a man who 'thought about things' whereas Okonkwo is more impulsive • Okonkwo values the friendship of his constant and loyal friend Obierika. Obierika is a contrast to Okonkwo. Obierika does not believe in unnecessary violence. He is receptive to new ideas and is prepared to adapt: 'Who knows what may happen tomorrow?' • even though the friendship is strong, Obierika will not take part in Ikemefuna's murder, claiming that he has 'something better to do' • despite their different attitudes, Obierika comforts Okonkwo after Ikemefuna is murdered, even though he had warned Okonkwo not to take part. Okonkwo can only sleep peacefully after talking with his friend • Okonkwo and Obierika do not always agree and have heated discussions, such as their disagreement about the *ozo* title. Obierika informs Okonkwo that the *ozo* title has lost value in other villages and Okonkwo feels offended by his comments, when it is suggested that in other villages the title is of such little value 'every beggar takes it' • Okonkwo is supported by Obierika when Okonkwo is exiled to Mbanta. Obierika stores and sells his yams for him. When in his barn, Obierika thinks about Igbo (Ibo in the novel) cultures and traditions and ponders over the harsh punishment that Okonkwo has received for his inadvertent crime; he misses Okonkwo's company • Obierika is a loyal friend and visits Okonkwo and his family in Mbanta. During one visit, he tells Okonkwo about the murder of a white man in Abame and how the white men have taken retribution by slaughtering villagers. On his second visit, Obierika informs Okonkwo that Nwoye has converted to Christianity • the relationship between the men remains strong. Obierika helps Okonkwo by supervising the building of Okonkwo's new compound before his return to Umuofia • Obierika remains loyal to Okonkwo even after Okonkwo takes his own life. He asks the Commissioner if his men can help him to take down the body of Okonkwo. Obierika blames the Commissioner for the death of his friend.

	(AO4) • Obierika illustrates Igbo customs and traditions through his actions and discussions with Okonkwo, such as when he slaughters two goats and gives one to his daughter's future in-laws. Obierika discusses the use of magic and medicine with the other men and remembers how he had to abandon his twins in the forest owing to tribal tradition. Unlike Okonkwo, Obierika questions the Igbo traditions, culture and tribal law • Obierika thinks that change could be a good thing and that it could benefit Igbo society, whereas Okonkwo's solution is to resist change by using violence against the British • beliefs and superstitions are central to the villagers. Ikemefuna is murdered when the Oracle commands. The order is not questioned. Obierika tries to warn Okonkwo against being the one who kills Ikemefuna and suggests that the gods will be angry with him, but Okonkwo does not listen to his friend's advice • traditional Nigerian society is contrasted with the impending colonisation and Christian influences. These challenges do not destroy the friendship between Okonkwo and Obierika.

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Question Number	Indicative content
11 ***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)** • authority is important throughout the novel. The Oracle and Chielo hold divine authority: 'You sound as if you question the authority and decision of the Oracle…'. The elders or *egwugwu* have authority over Umuofia and the arrival of the missionaries and colonialists, such as the District Commissioner, challenges existing authority and replaces it with their own. Okonkwo demonstrates individual authority • the Oracle of the Hills and Caves, Agbala, has divine authority and influence over the Igbo (Ibo in the novel) community. The Oracle orders Ikemefuna's death in retribution for the Umuofian woman killed in Mbaino and the decision is not questioned. Later, the Oracle tells the people of Abame that the white man who rode his bicycle into the village will destroy them, so the villagers murder him. As a priestess, Chielo's authority is respected as she has power to belittle openly those who question her, such as when Okonkwo secretly follows her to the caves when she takes Ezinma to the Oracle • the *egwugwu* hold authority over the community. The nine clan leaders represent each of the nine villages of Umuofia. The *egwugwu* make key decisions and decide suitable punishments for crimes committed. When an *egwugwu* is unmasked by Enoch, they show their authority by destroying Enoch's compound and by burning down the Christian church • Okonkwo demonstrates authority as an influential leader within the Igbo community and over his family; Okonkwo demonstrates his authority through his determination to be a successful farmer, hold many titles and have a number of wives. He wishes to be the polar opposite of his weak father, Unoka. Okonkwo uses his authority by being harsh and insensitive towards his wives and children • Uchendu, Okonkwo's maternal uncle in Mbanta, has authority because he is an elder of the tribe. He gives Okonkwo land to farm and a place to build a compound • the white men demonstrate their authority through violence when they slaughter the people of Abame in an act of retribution. The British establish a court and prison where they enforce their judicial system upon the Igbo people • the six missionaries gain authority when they begin to convert the clan to Christianity. Authority and respect are gained when the missionaries survive on land that is said to be cursed. Mr Brown is a respected missionary who gains authority because he shows a genuine interest in Igbo culture and traditions. When he is replaced by Reverend James Smith, Smith uses his authority to be intolerant and strict

	• the District Commissioner is an authority figure. He is racist, disrespectful and dehumanising towards the Umuofian people. He jails the *egwugwu* members who have burned down Enoch's compound. He cuts down the dead body of Okonkwo at the end of the novel and considers himself supremely authoritative. **(AO4)** • Achebe presents the complexities of Igbo society before the arrival of colonialists. He presents authority within communities through portrayal of clan rituals, customs and beliefs. The struggle over authority intensifies with the arrival of the white men and the Christians vying for their roles • Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, which had authority over Igbo societies for centuries • the lack of central authority in Igbo society possibly led to the clan's demise, as illustrated in the title of the novel. Achebe used a line from W B Yeats' poem, *The Second Coming*, as inspiration for the title of his novel: 'Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world'.

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