

Mark Scheme (Results)

Summer 2023

Pearson Edexcel International GCSE in English Literature (4ET1)

Paper 01: Poetry and Modern Prose

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General Marking Guidance

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

Specific Marking Guidance

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

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.

- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Assessment objectives

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

Section A – Unseen Poetry

Question Number	Indicative content
1	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** **The writer's descriptive skills:** • examiners should be open to interpretation and accept the singular or plural apartment(s). The speaker describes how he/she hears her neighbours in their apartment(s) but rarely sees them and chooses a lonely existence: 'I never see them' and 'They never see me' • the sounds of the neighbours are described as muffled and gentle, even pleasant: 'melody / of snores', 'tinkle of glass', 'swishing the running kitchen water', 'hiss of the muted phone', 'tender tones'. The pleasant sounds are contrasted with those of the 'several callers' with their 'urgent knock / of crisp sound rejected foot- / falling on hard paths' • the path, perhaps the entire area, is devoid of grass, 'hard paths / grass has never known'. There is only a shared 'common backyard', suggesting an urban or city landscape • the neighbours are described as sometimes being inconsiderate when washing their dogs far too late at night: 'and late at night / too late / loud hoses washing / whining pet dogs' • any interaction with the neighbours would force the speaker to smile and 'make a connection'. There is a suggestion that 'restraint' has been learned from past experiences 'in foreign lands' and the speaker's smile has been replaced with a 'constant frown' that he/she longs 'to ease'. **The writer's choice of language:** • the speaker begins by metaphorically suggesting that his/her and the neighbours' lives 'are linked / by more than walls' • onomatopoeic sounds, 'knock' and 'hiss', enhance the less pleasant sounds created by visitors or callers • the sibilant 'settle into sinks / swishing' replicates the sound of running water • the speaker repeats 'late' to emphasise the lateness of the neighbours' washing of dogs. The present participles, 'washing / whining', suggest that the activities are ongoing • the alliterative 'tender tones' emphasises the 'coaxing' • the speaker's restraint is described metaphorically: 'wear in foreign lands'. **The writer's use of form and structure:** • the poem lacks punctuation and is written in free verse, perhaps to reflect the continuous flow of sounds and thoughts • first-person narrative provides a personal reflection that focuses on the present, momentarily looking at the past, 'learned restraint', and hopes for the future, 'long to'

	• the poem ends with the familiar, yet polite, mode of address, showing the speaker's wish to be neighbourly. A list of three names and an ellipsis, perhaps suggests that the list could go on: 'Evening Miss Evvy, Miss Maisie / Miss Maud … '. The two lines have a regular, flowing rhythm. These examples are suggestions only. Accept any valid responses.

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

Section B – Anthology Poetry

Question Number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***Search For My Tongue*** **(AO2) Responses may include:** • the writer speaks about language concerns when using her 'mother tongue'. At times she thinks that she has forgotten it ('lost my tongue') but 'it grows back': 'Every time I think I've forgotten, … / it blossoms out of my mouth' • the poem considers the issue of speaking and thinking in two languages: English and Gujarati; Gujarati is the poet's 'mother tongue'. The phrase 'lost my tongue' is a metaphor commonly meaning 'temporarily unable to speak' but could also be interpreted as forgetting one's language • the writer speaks directly to the reader in a conversational tone, as if answering a question: 'You ask me what I mean' • the writer speaks of the difficulties of having 'two tongues in your mouth'. The 'tongue' is used both literally for the organ in the mouth and metaphorically for the languages spoken with it. The speaker fears that her original language is forgotten as it 'would rot / rot and die' when not used as much as the alien 'foreign tongue' • there is a suggestion that the writer's true identity has been suppressed, because living in a foreign country you need to speak the language: 'lived in a place you had to / speak a foreign tongue' • the repetition of 'spit it out' suggests that the original language and identity of the writer are now no use to her, unlike the 'foreign tongue' • the writer uses an extended metaphor in the second part of the poem to describe how, in her dreams, her 'mother' language is a bud that 'grows back', 'pushes the other tongue aside' and 'blossoms' out of her mouth • the poem is structured in three parts: the first part expresses the difficulty of having two languages and not using her 'mother tongue'; in the second part, ideas are expressed in Gujarati together with a phonetic version; in the final part, the Gujarati section is translated and suggests that the 'mother tongue' remains and 'grows' stronger in her dreams. The writer recollects her language in an affectionate way when it 'blossoms'. ***Half-caste*** **(AO2) Responses may include:** • the writer takes issue with the language used by members of society, who persist in using the outdated, derogatory and insulting phrase 'Half-caste'. He is frustrated and angry • the writer uses analogies of things that are half-and-half but are admired. He gives three examples of other mixtures of colours that could be considered 'half-caste', if all mixed colours were treated consistently, for example, those of a Picasso canvas or the black and white keys of the piano for a Tchaikovsky symphony. He even refers to the changeable English weather, using a pun to describe how the mixture of sun and cloud changes to 'overcast'. The writer mocks the use of the phrase, 'half-caste', and shows how mixing things together is creative and natural

	• the writer expresses his concerns about language; it is implied that language is used to control and suppress some members of society. He suggests that people need to open their minds to what the phrase 'half-caste' connotes. He takes the phrase literally with all its implications, such as 'standing on one leg', shaking with 'half-a-hand' and communicating half a story • the writer addresses the reader directly: 'Explain yuself', 'I will tell yu' • the use of non-standard, colloquial English and modified Afro-Caribbean patois conveys the writer's thoughts and feelings about society: 'half of mih eye' • repetition of commands, questions and answers, such as the imperative 'explain yuself' and the question 'wha yu mean', helps bind the poem together • the lack of punctuation, apart from dashes and obliques, together with the phonetic spelling, creates a sense of the spoken voice • the use of the expletive, 'ah rass', emphasises the writer's tone of anger and frustration with issues of language • the structure of the poem is in sections: the first half deals with the writer's questioning the implications for other things that are mixed if the phrase is used consistently; the second sees him questioning the implications for himself and other people. ***Both poems*** Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. **(AO3) Responses may include:** • both poems consider concerns about use of language. Bhatt is concerned that she may have lost her 'mother tongue', whereas Agard is frustrated and angry over the use of the term 'half-caste'. Bhatt's poem gives her own feelings about language, whereas Agard's personal and emotional poem is directed at the use of language by other people who have prejudiced views • both poets use phonetic language. Bhatt includes Gujarati, with each line given a phonetic translation in parenthesis to aid the reader. Agard uses phonetics and modified patois to demonstrate his aggravation with society and pride in his own heritage • both poets structure their poems in sections and both use repetition • both poems refer to dreams. Agard mocks both himself and others who use the term 'half-caste' when he dreams 'half-a-dream'. Bhatt regains her 'mother tongue' in her dream: 'overnight while I dream'. These examples are suggestions only. Accept any valid responses.

Level	Mark	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7–12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13–18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19–24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25–30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Question Number	Indicative content
3	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Poem at Thirty-Nine* 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.** ***Poem at Thirty-Nine*** **(AO2) Responses may include:** • the poem is about Walker's memories of her relationship with her father and his influence on her. The poem is autobiographical and the title refers to Walker's age when she wrote it • the relationship was not as close as she would have liked. She regrets that her father was 'so tired / when I was / born', but repeats how she misses him: 'How I miss my father!' • the poet thinks about the life skills her father has taught her. She fondly remembers how her father taught her the skill of 'Writing deposit slips and checks'. The poet demonstrates that she is now like her father, being careful with money: 'I learned to see / bits of paper / as a way / to escape the life he knew', suggesting that her father had once struggled financially • Walker values her father's memory; he taught her the importance of 'telling the truth'. She has learned to be honest and indicates that her father would sometimes beat her for truths that must have 'grieved him': 'that telling the truth / did not always mean / a beating'. Despite this, Walker is not resentful. There is a suggestion that her relationship with her father was not always positive and that she and her father had disagreements • the poet has learned to be generous by observing her father's enjoyment of the 'sharing / of good food'. Walker uses a metaphor to suggest that, like cooking, her life is full of variety: 'seasoning none of my life / the same way twice' • the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire / the woman I've become'. The concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood', showing that she is practical and talented. She is able to take time to relax and think: 'staring into the fire' • the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become • the poem is divided into two sections: past and present. ***Poem at Thirty-Nine* and one other poem** Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.

	(AO3) Responses may include: • the poem chosen must be one in which family relationships are a significant theme, such as: *If–*, *Piano*, *My Last Duchess*, *Do not go gentle into that good night*, or any other appropriate poem from the collection • comparisons of how family relationships are central to the poems, such as the differences and/or similarities of the experiences • exploration of the language, form and structure that are used to present the family relationships • comparisons of how strong images are used to convey family relationships • comment on how the family relationships presented in the two poems may have an effect on the reader. These examples are suggestions only. Accept any valid responses.

Level	**Mark**	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7–12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13–18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19–24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25–30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question Number	Indicative content
4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • growing up is evident throughout the novel. *To Kill a Mockingbird* is a bildungsroman, tracing part of Scout's development from an innocent child to a more aware member of the community. Her story spans three years and follows the physical and mental challenges that Scout, Jem and Dill face during that time, such as experiencing prejudice, witnessing Tom Robinson's trial and their unfolding relationship with Boo Radley • Scout's narrative begins with clear demonstrations of her innocence, childish superstitions and misunderstandings, through comments about Miss Caroline's teaching methods, the Dewey Decimal System, her believing that Boo Radley is a 'malevolent phantom' and her calling Jem's snowman an 'Absolute Morphodite' • as narrator, Scout describes Maycomb's society and comes to understand some of its flaws, such as how society is segregated and unjust. Scout, Jem and Dill are all shocked by Mr Gilmer's racist interrogation of Tom Robinson. Mr Raymond suggests that Dill is only upset because he is a child and that he will eventually learn not to react and will conform to society's expectations as he grows up • Atticus teaches his children about the true meaning of courage, such as that of Mrs Dubose when he makes Jem read to her to help her break her morphine habit. Atticus is central to the children's moral development: he talks with Scout about Boo Radley and demands that she should try to climb into another's skin 'and walk around in it' in order to understand them • Aunt Alexandra is keen for Scout to behave as a young lady and encourages her to conform to society's expectations. She criticises Scout for being a tomboy and for wearing dungarees, but Jem counters this by encouraging Scout and by complaining that she gets 'more like a girl every day' • Jem begins to grow up when he no longer wishes to play games with Scout and when he starts to correct her behaviour: 'he was now positively allergic to my presence when in public'. Jem develops some maturity following Tom Robinson's trial and realises Maycomb's society is not as perfect as he has previously believed • Scout shows maturity of understanding when she realises that publicly exposing Boo Radley would be like shooting a mockingbird. **(AO4)** • Scout's story takes place in the 1930s and is set in Maycomb, a microcosm of American society in the southern states during the Great Depression • fictional Maycomb is based on Harper Lee's hometown of Monroeville, and the Jim Crow Laws and the Scottsboro trials of 1931 provide the context for Tom Robinson's trial • Harper Lee portrays growing up through the loss of innocence and gaining an understanding of and empathy for another person's point of view. Lee's childhood mirrors Scout's: both were tomboys and both of their fathers were lawyers.

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

Question Number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Aunt Alexandra is Atticus' sister. She upholds strong morals and tries to influence Scout to be more ladylike • Scout describes her 'formidable' aunt giving orders when she first arrives: 'Put my bag in the front bedroom, Calpurnia … Jean Louise, stop scratching your head' • Scout dreads the fact that Aunt Alexandra has come to live with them and 'felt the starched walls of a pink cotton penitentiary closing in', fearing that Aunt Alexandra's presence is solely to 'arrange, advise, caution' and give warnings • Aunt Alexandra is proud of her traditional views and heredity. She believes that 'fine folks' are people who have owned the same land for generations: 'the longer a family had been squatting on one patch of land the finer it was'. Scout says that Aunt Alexandra would 'point out the shortcomings of other tribal groups to the greater glory of our own'. Even Atticus is urged by his sister to make Scout realise that she is the product of 'gentle breeding' • Scout says that her Aunt is 'positively irritable on the Lord's Day' and uses humour to suggest that it was because of the corset that she wears on a Sunday. Aunt Alexandra, who is 'not fat, but solid', likes to believe she has an 'hour-glass figure' • Aunt Alexandra is described as being 'the last of her kind'. Scout says that she has 'river-boat, boarding-school manners; let any moral come along and she would uphold it; she was born in the objective case'; she is 'an incurable gossip' and she has no 'self-doubt' • Aunt Alexandra is there to provide the 'dull' and 'sluggish' Scout with 'feminine influence'. Aunt Alexandra engages in activities suitable for a lady, such as embroidery and rug making, and those that will improve her reputation, such as organising missionary teas: 'Society refreshments added to her reputation as a hostess' • Aunt Alexandra is critical of Atticus' parenting style and tries to influence who Scout and Jem associate with. She is judgemental and proud. When talking about the Cunningham family, she tells the children that, even though they may be 'good folks', they are not the 'sort of people' the Finches should be interested in. She will not entertain the idea of Scout inviting Walter Cunningham to the house because she says 'he – is – trash' and that the children will learn bad habits from him • she demonstrates prejudice against Calpurnia and tries to insist that Atticus ceases to employ her now that she, his sister, has come to live with them, but Atticus refuses to let her go. Aunt Alexandra is horrified to learn that the children have been to Calpurnia's church and refuses to allow them to visit her house. She does not normally allow Calpurnia to serve the ladies of her missionary circle but, when Calpurnia demonstrates 'ease and grace', she eventually allows her to do so

	• Aunt Alexandra is a source of amusement. Calpurnia jokes that 'Miss Alexandra'll absolutely have a stroke of paralysis' when she finds out that the children have attended Tom Robinson's trial • Aunt Alexandra thinks that Atticus' involvement representing Tom Robinson is a disgrace, further demonstrating her racial prejudice; however, she does show some sympathy for Atticus when she learns of Tom's death • she has a caring side to her personality, which is demonstrated when she helps Scout after the children are attacked by Bob Ewell. Aunt Alexandra helps Scout free herself from the fabric and wire wrapped around her, and calls her 'darling'; she even brings Scout her overalls to wear, suggesting that she has mellowed since her arrival. **(AO4)** • Aunt Alexandra highlights the social hierarchy. She embraces Maycomb's social mores and represents the 'Southern Belle' stereotype. She criticises Scout's tomboy clothes and believes that Scout should be more ladylike • the white population of Maycomb is divided between the comfortably off 'fine folks' and the poor. Aunt Alexandra is particularly concerned that Jem should behave as befits his 'gentle breeding' and, likewise, Scout should be more feminine • at the time, society was racially prejudiced. Racial prejudice is illustrated through Aunt Alexandra's views of Calpurnia and Atticus' involvement in Tom's trial • class prejudice and social hierarchy are illustrated by Aunt Alexandra's not allowing a Cunningham to come home with Scout to play and when she will not allow Scout to visit Calpurnia at home.

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

Question Number	Indicative content
6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of responsibility is evident throughout the novel. Candidates can interpret the theme in various ways, such as how George takes responsibility for Lennie, Slim's responsible and respected role as the 'jerkline skinner', Candy's being responsible for swamping the bunk house. Another possible approach is how people are responsible for particular events, such as Carlson being responsible for shooting Candy's dog, Curley's wife for provoking Lennie, Lennie for killing Curley's wife and George shooting Lennie at the end of the novel • George takes responsibility for Lennie after Aunt Clara dies. George advises Lennie and tells him what to do. At the beginning of the novel, George admonishes Lennie and, in anger, tells Lennie that he does 'bad things and I got to get you out of it' • George is protective of and takes responsibility for Lennie when they meet the boss, who is suspicious as to why the men travel together, asking George 'what stake you got in this guy?' • Slim, 'the jerkline skinner', is responsible for his team of men. He is respected by everyone on the ranch and his 'opinions were law', such as when Candy hopes that Slim will save his dog. Slim is also responsible for giving Lennie a pup, which ultimately leads to Lennie's being in the barn and killing Curley's wife • it is Candy's job to sweep the bunkhouse as his injury makes it impossible for him to do any other work on the ranch. Some candidates may comment that Candy is responsible in the structure of the novel for introducing George, Lennie and the readers to the various people on the ranch. They may also consider how Candy is responsible for offering them hope that George's and Lennie's dream can be fulfilled • Carlson is responsible for shooting Candy's dog. He uses a Luger and this is the gun that George takes to shoot Lennie at the end of the novel • Curley's wife believes that her mother was responsible for her being unable to pursue her dream of getting to Hollywood, as she blames her mother for stealing the letters from a man who 'was in pitchers' • Lennie is responsible for the deaths of his puppy and Curley's wife; however, Curley's wife could also be held responsible for encouraging Lennie to stroke her hair and, ultimately, for Lennie's death • at the end of the novel, George shows responsibility in taking the decision to shoot Lennie, saving him from Curley and his lynch mob. **(AO4)** • the novel is set during the Great Depression in the 1930s, a time when financial ruin led many companies to cease trading and men were forced to look for work. As a result of the Dust Bowl, many men were forced to become itinerant farm labourers. Unemployment was high and most men travelled alone in search of work

	• George takes responsibility for Lennie. The alternative for Lennie would have been bleak, as it is likely he would have been placed in an asylum or 'booby hatch'. There was very little provision for the disabled or elderly • Curley's wife's dream of getting 'in the pitchers' was typical for many women at the time. Hollywood was booming and offered some the chance of gaining the American Dream of glamour and wealth.

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

Question Number	Indicative content
7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Candy's relationship with the others on the ranch is not close, as he must remain at the bunkhouse whilst the other men go out to buck barley; indeed, Candy's closest relationship is with his dog. Candy can be critical when speaking about other people on the ranch, but shows respect for Slim. There is hope for Candy when George and Lennie arrive at the ranch, as he builds a relationship with them through the possibility of realising the dream • Candy is the first person on the ranch that George and Lennie meet. He shows them the bunkhouse and he likes to gossip. Candy tells the two men about other characters such as Whitey, Crooks, the boss, Curley and Curley's wife, but his gossip does not suggest that he has a close relationship with anyone • Candy has had his dog since he was a pup and is proud about him being a 'good sheep dog when he was younger'. Now the dog is old, he has no teeth, 'stinks', is 'stiff with rheumatism' and, according to Carlson, 'ain't no good' to himself or Candy. Carlson is determined that the dog be destroyed, which leaves Candy heartbroken • Candy's relationship with George and Lennie warms when he overhears them talking about their dream. Candy is entranced with their vision and offers his compensation money and savings to make the dream a reality • even though Candy describes Crooks as a 'Nice fella', Candy is racist. He uses derogatory terms when referring to Crooks and fondly recalls the Christmas when Smitty beat Crooks: 'He paused in relish of the memory' • he warns George and Lennie of Curley who hates 'big guys … alla time picking scraps' and is 'pretty handy'. Candy keeps his distance from Curley but enjoys gossiping about him being newly married and the fact that his 'glove's fulla vaseline'. He becomes reassured and confident when he has 'drawn a derogatory statement from George' • he shows respect for Slim and does not say anything negative about him. Candy hopes that Slim can prevent Carlson shooting his old dog and looks to Slim 'to try and find some reversal', but 'Slim gave him none'. However, Slim shows kindness when he offers Candy one of his pups • when speaking about Curley's wife, Candy refers to her as a 'tart' who has 'got the eye'. When Curley's wife engages with the men in Crooks' room, she refers to them as 'bindle stiffs' and to Candy as 'a lousy ol' sheep'. Candy loses his temper with her, telling her she is not wanted there, that he is not afraid of her and 'we got fren's' • following the discovery of Curley's wife's dead body, he calls her a 'tramp' and realises that his dream and relationship with George and Lennie are shattered: 'Ever'body knowed you'd mess things up'. **AO4** • Candy begins to believe in the concept of the American Dream when he offers his savings to buy George and Lennie's 'little place'

	• at the time of the Great Depression, many men became itinerant farm labourers. They travelled alone and, because of the nature of the job and lack of security, they were unable to form close relationships • unlike many other ranch hands, Candy is in a good position because he has savings. He has gained $250 injury compensation for losing his hand in an accident on the ranch and he has been given the job of 'swamping'. At the time, there was very little state provision for the disabled or elderly. Candy fears for his future until he forms a relationship with George and Lennie.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between the brothers, Rawiri and Porourangi, is close. Throughout the novel, the brothers show their 'oneness' through their love and affection for their family, culture and traditions. The close relationship is conveyed through their letters to each other and, later, in their attempts to save the whales • Porourangi is the elder brother and will be tribal leader for his generation. He is married to Rehua and is Kahu's father and Koro's eldest grandson. The story opens with Porourangi telephoning his grandmother, Nanny (Nani) Flowers, to tell her about the difficult birth of his first child, Kahu • Rawiri is supportive of his brother and, as narrator, portrays his brother in a positive way. Porourangi tells Nanny Flowers that Rehua wants Kahu's birth cord buried in the *marae*. Rawiri is appointed one of Kahu's guardians by Nanny and he helps her put Kahu's afterbirth in 'the earth on the *marae*' (the Maori tribe's sacred meeting area), despite Koro's disapproval • Rawiri is sympathetic to his brother when Rehua dies. Rawiri forms a close bond with his niece, Kahu. As Kahu grows up, he takes her out, such as to the cinema and sheep-shearing events, where she becomes a mascot for him and the others during the time she spends in Whangara • when Kahu is four, Rawiri travels to Australia and later to Papua New Guinea, but he remains in close contact with his brother. While Rawiri is in Australia, Porourangi telephones him to tell him that he is getting married to Ana and that Kahu will be flower girl. He tells his brother that, now she is five years old, Kahu has started school, but she still lives with 'Rehua's folks' • Porourangi is a 'good letter writer'. He keeps Rawiri informed of the news from home and tells him how Koro is still looking for a boy to be 'the one' to lead Kahu's generation. Porourangi informs Rawiri the six-year-old Kahu is returning to Whangara to live with him and Ana. In his letters, Porourangi expresses his concerns about 'the problems he feels are facing the Maori people'. In another letter, he informs Rawiri that he and Ana are expecting a child and the whole family 'were hoping that the child would be a son'. However, they have a daughter whom they name Putiputi • the strength of familial love is evident through the interaction of the brothers. Porourangi makes Rawiri feel homesick when he thinks about his family and he decides to return home. Before Rawiri starts the journey, he receives a letter from Kahu begging him not to forget her and telling him about her Maori culture group at school. Kahu says they 'are all lonesome' for him • Porourangi, Rawiri and Nanny are united and supportive of Kahu when they attend Kahu's end-of-school term 'break up ceremony'. Porourangi knows that Koro will not be attending, but does not have the heart to tell his daughter • when the herd of whales beaches itself, Rawiri telephones Porourangi and Koro, who are away on the South Island. Before they arrive at the scene, two hundred whales have perished. Koro 'issues orders' to the brothers to get more help and they work as a team trying to save the sacred bull whale: 'Porourangi gave the orders'.

	(AO4) • as narrator, Rawiri is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all', demonstrating Kahu's value, even though female, to Maori society • Maori customs and traditions are central to the novel. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny but forges a bond between Porourangi, Rawiri and Kahu • Rawiri's experiences abroad provide contrasts between the modern Westernised world and his traditional Maori identity. Similarly, Porourangi and Koro's journey to the South Island to settle a land dispute illustrates problems faced by Maori tribes and their fight for survival • in one of his letters to Rawiri, Porourangi shares his concerns about the future and wants to prepare his people for 'new challenges and the new technology', which is in contrast to his grandfather, Koro, who believes in maintaining cultural traditions.

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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.
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Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question Number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • in the novel, the traditional Maori role of women is challenged by Nanny (Nani) Flowers and Kahu. Nanny reveals that her female ancestors were famously strong women; however, Koro's firm belief is that females are not as important as men. Other women, such as Porourangi's first wife, Rehua, and second wife, Ana, are portrayed as maternal, supportive wives • Nanny Flowers, Koro Apirana's wife, is a strong-willed woman. She is a descendant of a line of strong Maori women such as Muriwai and Mihi. Muriwai took the place of a man to save some of her tribe from drowning and Mihi asserted her seniority over a chief • Koro is a traditionalist and believes that women cannot be tribal leaders nor hold positions of power in the male-dominated Maori tribe • however, Nanny is a powerful force in the tribe because she has influence over Koro; she says that Koro 'isn't any chief. I'm his chief'. Nanny often argues with him, about how he treats and rejects Kahu, and challenges his beliefs. Nanny shows her power over Koro when she says that they do not actually argue but 'He argues, and I win' • Nanny brings some humour to the novel, such as when she repeatedly calls her husband 'paka' with the result Kahu copies her and also calls him 'paka' • Nanny Flowers 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' • Kahu challenges the male-dominated society when she demonstrates natural leadership qualities and is able to communicate with sea creatures. Kahu excels when she learns Maori language, culture and traditions and she memorises and recites Koro's and the family's *whakapapa* at her school ceremony. Later, she demonstrates special powers when she communicates with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that the boys could not reclaim, proving her worthiness of being the tribal leader for her generation • Porourangi does not appear to be as misogynistic as his grandfather, Koro, as he believes that Maori society must modernise and adapt if it is to survive; however, both Rehua and Ana are mainly seen as being traditional, supportive figures to Porourangi. Rehua dies shortly after giving birth to Kahu. Ana has a child, Putiputi, and becomes Kahu's loving step-mother • at the end of the novel, Koro accepts that he has been wrong about the role of woman, apologises to Nanny and Kahu and accepts that Kahu is a worthy tribal leader. **(AO4)** • Nanny and Kahu both challenge social conventions, as tradition dictates that a boy should become leader of the tribe. They are both strong-willed females living in a patriarchal society

	• the 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 birth cord in the *marae* and is able to influence her traditionalist husband to accept a female, Kahu, as a future leader • Maori genealogy and legendary women are explored through Nanny Flowers' ancestry.

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Question Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the contrasting settings of China and America are central to our understanding of the novel because they expose and help explain the culture clash between the two generations: the mothers and daughters. The main settings are China and San Francisco, America • *The Joy Luck Club* is set in two countries and at different times: The mothers' stories take place mostly in China just before, and during, the Second Sino-Japanese War (1937-1945). The daughters' stories take place in contemporary San Francisco, although Jing-mei (June) Woo does visit present-day China in the final chapter • one of the most significant settings is The Joy Luck Club where the mothers and daughters meet and tell their stories. Suyuan Woo established the first club in China to help her and her three friends cope with the war. The American club provides the mothers with a place they can play mahjong, talk and share food. Suyuan and the other mothers meet at the First Chinese Baptist Church in San Francisco and agree to continue meeting • the mothers' stories mostly take place in China. Their daughters do not fully understand what their mothers had to experience, leading to misunderstandings and tension • the contrasting settings can be illustrated through Ying-ying, who meets American Clifford St. Clair in Shanghai. Shanghai also features in the first parable, the story of the swan that was taken from China to America but was confiscated by immigration officials. The parable illustrates the mothers' good intentions for their daughters, despite the clashes and misunderstandings. Ying-ying wishes to find her identity in America, but her traditional Chinese passivity and acceptance of fate hinders her. This leads her to try to change her daughter's, Lena's, ways • a significant Chinese setting for An-mei's mother was Wu Tsing's mansion where she lived as his fourth wife. The setting provides a contrast in the different cultures. An-mei's mother was abused by her husband and controlled by his second wife. An-mei tells Rose about her mother's suffering in an attempt to make her daughter understand her more and to close the cultural and generation gap between them • the loss of children is presented in the contrasting settings. In China, Suyuan was forced to flee from her home in Kweilin (Guilin) and abandon her twin daughters to give them a better chance of survival during the war. In America, An-mei loses her child, Bing Hsu, when he drowns during a family outing to the beach. Despite Rose's and her mother's, An-mei's, search for Bing, they never find him, unlike Suyuan who eventually finds her daughters; however, neither mother is reunited with her children. At the end of the novel, Jing-mei visits China to meet her half-sisters, fulfilling her mother's wishes and bringing some reconciliation between the two cultures.

	(AO4) • the events take place within four time frames: the childhood years of the mothers in China (1920s–1930s); the youthful or young adult years of the mothers around the time of their immigration to America (late 1930s–1950s); the childhood years of the daughters in the United States (1960s); and the youthful or young adult years of the daughters as they interact with their ageing mothers (1980s) • the mothers' stories take place mostly in pre-World War II China, just before and during the Second Sino-Japanese War (1937–1945) • until 1943 Shanghai had a special role as an International Settlement. Now it is one of the world's largest cities and is a global financial hub • Waverley Jong is named after the place she was born. Waverly Place in San Francisco still exists at the centre of San Francisco's Chinatown and is famous for its temples, flags and painted balconies.

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Question Number	Indicative content
11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jing-mei (June) Woo's relationship with her mother, Suyuan Woo, has been full of misunderstandings and difficulties, whereas the relationship with her father, Canning Woo, appears to be closer. Canning is presented as a caring, thoughtful man and father • after Suyuan Woo met her second husband, Jing-mei's father, Canning Woo, in China, they moved to America • as a child, Jing-mei is embarrassed by her mother and Chinese heritage. She scorns the strange clothes that all the mothers wear to the Joy Luck Club, describing them as 'funny Chinese dresses with stiff stand-up collars and blooming branches of embroidered silk sewn over their breasts'. She also feels that the Joy Luck Club is a 'shameful Chinese custom, like the secret gathering of the Ku Klux Klan or the tom-tom dances of TV Indians preparing for war' • Suyuan has high expectations of her daughter, which creates tension between them. Suyuan makes Jing-mei play the piano in the hope that she will be a child prodigy. She tells her daughter that she can be anything she wants. Earlier, Suyuan wants her to compete with Waverly Jong, and eventually to become a famous pianist, just like the television celebrity, Ginny Tiuy • despite the tension, mother and daughter go shopping together. Jing-mei helps her mother buy crabs for the New Year celebrations. Afterwards, when preparing the meal, the mother is frustrated by the noisy neighbours and their cat, which Jing-mei later suspects her mother of killing • Suyuan demonstrates her love for Jing-mei when she gives her a green jade pendant that she calls 'life's importance' • although Jing-mei's relationship with her mother has been difficult, she admits that she feels she did not really know her mother. Suyuan dies in San Francisco in the 1980s and Jing-mei's father asks her to take her mother's seat at the Joy Luck Club • Jing-mei cares for her father. She cooks dinner for him, as he has not been eating well since his wife's death. When Jing-mei hears the neighbours upstairs, she begins to understand why her mother complained about them. The neighbour's cat appears at the window and Jing-mei realises that her mother did not harm it • Suyuan's friends at the Joy Luck Club ask Jing-mei to go to China to meet her half-sisters. Ying-ying tells Jing-mei to tell them about their mother: 'The mother they did not know, they must now know'. Jing-mei confesses that she does not know what to tell her sisters, which prompts the other mothers to voice Suyuan's virtues and tell their stories • Jing-mei travels to Shanghai with her seventy-two-year-old father and meets her half-sisters, whose father was Suyuan's first husband, Wang Fuchi. Suyuan had been forced to abandon her twin daughters when fleeing the Japanese. The three sisters all look like Suyuan. Jing-mei successfully bridges the two countries, two generations and two cultures

	• Canning tells Jing-mei that her mother's name, 'Suyuan', can be written in two different ways with two different meanings, though the sound is the same: 'Long-Cherished Wish' and 'Long-Held Grudge'. He goes on to explain that Jing-mei's name is also special, as it means 'something pure, essential, the best quality' and 'younger sister'. Canning tells Suyuan's story about how she was forced to abandon the twins and Jing-mei begins to understand her mother • Jing-mei realises how close her parents were when Canning explains how at the end of the war, before Jing-mei was born, he spent two years with Suyuan searching for the twins • Jing-mei has grown to be more like her mother, such as when Suyuan had wanted her value for money at the fishmonger's. On arrival at their hotel in China, there is a mistake on the booking. Jing-mei is furious with the travel agent for booking them into an expensive hotel and says that the travel agent will pay the excess. **(AO4)** • In 1967, Amy Tan's mother, Daisy, revealed that she had three lost daughters from an earlier marriage and that they were living in China. Unlike Suyuan Woo, Tan's mother was reunited with two of her daughters in 1978 • Tan interweaves fact and fiction in the novel, which is based on an incident from Tan's life; she met her half-sisters in China in 1987 and it was a turning-point in her life. She felt an 'instant bonding' and a sense of 'completeness, like having a mother and a father'; she said it was as though she 'belonged', just like Jing-mei in the novel • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan, the Second Sino-Japanese War (1937–1945).

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12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Nwoye is presented as a gentle character who is badly treated by his father, Okonkwo. He is Okonkwo's eldest son by his first wife and is twelve years old when the story begins • Okonkwo regularly beats and scolds his young son because he thinks that he is too lazy • as Nwoye matures, he is presented as a sensitive character and is influenced by his mother's stories. 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 • Okonkwo tells Nwoye stories of masculinity and violence. Nwoye tries to please his father by voicing his disdain for female interests, even though he misses his mother's stories • Nwoye fears the anger of his powerful and demanding father and finds it difficult to cope in his shadow. His interests are different from Okonkwo's and are more like his grandfather's • he helps his father to prepare the seed yams but receives constant criticism. Okonkwo believes that criticism will make his son a better man • Nwoye forms a close bond with Ikemefuna, the older boy brought to live with them by Okonkwo. Ikemefuna 'kindled a new fire' in Nwoye. When Nwoye realises that his father has murdered Ikemefuna, he distances himself from him and other clansmen • he is presented as being brave. He breaks away from his father and Igbo (Ibo in the novel) traditions by becoming a Christian and changing his name to Isaac. Nwoye is captivated by the missionaries' songs and the 'poetry of the new religion' • Nwoye is ambitious. He shows an interest in attending a school in another village. Later, Mr Brown, the missionary, informs Okonkwo that his son is attending a teacher training college • Okonkwo refuses to speak to Nwoye and disowns him. He believes that his son is lost and 'not worth fighting for'. **(AO4)** • Nwoye challenges all that is important to his father. The novel is set in a patriarchal society, where fathers are often feared. The novel explores the importance of kinship, extended families and their roles and responsibilities • the traditional and cultural background is inherent in everyday life, such as the way in which the mother of Nwoye is never named but is known as the most senior wife or 'Nwoye's mother'

	• 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. Nwoye's rejection of his culture, and conversion to Christianity, brings shame to Okonkwo • traditional Nigerian society is contrasted with impending colonialism and Christian influences; changes in the nature of Igbo society and its traditions and culture are feared by Okonkwo, but welcomed by Nwoye.

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 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • respect is a central theme and is illustrated throughout the novel, such as the respect Okonkwo gains and loses, the respect of wives for their husbands, respect for traditions, culture and beliefs, and Okonkwo's respect for Ezinma. The missionaries and colonists show little respect for the Igbo (Ibo in the novel) traditions and culture • Okonkwo has gained respect and fame through his personal achievements. He brings honour to his village by winning a wrestling match with 'Amalinze the Cat' and goes on to become a prosperous farmer. Okonkwo gains further respect because he has three wives and a large compound. Later, Okonkwo loses respect when he accidentally kills Ezuedu's son and, as punishment, is exiled • wives must show respect for their husbands. Okonkwo's three wives must obey him and each knows her role. Nwoye's mother is shown some respect because she is Okonkwo's first wife • it is traditional to respect the Week of Peace. Outside this Week, it was acceptable for men to beat their wives. Okonkwo violates the Week of Peace when he beats his youngest wife, Ojiugo, and is punished for it • many traditions are important as a sign of respect towards ancestral spirits or gods, such as the 'Feast of the Yam' to celebrate the new harvest as a way of giving thanks to the 'goddess Ani' and the fertility of the land • at Ezeudu's funeral, the traditional ritual of banging of drums, the firing of guns and a salute of machetes being hit together show respect for the departed • the *egwugwu* are shown respect by other members of the clan. It is traditionally formed of nine clan leaders, including Okonkwo, who represent the spirits of their ancestors. Enoch disrespects the *egwugwu* when he removes a mask that one of them is wearing: 'One of the greatest crimes a man could commit was to unmask an *egwugwu* in public'. The *egwugwu* burn Enoch's compound to the ground • Ezinma is respected by her father, Okonkwo, because she is more courageous than her brother, Nwoye. Ezinma helps her father regain respect on his return to Umuofia • the Oracle of the Hills and the Caves, or the messenger of the Earth goddess, is highly respected in Igbo society. When the Oracle orders the killing of Ikemefuna, Obierika advises Okonkwo not to take part; however, his advice is ignored. Okonkwo believes 'The Earth cannot punish me for obeying her messenger' • Mr Brown, the missionary, tries to respect and understand the Igbo culture and traditions. In contrast, Mr Smith, who replaces Mr Brown, shows no respect to the indigenous people and thus provokes unrest. The District Commissioner highlights the problems of colonisation, as he too shows no respect and, as a result, 'things fall apart'. **AO4** • the Igbo people respect the seasons of the year, which are marked by festivals such as the Week of Peace and the Feast of the Yam

	• rites of passage are based on tradition and the respect and veneration of the gods: the initiation into adulthood, birth of children and death. After he accidentally kills Ezeudu's son, Okonkwo's compound is burnt down and his animals killed • respect and obedience are shown to the gods. Umuofia's 'Priests and medicine men were feared' by other tribes. The respected Agbala, the Oracle of the Hills and the Caves, is based on the real Oracle of Awka, who controlled Igbo societies for centuries • polygamy and patriarchy are accepted in this culture. The subservience of women is the norm. For example, when a case of mistreatment and beating of a woman goes before the elders, they wonder why 'such a trifle' should come before the respected *egwugwu*.

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

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