Mark Scheme (Results)

June 2024

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

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General Marking Guidance

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

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.

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 writer describes the seed as being 'tiny' to emphasise the wonder of the cycle of nature, of how something so small can result in a 'fragrant flower' • despite its tenderness the 'shoot' is described as 'breaking through warm soil', illustrating the strength and determination of the seedling • the stalk is described as being 'slender', perhaps suggesting elegance and beauty in nature. This is further enhanced with the description of the 'velvet bud', connoting soft, delicate petals • movement is described with the bud being 'folded in itself', and its 'slow unfurling' suggests its need for protection • bees visit the fragrant flower and are described as 'happy visiting' • as autumn and winter descend, the flower withers and produces a 'shrivelled pod' that rattles in the wind. Nature's cycle begins again with a new seed from the pod. **The writer's choice of language:** • gentle adjectives, 'tender' and 'velvet', are used to describe the growth of the seed into a 'fragrant flower'. In the final tercet, the harsh adjective 'shrivelled' provides contrast • imperative verbs are used possibly to address the reader: 'Drop it', 'Cover it', Water it', Shelter it', 'See its', 'Watch', 'Wait'. The reader is presented with instructions for the year. Alternatively, the speaker could be addressing himself or an unspecified other • sensory images of touch, smell, sight and sound add to the effectiveness of the poem: 'velvet bud', 'fragrant flower', 'Watch their happy visiting', 'rattling in cold wind' • alliteration adds emphasis to different instructions and descriptions: 'warm soil. / Water', 'Moist with morning', 'fragrant flower' • sibilance enhances the delicacy of the 'slender stalk' and elongates the line: 'See its slow unfurling', which also perhaps personifies the young plant • towards the end of the poem, sibilance and onomatopoeia are used to echo the harshness of the weather with the 'shrivelled pod / rattling in cold wind' and the plant waiting for its 'shell to split'. **The writer's use of form and structure:** • there is some ambiguity in the title of the poem. It could be suggesting that the poem can never end, as nature and the seasons are cyclical; perhaps, alternatively, it could be interpreted that the poem has been left unfinished by the writer, or both

	• the poem has a regular rhythm and is structured in six triplets and one stand-alone line, perhaps suggesting the regularity and predictability of nature's cycle • the poem begins and ends with the same line, indicating the cycle is starting all over again • anaphora is employed to add emphasis; every stanza begins with the phrase 'Here is the …' • most stanzas contain two sentences, except the first, which has three, and the final one with the single-line stand-alone sentence • each stanza's third line starts with a verb in the imperative, adding to the structural unity • contrasts are used throughout the poem with the 'warm soil' and 'cold winds', and the changing of the seasons. 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 in support.
Level 2	5–8	• The response may be largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9–12	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13–16	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***Half-caste*** **(AO2) Responses may include:** • the writer or speaker directly addresses the reader or listener, expressing his feelings in a confrontational manner by demanding the listener 'Explain yuself' and stating that 'I will tell yu'. It could also be argued that he is imagining a conversation with someone else who has been using language inappropriately • the speaker finds the term 'half-caste' distasteful and rejects its suitability. He wishes to understand why other people use the term and makes fun of the outdated, derogatory phrase • the use of conventional English and Afro-Caribbean patois conveys the speaker's thoughts and feelings about his identity. The mixed language suggests that he is perfectly at home in either register. He questions others' views, suggesting they need to open their minds to what the phrase 'half-caste' implies • phonetic spellings create a sense of the spoken voice and a tone of realism: 'wha yu mean', 'well in dat case' • the poem is written in free verse and lacks conventional punctuation, but does include the use of the oblique or forward slash, hyphens and some apostrophes. The speaker repeats some phrases, such as the imperative 'explain yuself' and the question 'wha yu mean', which help to bind the poem together • comparison is used (analogy) with three examples of other things that could be considered 'half-caste': a painted canvas, weather and a piano playing in a symphony. The writer mocks the meaning of the phrase and shows how mixing things together is creative and natural • the use of the expletive 'ah rass' emphasises the speaker's tone of anger and frustration • the speaker demonstrates a sense of humour when using self-mocking examples, such as the way a 'half-caste' person is supposed to sleep with 'half-a-eye' closed or can only 'dream half-a-dream' or cast 'half-a-shadow'. The pun 'half-caste till dem overcast' also illustrates the speaker's humour • the structure of the poem is in sections: the first half deals with what the writer believes it means when other people say 'half-caste' and the second half turns the focus on the writer himself and what it means to him. ***Remember*** **(AO2) Responses may include:** • the writer or speaker, Rossetti, directly addresses her partner, 'Remember me', and expresses her feelings and concerns about how he should deal with her death • the poem has a tone of sadness. Rossetti thinks about what might happen when she dies and is reflecting on how she would like to be remembered by her loved one; yet, finally, she tells him it would be better to forget than be sad

	• tenderness is expressed through the partner's actions: 'When you can no more hold me by the hand' • the writer's view of death is expressed through the use of metaphors and, arguably, euphemisms: 'when no more', 'silent land' and 'darkness'. The sadness is perhaps lessened when she uses terms other than death • the Petrarchan sonnet form typically carries the theme of love. She asks to be remembered but does not want her partner to grieve excessively • there is a slight ambiguity in the poem when the speaker mournfully says to her partner 'You tell me of our future that you planned', perhaps suggesting that there cannot be a future for the two lovers as it is in past tense. The pronoun 'you' could suggest that she knew she was ill before he did, or that he was controlling • after her inevitable death, the poet asks her lover not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him pain • the octave, lines 1–8, focuses on remembering; the sestet, lines 9–14, focuses on forgetting and overcoming sadness • there is a regular rhyme that contributes to the sonnet form • the poet uses a formal tone as she speaks directly to her partner • although entitled 'Remember', the final lines are about forgetting; therefore, it is a paradox; a twist takes place in the volta. ***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 present someone directly addressing others. Agard could be addressing a number of people and considers how the term 'half-caste' is used by others without thinking of its meaning, whereas Rossetti speaks directly to one person, her partner, about death • both poems are personal and emotional. *Half-caste* has an aggressive, informal tone, whereas *Remember* is gentle and more formal • *Half-caste* is written in free verse and contains non-standard English, whereas *Remember* is written in sonnet form and standard English • repetition is a strong feature in both poems: 'explain yuself', 'remember' • both poets use comparisons and metaphors to convey highly contrasting tones and feelings. 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 in support.
Level 2	7–12	• The response may be 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 *Half-past Two* 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.** ***Half-past Two*** **(AO2) Responses may include:** • being alone is central to the poem. The child featured in the poem is presented as innocent and confused when left alone and must wait 'beyond onceupona' and 'Out of reach of all the timefors'; the child does not understand time and is forgotten by the teacher • the poem begins with a variation on the classic fairytale opening: 'Once upon a schooltime', suggesting a childlike innocence and escapism • the child is described as being scared of authority: 'too scared at being wicked to remind her' • the repeated use of capitalisation, 'Something Very Wrong', suggests that the child is unaware of what he has actually done but believes that it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten • parentheses, '(I forget what it was)', provide the reader with additional information, the background of the situation and an adult viewpoint • compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime'. The child knows the 'important times' and it is implied that not knowing the proper time is less important • the clock is personified to emphasise the child's young age, and his vivid imagination grows when left alone: 'the little eyes', 'two long legs for walking' • repetition of 'Into the' to begin each line of the eighth stanza takes the child further and further into escapism • being alone in the 'tick-less' silence enhances the child's other senses, such as the 'smell of old chrysanthemums' • the oxymoron 'silent noise his hangnail made' conveys the child's acute awareness of the silence • the dialogue in italics emphasises how the child had been forgotten and is alone: '*My goodness,* she said'. The teacher shows no guilt or remorse for leaving the child alone as she just 'slotted him back into schooltime' • the child never forgot 'not knowing time', but it is described as an escape so it is not an unpleasant experience: 'He escaped into the clockless land for ever'. The reader is left feeling some empathy for the child.

	***Half-past Two* 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 being alone is significant, such as *Prayer Before Birth*, *Search For My Tongue*, *Hide and Seek*, *War Photographer*, or any other appropriate poem from the collection • the similarities and differences of subject matter in each poem will be considered • comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be clear • comparisons and comments will be made on the use of form and structure • comparisons of how the two poems affect the reader may be considered. 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 in support.
Level 2	7–12	• The response may be 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)** • Atticus Finch epitomises the concept of understanding others when he tells Scout, after her experience of a bad day at school, 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it' • Harper Lee illustrates the theme through Scout and Jem's developing understanding of the society within which they live; Jem's understanding of Mrs Dubose; the children's perspective about Atticus and the children's discovery about Arthur 'Boo' Radley. She allows the reader to sympathise with those who have been stereotyped, such as Tom Robinson, Calpurnia, Mayella Ewell and the Cunninghams • throughout the bildungsroman, Scout and Jem begin their transition from childhood innocence to a more adult perspective and understanding of the world. They begin to understand racial and social segregation and how unjust this society can be • Jem learns to understand Mrs Dubose. After Jem is forced to read to her, Atticus explains how Mrs Dubose has demonstrated courage by overcoming her morphine addiction. When Jem learns of this, he begins to understand her character and is more sympathetic • Scout learns to understand others more through Atticus' and Calpurnia's teachings. Scout tells her father about events at school when she gets into a fight with Walter Cunningham and how her teacher, Miss Caroline, has not only misunderstood Walter but also criticised her advanced reading skills. Later, Calpurnia chastises Scout for commenting on Walter's table manners • early in the novel, Scout, Jem and Dill are fascinated by Arthur 'Boo' Radley, whom they believe to be a 'malevolent phantom'. Boo leaves the children gifts in the tree, but local gossip makes the children afraid of him. Later in the novel, Boo saves the children from Bob Ewell. Scout admits that Boo is not as frightening as she has first thought: 'nothin's real scary except in books'. She tells her father that Boo is 'real nice', to which he replies 'Most people are, Scout, when you finally see them' • Tom Robinson is a victim of a flawed justice system, and the black community is subject to racism and segregation. Scout and Jem begin to understand the injustices of Maycomb society when they attend Tom's trial and watch it from the balcony with other members of the black community • Scout begins to understand Mayella Ewell's actions when she is made aware of the low social position of Mayella's family and how Mayella must be like a mother to her siblings.

	(AO4) • the novel illustrates the complicated and restrictive social hierarchy of Maycomb; the children's inability to understand a rationale for the hierarchy helps reveal that it is in fact irrational, but it is deep-seated within the traditions of this area in the Deep South • the verdict of Tom Robinson's trial clearly illustrates prejudice, social inequality and misunderstanding. The whites feared racial disturbance and so the trials of black people were unjust, such as those of the Scottsboro Boys. It was not until the Black Civil Rights Movement of the late 1950s that some understanding and progress in eliminating social inequality between races were seen • the Cunninghams represent the badly hit farming community during the Great Depression. Miss Caroline does not understand Walter Cunningham's proud refusal to borrow some lunch money from her • during the 1930s, the term 'white trash', which is linked to the Ewells, was commonly applied to those who were considered poor, dirty and uneducated.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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)** • Calpurnia, the Finches' black cook, is important because she is regarded as a 'faithful member of the family' • Calpurnia's family is grown up and she treats Jem and Scout as her own • she is important because she plays a big part in bringing the children up. She is strict and caring and has been with the family for many years. Scout says: 'I had felt her tyrannical presence as long as I could remember'. Scout never wins an argument with her: 'Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side' • she is kind to the children and makes Scout some favourite crackling bread on her first day at school. Calpurnia slaps Scout for being rude to Walter Cunningham when he comes to lunch and teaches Scout the importance of not judging people • Scout learns many things from Calpurnia, such as about Scout's extended family and Calpurnia's origins at Finch's Landing • Calpurnia has learned to read from a book given to her by Scout's grandfather and is one of only four people in her church who can read. Calpurnia teaches Scout how to write • Calpurnia is important because she provides a bridge between the black and white communities of Maycomb. She takes Scout and Jem to the First Purchase Church • Atticus depends on Calpurnia and will not allow her to leave when Aunt Alexandra comes to stay. Aunt Alexandra will not allow the children to visit Calpurnia's church again • Atticus asks Calpurnia to accompany him when he tells Helen Robinson about the death of her husband, Tom. **(AO4)** • the events of the novel involving Calpurnia are seen against the background of racial prejudice, economic deprivation and the Great Depression • Calpurnia is important because she provides a link between the black and white communities and provides Atticus with information about the Robinsons • when Calpurnia takes the children to the First Purchase Church, she shows them a different side of her character. In Maycomb's African-American community, Calpurnia surprises Jem and Scout by speaking in a voice they have never heard her use before. Scout realises that Calpurnia has a life outside the Finch household.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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)** • Curley is significant in the novel because he 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 provides information by telling George that Curley is a boxer and is 'handy with his fists'. This is significant because it foreshadows later events • 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, demanding that Lennie speak to him directly rather than letting George do the talking • Candy explains to the men that Curley 'like a lot of little guys, hates big guys'. Candy warns them 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 demonstrates jealousy when he suspects his wife has been speaking with the ranch hands. When he thinks that she is in the barn with Slim, he goes to look for them, believing 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 • later, in anger, Curley attacks Lennie because he thinks he is laughing 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's 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 two weeks. Curley's wife tells Lennie that Curley 'ain't a nice fella' and reveals that she met him at the Riverside Dance Palace on the same night she thought her mother had stolen her letter from a 'guy' who said she could be 'in the movies'. Curley seems to view his wife as a possession • significantly, Curley's response to the death of his wife reflects his lack of true feeling for her. He is far more interested in getting a posse together and lynching Lennie than suffering 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 the sadness of George and Slim at Lennie's death.

	(AO4) • 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, the boss • Curley takes the law into his own hands by getting a posse together to go after Lennie. At the time, lynchings were common. George and Lennie were similarly pursued in Weed when they had to hide in an irrigation ditch in order to escape • 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.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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)** • the deaths in the novel increase in terms of importance as the story progresses, from mice at the beginning of the novel to Lennie at the end • Lennie's accidental killing of the mice he pets, because he does not understand his incredible strength, could be considered a foreshadowing of the later tragedy when he kills Curley's wife. Lennie pets the mice so hard that he crushes their skulls. In the first chapter, his exchange with George: 'That mouse ain't fresh', reflects the reality of physical death. The fragility and transience of life are emphasised in these small killings • Candy's dog has importance in the novel because he is his only companion and has been with him for many years. He is proud of the dog, describing his prowess as a sheepdog in his younger years. Carlson pushes for the dog to be put down because of his age and the fact that he smells bad in the bunk house. Candy tries to resist this, but even Slim suggests 'Carl's right … That dog ain't no good to himself' and should be put out of his misery • the death of Candy's dog represents an important death in the novel and foreshadows Lennie's death later. Candy's remark, 'I should have shot that dog myself', reverberates at the end when George has to kill his best friend to prevent his suffering by shooting him with the same gun, Carlson's Luger, that was used to kill the dog • Lennie is delighted when he receives one of Slim's puppies and spends time playing with it in the barn, but Lennie's exceptional strength leads to his accidentally killing it: 'I didn't bounce you hard' • the death of Curley's wife is sudden and violent. Lennie is again unaware of his own strength and seems unsure whether she is dead, continuing to talk to her after he has accidentally broken her neck • in terms of deaths, the creatures that die in the novel become more important until the death of Lennie at the end. The death of a mouse moves up to that of an old dog, to the puppy, to Curley's wife and to Lennie himself. Animals can be seen as a continuum of suffering in the novel. Lennie's death forms the novel's climax and is a moving and dramatic moment as George first comforts him with talk of the rabbits before shooting him in the back of the head • at the end of the novel, the water snake is killed by a heron, unlike at the beginning where it swam away. This cruel but natural event at the end of the novel is significant in its reflection of life and death. **(AO4)** • the novel is set during the Great Depression in the 1930s, which was a time when Darwin's evolutionary theory, 'survival of the fittest', was particularly relevant

	• just before her death, Curley's wife talks about her dream of being 'in the movies'. Many people dreamt of being famous Hollywood stars at the time, as it offered the chance of an escape from poverty, and fulfilment of the American Dream • Candy struggles to come to terms with the fact that his hope of living the American Dream with George and Lennie is only short-lived and, following the deaths of Curley's wife and Lennie, is now over • in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he does not look after Lennie, then Lennie will end up in the 'booby hatch' or he will be strapped down and they will 'put him in a cage'. When George shoots Lennie at the end of the novel, it is an act of kindness.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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 Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu is heroic because she overcomes her fears and is admired by the reader for her courage, outstanding achievements and qualities. She is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi • she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance. Kahu overcomes her great-grandfather's patriarchal beliefs and proves herself to be a worthy tribal leader for her generation. It is because of Kahu's actions in saving the bull whale and his herd that the tribe can survive. According to Maori beliefs, if the bull whale dies, the tribe dies • when Kahu is born, Nanny (Nani) Flowers, Koro's wife, conducts the tradition of burying the birth cord at the tribal meeting place, the *marae*, and within sight of the statue of Kahutia Te Rangi. Koro, her husband and tribal leader, refuses to take part because Kahu is a girl • Rawiri and 'other boys' help his grandmother and, after the birth cord is buried, there is a good omen when the moon illuminates the carved figure and Rawiri believes that he sees a small spear 'flying through the air' whilst a whale sounds in the distance: '*Hui e, haumi e, taiki e*', meaning 'Let it be done' • Kahu excels when she learns Maori language, culture and traditions, and invites her family to a ceremony at her school. She is upset when Koro does not attend and Nanny states: 'We tried to bolster her courage by clapping loudly'. Despite Koro's absence, Kahu bravely recites the family tree or *whakapapa* • Kahu demonstrates special powers when she communicates with the dolphins and other sea creatures; she is fearless in retrieving the stone that Koro has thrown into the depths of the sea, when none of the boys could reclaim it, proving her worthiness of being the tribal leader for her generation • when the bull whale strands itself on the beach, it is Kahu who heroically encourages it to return to the sea. Kahu becomes the whale rider for her generation and shows no fear in her actions. The bull whale returns Kahu to land to lead her people successfully into the future and, at the hospital, Koro realises his mistakes and embraces his great-granddaughter's rightful place as a future tribal leader. **(AO4)** • Witi Ihimaera's daughters wanted to read a Maori novel that featured a female hero as, in all the stories they had read, the heroes were male. The role of women became restricted in Maori society when restrictions were enforced by the British in the 1800s; since then, tradition has dictated that a boy should be the leader of the tribe. The novel challenges preconceptions and the role of women • Koro is determined to teach future generations the Maori language and culture; Koro is the leader of the Whangara Maori community. He teaches about Maori culture, tradition and history, and desires to find a suitable heir as he believes the successor should be male

	• it is Maori tradition to bury the birth cord of a newborn child • natural settings and the relationship between nature and man are central to the novel. For example, the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, is replicated with Kahu • the Maori have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests, such as Koro. Kahu was banished from these classes, as modern Maori culture dictated that females were unworthy of leading the tribe, which Kahu proves not to be the case and challenges gender roles • the novel is in the magical realism genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Maori cultural identity is important throughout the novel and is central to the plot. Koro Apirana is desperate to secure Maori cultural identity for the future and wants a male heir for Kahu's generation • the Whangara tribe has been traditionally led by a male. When Koro's first-born great-grandchild, Kahu, is born, Koro is devastated and refuses to have anything to do with her as he wishes to maintain the patriarchal cultural identity • Koro is angered when the baby girl is named Kahu after the whale rider, Kahutia Te Rangi or Paikea. Koro will not take part in the tradition of burying Kahu's birth cord in the earth on the *marae* or meeting area. Nanny (Nani) Flowers, Rawiri and 'the boys' place the birth cord 'in sight of Kahutia Te Rangi' so that Kahu and cultural identity are protected • Koro teaches the boys about their cultural identity and he establishes language nests, *Kohanga Reo*. Maori legends are passed down from generation to generation • the tribe believes in the legend of their ancestor, Kahutia Te Rangi or Paikea, who escaped drowning by riding on the back of a whale to safety. It is believed that, if the spiritually tattooed or marked bull whale should die, then the tribe will die along with it. Koro says: 'When it dies, we die. I die' • Maori terms are used throughout the novel and link to cultural identity. They are an essential part of Kahu's development and appreciation of her culture; Kahu wins a prize for reciting the *whakapapa*, the ancestral line. The use of the repeated motif, the Maori phrase, '*hui e, haumi e, taiki e*' (Let it be done), reinforces the importance of repairing the relationship between man and nature, and is central to Maori cultural identity and 'oneness' • Nanny is proud of her cultural identity and is a descendant of a line of strong Maori women, such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny is presented as a powerful force in the tribe because she has influence over Koro • Koro is reluctant to change and prefers to remain insulated from outside influences in an effort to maintain Whangara's cultural identity. Even though other tribes are embracing 'new challenges and the new technology', Koro refuses to do so • Rawiri's narrative provides additional information about the history of the tribe and how the 'first of the Ancients and ancestors had come from the east' and how others came to settle in Aotearoa. **(AO4)** • the legend of Paikea is central to the novel and is part of the tribe's cultural identity. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa

	• Maori legend has it that Kahutia Te Rangi or Paikea came from Hawaiki to Whangara, riding on the back of a *taniwha*, a water monster. He had escaped drowning when his *whaka* capsized • Maoris believe in the 'life-giving forces in the form of spears' that were brought from the House of Learning to the island by Kahutia Te Rangi. It is believed that these spears 'gave instructions on how man might talk with beasts' and 'taught oneness', how mankind and nature can live in harmony • Whangara is a small Maori community in the north-east of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their cultural identity alive.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of friendship can be seen throughout the novel in the relationships between the mothers and those of their daughters. It is through friendship that the Joy Luck Club is formed • friendships are important because they unite the mothers. Suyuan Woo started the original Joy Luck Club in China with her three friends to cope with the terrible events of war. Suyuan establishes the American Joy Luck Club when she arrives in San Francisco • Jing-Mei (June) Woo, has been asked by her mothers' friends, An-mei Hsu, Lindo Jong and Ying-ying St. Clare, to take her mother's place in the Joy Luck Club. Jing-mei learns from the other mothers that her half-sisters are alive. They ask that Jing-Mei go to China to meet her sisters and tell them about Suyuan's death, showing the depth of friendship that the mothers share • friendships are important because they can affect destiny. In China, Ying-ying was forced by her parents into an arranged marriage to a family friend. Although unnamed, he was vulgar and disloyal, abandoning Ying-ying when she became pregnant. Ying-ying eventually met and married Clifford St. Clair and they moved to America • when Lindo Jong first arrives in America, she gets a job at a fortune cookie factory. There she meets and makes friends with An-mei Hsu, who introduces Lindo to her future Cantonese husband, Tin Jong. A friendship blossoms between Lindo and Tin and, because of their different dialects, they converse in basic English. An-mei even advises Lindo to use the fortunes from the cookies to communicate with him • friendships are also explored between the daughters, such as the friendship between Lena St. Clair and Rose Hsu. Lena blames her Chinese-American background for her eating disorder, which Rose rebukes her for and asks her, 'Why do you blame your culture, your ethnicity?' • friendships are sometimes made through rivalry. Waverly is the youngest of Lindo and Tin Jong's children. Throughout her childhood there was rivalry between her and Jing-mei. Jing-mei has always felt a rivalry with Waverly, possibly as a result of their competitive mothers; however, some friendship develops in adulthood • Waverly has a good friend, Marlene Ferber. When discussing her relationship with Rich Shields, Marlene suggests that Waverly and Rich should elope in order to avoid the disappointment of Waverly's mother, Lindo. Marlene believes that Waverly is assertive and has no issues with challenging the IRS (Internal Revenue Service), yet is surprisingly afraid of her own mother • Rose Hse Jordan is friendly with the other daughters and tells them different accounts of her break-up with Ted. She tells Waverly about the physical pain of divorce and yet tells Lena that she is happy to be free of him.

	(AO4) • Amy Tan and her friends formed their own version of the Joy Luck Club. They called it 'A Fool and His Money' and used the club as a forum where they exchanged investment tips • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China; the novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story mirrors Amy Tan's own experiences • the mothers 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 to 1945). Friendships blossomed through shared experiences • the origin of fortune cookies has always been debated; however, some believe they were invented in San Francisco in 1914 by a Japanese man named Makoto Hagiwara, who once owned the Golden Gate Park Japanese Tea Garden, where he served tea and fortune cookies.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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
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)** • candidates may agree or disagree wholly or in part with the statement. There are a number of male characters in the novel, but candidates are not required to explore them all. The amount of detail on each character will vary according to the number chosen. The majority of men are presented in a negative way, such as being controlling and unkind; however, Canning Woo and Rich Shields illustrate a more positive portrayal of men • Canning Woo is different from many other men in the novel, as he is presented as a caring, thoughtful man. He is Suyuan's second husband and Jing-mei's father. Suyuan and Canning met in China. After Suyuan's death, Canning travels with Jing-mei back to China to meet his step-daughters, whose father was Suyuan's first husband, Wang Fuchi. Suyuan had been forced to abandon her twin daughters when fleeing the Japanese • Huang Tyan-yu was Lindo's first husband when she lived in China. Their marriage had been arranged by Huang's mother when they were both babies. Huang Tyan-yu was pampered by his family and made Lindo's life a misery. They were married when Lindo was sixteen, but there was no affection between them and the marriage was not consummated • Tin Jong is Lindo's second husband and is father to Vincent, Waverly and Winston. The men play a minor part in the mother's and daughter's stories. When Vincent wins a chess set, Waverly discovers her talent for playing the game. Winston is killed in a car accident when he is sixteen • Marvin Chen is Waverly's unfaithful first husband. They have a daughter, Shoshana. Waverly's mother is very critical of Marvin and, eventually, Waverly and Marvin divorce. Waverly fears that her mother will also be very critical of Rich Shields, her fiancé. Rich is portrayed in a more positive way and he loves Waverly unconditionally • Wu Tsing was an evil, wealthy Chinese merchant who raped An-mei's mother. An-mei's mother became his third concubine or 'Fourth Wife'. Wu is presented as a weak man who was easily manipulated by his controlling senior wife. An-mei considers him to be a greedy 'magpie', just like her daughter's husband, Ted Jordan, as they both flourish on those they hurt • Ted Jordan is Rose's husband. Ted is presented as a controlling and manipulative husband. He is shocked when Rose stands up for herself • Ying-ying's first husband left her for another woman when Ying-ying was pregnant. Her second husband, Clifford St. Clair, is also presented in a negative light when he mistranslates his wife's words. He never learns to speak Chinese and Ying-ying is not fluent in English. Clifford gives his wife a different name when he brings her to England, calling her Betty on the immigration papers and getting her date of birth wrong, which changed her zodiac sign

	• Harold Livotny is Lena's husband. He is controlling and insists on keeping their finances separate, believing that this will give them independence, but this has the opposite effect and makes Lena feel powerless. **(AO4)** • when the novel was published, some Asian critics suggested that the novel relies on racist stereotypes and that Asian men are portrayed in a negative light and do not treat women well. However, it may be noted that some of the American men are no better • most women in the novel find their voices and strength. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and then learn to overcome their difficulties in life • the Chinese society in America and the tensions between traditional Chinese and modern American views, specifically on masculinity, are explored through the lives of the mothers and their daughters • Amy Tan examines society's expectations of women in China and America and their relationships with the men in their lives. Growing up in China, the mothers were taught to be passive and quiet in a male-dominated society. However, the reader is only presented with the mothers' and daughters' narratives; the presentation of male characters could therefore be viewed as biased.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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
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)** • Chielo is the Priestess of Agbala, who is highly respected in Umuofia. She assists in making important decisions and dedicates herself to the Oracle of Agbala, the Oracle of the Hills and the Caves • as a woman, her role is significant because in a male-dominated society, her word is not questioned when she is possessed by the god, Agbala. She is a prognosticator, foretelling or prophesying future events • Chielo acts as a spiritual guide and Umuofian prophet, deciding the destiny of many villagers and is highly influential in village decision-making • Chielo, when not possessed by Agbala, is well-known and behaves like any other woman in the village. She is a widow with two children and has lost another child • the power of the Priestess of Agbala is demonstrated through Chielo's predecessor. Okonkwo recalls the time when his father, Unoka, went to consult the Oracle of the Hills and the Caves to ask why he had a bad harvest and little luck. Although no one had ever seen Agbala, the priestess at the time, Chika, admonished him and told him that his poor harvests were because of his laziness. She instructed him 'Go home and work like a man'. Soon after this, Unoka was taken to die in the Evil Forest • Chielo is very good friends with Ekwefi, Okonkwo's second wife, and is very close to Ezinma, whom she calls 'my daughter', perhaps suggesting that Ezinma will eventually inherit her role as priestess • despite believing that Ezinma is an *ogbanje*, a child possessed by an evil spirit, Chielo's attachment to Ezinma is significant in the novel and, perhaps, she considers the spirit of her dead child lives within Ezinma • she arrives at Okonkwo's compound to collect Ezinma and take her to the goddess, Agbala. In spite of Okonkwo's and Ekwefi's pleadings, Chielo warns them not to defy God's will and takes Ezinma on her back, warning her parents not to follow • even though threatened with curses, Ekwefi follows Chielo, who visits all nine villages en route to Agbala's cave. Okonkwo meets his wife at the cave and they both wait for their daughter's return. Chielo and Agbala intend to cleanse Ezinma of evil spirits. Afterwards, Chielo, with Okonkwo and Ekwefi following, returns Ezinma home • Chielo's actions force Okonkwo to acknowledge how important his wife and child are to him.

	(AO4) • the Agbala Oracle, or Oracle of the Hills and the Caves, is based on the Awka Oracle that was destroyed by the British early in the 20th Century • *ọgbanje* is a term in Odinani for what was thought to be an evil spirit that would deliberately plague a family with misfortune. Belief in *ọgbanje* in Igboland is not as strong as it once was, although there are still some believers. In Igbo language (Ibo in the novel) it means 'children who come and go' • Ekwefi knows that she could be cursed for disobeying Chielo by following her to the cave. It shows how seriously Chielo's role as priestess is taken by the people of Umuofia. Even Okonkwo shows respect for her and acknowledges her authority • Igboland is also known as south-eastern Nigeria and is the indigenous homeland of the Igbo people. The country is divided by the lower Niger River.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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.
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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)** • regret is shown throughout the novel. Even though Okonkwo will not allow others to see his true feelings, for fear of appearing weak and womanly like his father, there are several times when this is demonstrated • during the Week of Peace, Okonkwo beats his youngest wife, Ojiugo, for failing to provide him with a dinner. As punishment for breaking the peace, the priestess demands that Okonkwo sacrifice a goat and hen and pay a fine. He is clearly regretful for his actions and obeys her commands • remorse is demonstrated following Okonkwo's part in striking the fatal blow and killing Ikemefuna. Okonkwo is saddened for days and Nwoye is ashamed of his father for taking part • Okonkwo is reminded of his guilty conscience when the death of Ogbuefi Ezeudu is sounded throughout the villages by means of the *ekwe*, a musical instrument. Ezeudu's last visit has been to warn him against participating in Ikemefuna's murder • Okonkwo regrets his misfortune when he and his family are exiled to Mbanta and he has to reconcile himself to building a new compound and planting crops • towards the end of his 'seven wasted and weary years' in exile, Okonkwo holds a feast for his kinsmen in Mbanta. Although he is grateful to them, he regrets losing his status and influence in Umuofia, and being forced to spend time with people who were not as 'warlike' as those in his fatherland: 'he regretted every day of his exile' • Okonkwo is regretful when he returns from exile and sees that the white men have not been driven out by the clan. His friend Obierika tells him that it is too late and they have to accept the change • Nwoye's conversion to Christianity is another time when Okonkwo feels regret. Even though he has never shown his son any real affection, he sees Nwoye's departure as disgraceful • Okonkwo is disappointed when the clan do not welcome him home as profoundly as he had expected. He is regretful about his clan becoming too weak. At the end of the novel, before taking his own life, he is 'trembling with hate' and overcome with sadness • in trying to be the opposite of his father, Unoka, Okonkwo behaves rashly and brings shame on himself and his family. **(AO4)** • Okonkwo's regret at killing Ikemefuna weakens him. Ikemefuna is murdered when the Oracle commands it; beliefs and superstitions are central to the villagers

	• Achebe implies that clinging to old traditions and an unwillingness to change may contribute to society's downfall. Achebe does not pass judgement about indigenous tribes, but he illustrates the kinds of circumstances that could make things fall apart, which creates a sense of regret in characters like Okonkwo • Okonkwo regrets the changes that occur through impending colonisation and Christian influences. The arrival of the missionaries challenges everyday aspects of village life, including the replacement of the traditional Igbo four-day week by the weekly calendar. 'Come every seventh day' soon becomes known as 'Sunday' by the villagers • Obierika questions the Igbo traditions and rituals, as well as their tribal law. He thinks that change may improve Igbo society, much to Okonkwo's regret.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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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