Mark Scheme (Results)

June 2025

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, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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 poem describes the wishes of a child who desires freedom, like that he observes in those he sees around him • he describes leaving home when the 'gong sounds' at 'ten in the morning' to go to school, suggesting a regular routine • on his journeys to and from school he sees a hawker and a gardener. Later, in the evening, he observes the watchman • the hawker is described as selling bangles wherever he chooses and is not confined to specific places or times: there is 'nothing to hurry him on' • on the child's return from school at 'four in the afternoon', he observes the gardener through a gate. The child envies the gardener's freedom, especially as it appears that 'nobody takes him to task' for getting wet or too hot • in the evening, when the child had been sent to bed, the child observes the watchman 'walking up and / down' the lane with his lantern. The child wishes to be just like him • the child-like simplicity of the descriptions presents the lives of the hawker, gardener and watchman as something to aspire to; a vocation; however, there is no consideration of how the men live beyond their occupations. **The writer's choice of language:** • the onomatopoeic 'gong' at the beginning contrasts with the lonely, quiet lane towards the end of the poem • 'Bangles' is repeated with the adjective 'crystal', suggesting they are valuable or beautiful in the light • the hawker's situation is listed: 'There is nothing to hurry', 'there is no road', 'no place', 'no time'. This is appealing to the child but perhaps not to the hawker himself • the repeated 'I wish I were' emphasises childhood innocence • the gardener's carefree and unrestrained life is listed, perhaps in protest at what the child perceives as his own restricted upbringing: 'nobody takes him to task if he gets baked in the sun or gets wet' • the 'dark and lonely' street is personified and described with a simile: 'the street-lamp stands like / a giant with one red eye in its head' • the watchman is said to 'walk with his shadow at / his side', which could be both literal and spiritual • the child hyperbolises his view of the watchman when stating that he 'never once goes to bed in his life', suggesting that the child wishes he has not been sent to bed by his mother

	• throughout the poem, alliteration is used to emphasise the imagery and childhood wishes: 'gardener digging / the ground', 'window the watchman walking'. **The writer's use of form and structure:** • the title, *Vocation*, is not used within the poem; however, the child's calling to school, by the 'gong', could contrast with the vocation or calling of the different types of jobs done by the hawker, gardener and watchman • the poem is written in first-person narrative. The single stanza is in free verse, almost in a stream of consciousness, as the continuous participles relate to each activity that happens throughout the course of the day: 'crying', 'digging', 'walking', 'chasing' • the poem refers to specific times in a day: 'ten in the morning', 'four in the afternoon', 'Just as it gets dark in the evening'. The time references focus on the hawker, gardener and watchman • use of caesura provides pauses in the narrative, thus creating a realistic narrative voice: 'There is nothing to hurry him on, there is no road he must / take, no place he must go to, no time when he must come home'. 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 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.** ***Blessing*** **(AO2) Responses may include:** • an exciting experience for the community is seen in the poem when a municipal water pipe bursts in an area that has little water because of drought. The water supply is seen as a godly gift. The event, which would normally be a problem, brings wonderment and relief to the community • the poem opens with a powerful simile emphasising the experiences and discomfort of everyday life in severe heat when 'The skin cracks like a pod' and 'There never is enough water'. A vivid picture is then created of the dramatic and euphoric reactions of the crowds, especially the children, when the water pipe bursts • the writer contrasts the imaginary picture of a longed-for drip of water, 'the small splash', with the 'blessing' of a torrent of water that 'crashes to the ground' from the burst pipe • the water's value is conveyed by using precious-metal imagery: 'silver crashes to the ground' • the experience is conveyed through striking images of the moment the water breaks free: 'the flow has found / a roar of tongues'. The excitement of the experience is heightened with the desperate collection by everyone of all sorts of containers to hold the water: 'pots', 'plastic buckets', 'frantic hands' • the onomatopoeic words, 'bursts', 'crashes' and 'roar', convey images of the event and the experience as it occurs • a sense of wonder is created with the use of alliteration: 'polished to perfection', describing the skin of children glistening as they frolic under the water • religious imagery is used throughout the poem; the experience is a 'blessing'. Other symbolic references are made: 'a kindly god', 'a congregation', 'the blessing sings' • the structure of the poem moves from short statements, beginning with a two-lined stanza of two separate sentences: 'The skin cracks like a pod. / There is never enough water', through imagining a small drip and on to images of gushing water and the euphoria of the people. These 'drips' of information become more fluid, with the use of commas, as the water flows freely. The second half of the poem is one long sentence, and the poem builds towards a climax of dramatic movement and sound.

	War Photographer **(AO2) Responses may include:** • the poem explores a different type of experience when a war photographer returns home and develops his pictures. The war photographer is described as being 'finally alone', suggesting that he has been looking forward to some isolation and to having the opportunity to study his metaphorical 'spools of suffering' • the war photographer is affected by the experiences of suffering and pain that he has witnessed. In his isolation, the photographer relives the images he has seen. Numb to the horrors at the time, his hands now 'tremble' • powerful images of wartime experiences are captured on the photographer's 'spools of suffering'. The list of places, 'Belfast. Beirut. Phnom Penh', all war-torn places at the time the poem was written, demonstrates that suffering and isolation in war occur in many places across the world. The use of alliteration, plosives and caesura adds to the effect of these place names • as one photograph develops, the war photographer relives the experience: 'A stranger's features', 'a half-formed ghost'; he recalls the experience of photographing the injured man and the 'cries / of this man's wife' • the religious simile, 'as though this were a church', and alliterative 'priest preparing … a Mass' conveys the peaceful atmosphere and sense of respect for the experience in the darkroom • it appears that the readers of the Sunday supplement do not give much thought to others' horrific experiences as they are only affected briefly: 'The reader's eyeballs prick / with tears between the bath and pre-lunch beers' • the simple ending is effective: the war photographer is alone in his own thoughts when, on his journey home, he 'stares impassively' down from 'the aeroplane' at where he 'earns his living and they do not care'. We do not know whether 'they' are the readers of the poem or Sunday supplement, the victims, his editor, or anyone else. ***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:** • the poems explore different experiences. *Blessing* explores the happy experience of the gift of water, whereas *War Photographer* considers that of the photographer whilst in his darkroom and his reflective and sombre memories of the horrific experiences of people in war-torn countries • they both use religious imagery. *Blessing* refers to the 'blessing' of the gift of water, 'a kindly god' and 'a congregation'; *War Photographer* compares the darkroom to 'a church' and the photographer to a priest preparing a Mass

	• both poems make use of listing and caesura for emphasis • *Blessing* is in four stanzas of varying length and is in free verse, perhaps reflecting the way the initial drip of water becomes a 'flow'. *War Photographer* is structured in 'ordered rows', like the photographs, and in four stanzas, perhaps suggesting the subject's routine. 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 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 *Prayer Before Birth* 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.** ***Prayer Before Birth*** **(AO2) Responses may include:** • a strong point of view is presented in the form of a monologue and a prayer to God for protection. The unborn child fears everyday life experiences, ranging from childish nightmares in stanza one, through physical ill-treatment in stanza two to emotional, mental and moral corruption in the following stanzas • the strong point of view is expressed through repetition, which emphasises the unborn child's concerns about society and heightens wishes for the future: 'I am not yet born' • internal rhyme, through the use of alliteration and assonance, emphasises the horrific nightmares and menacing threats the child will face in life: 'bloodsucking bat or the rat', 'tall walls wall me', 'with wise lies lure me' • the unborn child is anxious about the negative effects of society and being exposed to evil, preferring to be surrounded by nature, and craving nature's company in life: 'grass to grow for me, trees to talk / to me, sky to sing to me'. Stanza three highlights the unborn child's strong wishes and looks to the restorative powers of nature and the 'white light' for guidance • the unborn child fears exposures to the dangers of dehumanisation by society. The child begs God for 'strength against those' who could corrupt him and for help to find a way to behave in the face of life's challenges • these fears are taken a stage further when, in a short stanza, the threats are summarised: 'Let not the man who is beast or who thinks he is God / come near me' • the unborn child fears lack of identity and desires the strength to be independent. The metaphor, 'cog in a machine', and the simile, 'like water held in the / hands would spill me', express the child's fears • the poem is often viewed as depicting the dehumanising effects of war. The horrors of war are juxtaposed with the innocence of the unborn child. The unborn child is powerless and believes that it will not escape the evils of society but begs for forgiveness: 'sins that in me the world shall commit' • the poem is structured in free verse. Rhyme is internal and is linked to repetition: 'like thistledown hither and / thither or hither and thither' • the stanza shapes are distinctive with an opening plea followed by a detailed list, building in pace as the lines shorten. The two short stanzas perhaps sum up the concerns about society, while the final short line, 'Otherwise kill me', shows the strength of the desperate desire to have control of destiny.

	***Prayer Before Birth* and one other poem** Both poems have particular merits and features, and therefore there are a number of points of comparison that 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 a strong point of view is significant, such as *If–*, *Sonnet 116*, *My Last Duchess*, *Do not go gentle into that good night*, 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 evident • 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 to support the response.
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)** • punishment is evidenced throughout the novel and includes corporal and capital punishment. Various characters must face a punishment in the novel, such as Arthur (Boo) Radley, Scout Finch, Mayella Ewell, Jem Finch, Tom Robinson and Bob Ewell • when Boo was in trouble with the law as a teenager, his father punished him by imprisoning him in his own home. Much gossip in Maycomb surrounds Boo and he is often blamed for any bad things that happen: 'Any stealthy crimes committed in Maycomb were his work' • Scout receives corporal punishment from her teacher, Miss Caroline, when Scout dares to speak up for Walter Cunningham. Scout is smacked on her hand with a ruler. Miss Caroline also punishes her for being able to read before she is taught it in school and forbids her to read and write at home • later, Scout is chastised by Calpurnia for criticising Walter's table manners • Mayella is beaten by her father when he catches her talking with Tom Robinson • Jem is punished by his father, Atticus. Mrs Dubose insults Atticus by using racist language, which infuriates Jem. On his way back home, he uses Scout's new baton to destroy all Mrs Dubose's camellias. Jem's punishment is to read to Mrs Dubose every day for a month • Tom's punishment is an injustice. He is falsely accused of attacking Mayella and, as a result, is sentenced to capital punishment. In his attempt to flee jail, he is fatally shot 17 times • at the end of the novel, Bob Ewell dies after he is fatally stabbed with his own knife by Boo. The sheriff, Heck Tate, suggests that it was an accident and that Ewell must have fallen on his own knife. Tate covers up Boo's crime so that Boo is not punished for it. The reclusive Boo would not have coped with the processes of the judicial system, nor would he have enjoyed the hero status he would have received in Maycomb. Heck Tate wisely tells Atticus: 'Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'. **(AO4)** • set in the segregated Southern States of America during the 1930s, Maycomb society was divided both racially and socially. When Walter does not have any lunch and Miss Caroline offers to lend him the money for some, Scout tells her that he is a Cunningham and that they do not take 'anything they can't pay back', resulting in her punishment • hatred by many white people for the black community was extreme, especially during the Great Depression when money was scarce. Tom Robinson's treatment as a victim epitomises Maycomb's racist attitudes

	• Tom's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom, the Scottsboro Boys endured lynch mobs and a biased, all-white jury • Tom's trial serves to educate Scout. The novel is of the bildungsroman genre: Scout learns lessons and begins to mature.

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)** • Atticus is a kind and loving father, and the relationship with his children is good. He reads to his children and offers them comfort when they need it. As a single parent, a widower, he faces the challenge of bringing up his children alone during a time of social and financial difficulty. Atticus has raised his children by nurturing their minds, conscience and individuality • Atticus' wife died when Scout was two. Calpurnia, the Finches' housekeeper, is like a mother to the children. Atticus respects his children's individuality and has a unique parenting style, treating his children like adults and teaching them good moral values. If Atticus has to discipline his children, he explains why and answers their questions honestly. The children call him Atticus • he is a good role model to his children. He teaches them hard lessons, such as when he punishes Jem for destroying Mrs Dubose's camellias, and when he takes Jem with him to tell Helen Robinson about the death of her husband, Tom • throughout the novel, Jem and Scout come to understand and admire their father. He teaches them courage through different lessons • Atticus is respected in Maycomb, but neither Jem nor Scout consciously idolise him at the beginning of the novel. They are embarrassed that he is older than other fathers and he does not hunt or fish like other men • however, Jem and Scout feel immense pride of Atticus when he saves them from a rabid dog, Tim Johnson. The sheriff, Heck Tate, passes the rifle to Atticus for him to shoot the dog because he is the better marksman • the children are protective of their father. When Cecil Jacobs insults her father for defending Tom Robinson, Scout is ready to fight with him; however, Atticus tells her that she must walk away from confrontation as Maycomb residents are 'still our friends and this is still our home', just as he has not tolerated Jem's response to Mrs Dubose's insult • Atticus teaches his children to respect people, such as Mrs Dubose whom he describes as the 'bravest person' he has ever known, and to be tolerant of everyone • he also teaches Jem and Scout not to judge others just because they have little money or because of the way they behave, such as when Walter Cunningham pours syrup on his food at lunch with the Finches and Scout teases him. Atticus tells her not to judge others and to try 'walking around in their skin' • Atticus' sister, Aunt Alexandra, is a traditionalist and believes that Atticus gives in too much to his children's wishes and is determined to make Scout, a tomboy, behave in a more feminine way

	• despite his virtues, Atticus does have some faults. He puts himself and his children in danger, such as when Heck Tate and a group of men call at the Finch house and talk about their fears of 'that old Sarum bunch', referring to a lynch mob. Atticus is willing to protect Tom Robinson at the jail knowing the risks. **(AO4)** • the events of the novel are seen against the background of racial prejudice, economic deprivation and the Great Depression • the novel mirrors much of Nelle Harper Lee's life. Lee's father was a lawyer and characters, such as Dill, are based on friends she had in childhood • the author published her novel in 1960, a time when the Civil Rights Movement was gaining momentum. Tom Robinson's trial mirrors that of the nine Scottsboro Boys who were falsely accused of raping two white women in 1931 • Scout is often viewed as being a tomboy because of the way she dresses and behaves. Aunt Alexandra, who holds idealised views of how a 'Southern Belle' should behave, is critical of Scout.

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)** • Slim is a significant character in the novel. Steinbeck introduces the character in great descriptive detail and he is presented as someone whom everyone admires • Slim is the highly skilled jerkline skinner. Although he is a 'master craftsman' and is in a higher and more secure position, he is simply one of the ranch hands; however, Slim is significant because he is the natural leader of the ranch: 'there was a gravity in his manner and a quiet so profound that all talk stopped when he spoke'. He has a slightly mysterious quality, having no back story, and appears to be content, as he does not reveal a dream for a better future • he is so highly respected by the other men that he is the 'prince of the ranch'. Steinbeck describes him as 'god-like', demonstrating his calm and collected nature. He stands apart from the other men because of his status. When Curley suspects that his wife is in the barn with Slim, Whit tells the other men: 'he better leave Slim alone. Nobody don't know what Slim can do' • Slim is an intelligent man and is significant because other characters look to him for help and advice; his word is taken as law. When Carlson is talking about shooting Candy's dog, it is Slim's tacit agreement that seals the animal's fate • Slim's own dog, Lulu, has had nine puppies, but Slim is not drawn into sentimentality and drowns 'four of 'em right off'. He kills them so there is enough food for the others, demonstrating his pragmatic nature • when he gives Lennie one of Lulu's puppies, he demonstrates a kind and generous nature. He is also sensitive when Candy's dog is shot, telling Carlson to take a shovel so that the animal can be promptly buried. Slim is the only character who speaks kindly to Curley's wife • Slim is a quiet, thoughtful man and the only one who understands the special nature of the relationship between George and Lennie. It is in Slim that George confides about Lennie's actions in Weed that got them run out of town. George even confesses to Slim that he used to play tricks on Lennie. Slim is significant because he helps to ensure that George and Lennie do not get 'cann'd' after Lennie crushes Curley's hand • it is Slim who shows some sympathy towards George at the end of the novel. Slim offers George friendly support and encourages him to do the right thing by Lennie, telling him that it would not be good if Lennie were locked in a cage like an animal. Slim is the only one who understands what George has had to do and why. He takes care of George after the shooting of Lennie, reassuring him that he had done the only thing he could to spare his friend from suffering.

	(AO4) • Slim is fortunate to be a more permanent ranch worker. During the time of the Great Depression, work was scarce. The itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay • on the whole, the social hierarchy on the ranch is reflective of American society of the time; however, Slim holds more respect than Curley, the boss's son • Slim demonstrates less discrimination than others on the ranch. At the time, prejudice was prevalent. Slim is a strong moral character, almost like a 'conscience' to other characters • Steinbeck deliberately presents Slim as a thoughtful and sensitive man in order to challenge the stereotypical perception of ranch hands.

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)** • loneliness is evident throughout the novel. There is the physical isolation of the ranch and the emotional loneliness of the characters • the setting is described as being 'A few miles south of Soledad', a rural idyll, with wildlife and natural beauty. When we are introduced to George and Lennie, they have followed a path 'beaten hard by boys coming down from the ranches to swim in the pool' • Curley's wife is lonely and is the only female on the ranch. She lives in the main house with the boss and his son, her new husband, Curley. Although only married two weeks, she is still lonely and often goes in search of company on the pretence of looking for Curley. The men do not welcome her, as they believe that she is 'poison' and 'jail bait'. Just before her death she confides in Lennie, telling him that she never gets 'to talk to nobody' • Curley is lonely. The ranch hands keep their distance from him because he is confrontational. Even his wife admits that she does not like him • Crooks is segregated and lives in the harness room. He is the only African-American on the ranch. He tells Lennie of the time when there were others, but now there 'ain't a colored man on this ranch an' there's jus' one family in Soledad'. Crooks' loneliness has left him cynical and bitter; he tells Lennie that, although he can read books, 'Books ain't no good. A guy needs somebody – to be near him' and 'a guy gets too lonely an' he gets sick' • Candy is lonely because his disability means that he must stay 'swamping' the bunk house when the others are out at work. The only company he has is his old dog, which is shot by Carlson • Lennie is lost and lonely when he is not with George, such as when he seeks Crooks' company and when he is in the barn with his pup and accidentally kills it while the other men play horseshoes nearby. When Curley's wife enters the barn, she starts a conversation with Lennie as a result of their mutual loneliness. When Lennie panics, he accidentally breaks her neck • the ranch hands are lonely because of the nature of their job as itinerant farm labourers. Slim says 'I hardly never seen two guys travel together' • towards the end of the novel, George reminds Lennie that other men have 'got no fambly' and that 'They ain't got nobody in the worl' that gives a hoot in hell about 'em'. **(AO4)** • the ranch is located near Soledad, which means 'loneliness' in Spanish • characters are often lonely because of discrimination: ableism, ageism, racism and sexism. There was no social care for the old or vulnerable members of society. Lennie is only able to get employment because George speaks for him; Candy is expecting to be 'canned' because of his age and disability; Crooks is subjected to racism and segregation, enshrined in the Jim Crow laws at the time; and Curley's wife is a victim of derogatory sexist remarks

	• even those higher in the social structure on the ranch suffer from loneliness: Curley is often looking for his wife and the men on the ranch keep their distance from him • the nature of the life of itinerant ranch hands leads them to have no stability, home, possessions, friendships or relationships because of their constantly moving in search of work. There was a high level of unemployment during the Great Depression.

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)** • power is demonstrated in a number of ways throughout the novel. Koro, Nanny (Nani) Flowers, Kahu and the bull whale show their power of determination and character. Power is also demonstrated through contextual concerns, such as the devastating effects of nuclear testing. Candidates are not expected to consider all areas but may explore other examples of power • Koro could be considered to have great power because he asserts himself as tribal chief. He has strong views about Kahu and is determined to find a male heir. Koro holds tribal meetings, is a guardian for Maori culture and traditions and helps to establish a Maori language class, or *Kohanga Reo*. He appears to be popular with his students, and he displays the wisdom of 'sacred knowledge' and 'oneness'. Koro has much knowledge about ancestry, legend and fishing, and has an affinity with the whales • Nanny Flowers could be considered to have great power because she is very influential over her husband, Koro, and her family. Nanny often argues with Koro but gets her way, 'He argues, and I win', and she says that Koro 'isn't any chief. I'm his chief'. Nanny is a descendant from a line of powerful Maori women such as Muriwai and Mihi Kotukutuku, who both had seniority over men. Nanny demonstrates wisdom, such as when she advises Rawiri to keep it a secret that Kahu retrieved the stone, as she will use this knowledge when she needs it to make Koro accept Kahu • Kahu could be considered to have great power because she is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi, the whale rider, also known as Paikea. Kahu demonstrates her special powers when she communicates with the dolphins, whales and other sea creatures. When Kahu retrieves the stone that others could not, she demonstrates that she has the power to become tribal chief. It is Kahu who encourages the bull whale and the herd back to sea and, when Kahu becomes the whale rider and is returned to the beach, it is symbolic of her leadership and the preservation of the tribe in the future • the bull whale could be considered to have great power because events in the novel focus on the whales' journey and the bull whale's leadership. The bull whale is very nostalgic and recalls memories of when his master became the whale rider, Paikea. In the first part of the novel, *Spring*, the bull whale leads the other whales to safety and away from predators. The whales are symbolic of Whangara's, and the Maori tribe's, survival • the powerful effects of nuclear testing is shown to be a threat to the survival of the whales.

	(AO4) • Koro is head of the currently male-dominated Maori society. He is guardian of Maori customs, language and beliefs, and is a part of a wider movement to support Maori heritage and land rites. Koro comes to understand that salvation can be embodied in female form and that he must disregard assumptions about male superiority and power • the role of powerful females such as Kahu and Nanny Flowers, and how they survive in a misogynistic society, which dictates that a male should be a leader of the tribe, is explored • Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, the founder of the Ngati Porou tribe in Whangara. Other references to Maori traditions, language and culture feature throughout the novel, such as the tradition of burying the birth cord. Nanny's involvement with this demonstrates her determination and power • the whale herd is faced with the devastating effects of nuclear testing. Greenpeace headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and to highlight the effects of the Chernobyl nuclear disaster.

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.
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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)** • the whales could be considered the most important characters in the novel because their survival is central to that of the Maori tribe. Each part of the novel begins with the whales' experiences. Candidates are free to agree or disagree, wholly or in part, with the statement • the bull whale and his herd are featured at the beginning of each section of the novel. The novel begins with the herd of whales off the coast of Patagonia in South America. The whales are important characters because they symbolise Maori culture and traditions. Koro warns that if the bull whale dies, it will be the demise of the tribe: 'When it dies, we die' • the whales are anthropomorphised. The bull whale is described as 'handsome and virile' and very nostalgic: 'even in his lumbering years of age the whale would remember his adolescence' • in *Spring*, the first part of the novel, the bull whale leads the herd away from human predators. The bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master' • although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west'. This is significant as it highlights contextual concerns of the time • the second part of the novel, *Summer*, returns to the whales who are now 'Four hundred leagues from Easter Island'. The bull whale continues to recall memories of the time his master was the whale rider, Paikea. This is important because it provides the backstory of Kahutia Te Rangi, or Paikea • the *Autumn* section begins with the whales arriving at the 'Home of the Ancients' in Hawaiki. The whales are mourning some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales, but the bull whale, concerned about radiation, leads the herd further south • in the final section, *Winter*, the whales arrive in Antarctica. A collapsing shelf of ice puts them in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he leads the herd closer to the 'dangerous islands' of New Zealand, where two hundred of them deliberately beach themselves. Despite attempts by Rawiri and others to save them, the beached whales refuse to swim back to sea and they all die • it could be argued that Kahu is more important than the whales because she is the only one who can persuade the bull whale to return to the sea. The bull whale beaches himself near Whangara and, when Kahu introduces herself to him, he believes she is his master, Paikea, and allows her to climb on his back

	• the bull whale is representative of Koro Apirana and his traditional attitudes; the 'old mother whale' represents Nanny (Nani) Flowers, who is able to make her husband reconsider his views about Kahu. In the epilogue, the mother whale persuades the bull whale to return Kahu to the surface and back to Whangara. **(AO4)** • Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, is the founder of the Ngati Porou tribe in Whangara • whaling was a part of New Zealand's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whaling ships. Whaling declined when the number of whales dropped dramatically • in 1946, New Zealand became a founding member of the International Whaling Commission (IWC), which monitors the world's whale population and advocates whale conservation • the whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and the Chernobyl nuclear disaster.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of 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.
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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
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)** • Rose Hsu Jordan is significant in the novel because she illustrates key themes through her relationship with her Chinese mother. Rose is timid, lacks self-confidence and finds it difficult to express her opinions or make decisions. She is married to a physician, Ted Jordan, and her mother, An-mei Hsu, has much influence on her • Rose has a large family and is one of seven siblings, with four brothers, Matthew, Mark, Luke and Bing, and two older sisters, Janice and Ruth • Rose is significant because she carries the guilt of her brother's death, although it is not her fault and her family does not blame her. Bing dies when he is four years old; he drowns when the family is on holiday. Rose believes that Bing's death has resulted in her mother's losing faith in God and is the reason for her own shying away from taking responsibility • it is significant that Rose is determined to marry Ted, despite her mother's objections. Rose meets Ted at university and is attracted to him because he is so different from the Chinese boys she has previously dated • Rose's mother is disappointed that her daughter wants to marry an American, 'A waigoran'. At a family picnic, Ted's mother is racist and tells Rose that her son's future does not include being married to someone of a minority race, then unsuccessfully tries to reassure Rose that she is not 'against minorities'. Ted is angry that Rose is thinking of breaking their relationship because of his mother's views • after Rose and Ted marry, Rose establishes a graphic arts business but Ted manages her money • Rose's marriage to Ted is significant because it is unhappy. Ted is domineering and makes all the decisions in their relationship. Rose becomes a victim and cannot make decisions for herself. She remains subservient to Ted • Ted leaves Rose for another woman and demands a divorce and possession of their home, which leads Rose to becoming depressed and full of grief • when Rose tells her that she has been to see a psychiatrist, An-mei is disappointed in her daughter's telling a stranger about her troubles rather than her mother. An-mei is unable to pronounce the word 'psychiatrist', calling the doctor a 'psyche-atricks', perhaps suggesting that the doctor is not to be trusted. An-mei tells her daughter that she must try to save her marriage because it is 'what you must do' and it is her fate • Rose's dreams often include Old Mr Chou who, according to her mother, 'was a guardian of a door that opened into dreams'. An-mei used to ask the young Rose whether she was ready to go and see Mr Chou, but Rose would always decline. In adulthood and in her final lines, Rose feels as though she has embraced future hopes and dreams when she has a vision of her mother and Old Mr Chou

	• Rose significantly struggles with the language barrier and finds some words difficult to explain to her mother; she feels that her mother does not understand her either emotionally or linguistically • significantly, towards the end of the novel, Rose learns to stand up for herself, when she refuses to sign the papers handing over the property to Ted and tells him that she is staying in their house, which shocks him: 'The power of my words was that strong'. Rose finds her inner strength. **(AO4)** • the title of Rose's first chapter, 'Half and Half', can be interpreted as a representation of the half-Chinese, half-American relationship of Rose and Ted • prejudice is evident through the views of Ted's mother, Mrs Jordan. She believes that Rose is Vietnamese and shows little respect when suggesting that her son is marrying beneath his social class • female subservience can be a problem common in both Chinese and American cultures. Rose is passive, as she accepts stereotypical roles. Tan questions the concepts of respect for tradition and the lack of respect for individuals • the references to Old Mr Chou link directly to Chinese cultural beliefs and superstitions • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

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.
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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)** • embarrassment is evident throughout the novel, particularly shown by the American daughters who are embarrassed about their Chinese mothers and their heritage. The mothers also experience embarrassment • Waverly Jong tells her mother that she is embarrassed by her. Lindo, is proud of Waverley's chess-playing success, boasting about her and introducing her to everyone she meets: 'It's just so embarrassing.' [Waverly Jong], 'Embarrass you be my daughter?' [Lindo Jong] • Waverly tries to conceal her Chinese heritage and make herself look less Asian. Waverley takes her mother, Lindo, to her hair-stylist, Rory, to have her hair styled for when she meets Rich Shields' family. Waverly is mortified when Rory comments on how much she looks like Lindo. However, Lindo herself reflects on how she was proud to look like her own mother • when planning her honeymoon, Waverly wishes to travel to China; however, she is worried that she will be retained there and mistaken for being Chinese. Lindo finds this amusing as even when she visited China, people thought she was very American in her ways • Jing-mei is embarrassed by the Chinese traditionalism and attitude of her mother, Suyuan. Mother and daughter find it hard to communicate with each other. Jing-mei wants to be accepted as an American and tries to hide her Chinese background. Suyuan is embarrassed about Jing-mei's frivolity • Jing-mei is also mortified by her mother's determination for her to be a child prodigy and compete with Waverly. Jing-mei rebels against this wish for her to become a pianist and deliberately plays badly, much to her mother's embarrassment • when she flees war-torn China, Suyuan Woo bears until her death the guilt of losing her twin daughters. Jing-mei is embarrassed when she learns about her mother's past and discovers that she has two stepsisters • An-mei's grandmother, Popo, was embarrassed about her daughter's becoming one of Wu Tsing's concubines. Popo was An-mei's guardian until her mother came and took her away • Lena St Clair is ashamed to admit that her marriage is in trouble. Her husband, Harold, shows her little interest and he does not share his financial success with her. Her mother, Ying-ying, impatient with her daughter's weaknesses, encourages Lena to stand up for herself • Ying-ying St Clair recalls the embarrassment and distress she felt when her first husband abandoned her when she was pregnant. The humiliation made her cut off from her emotions and she became passive and fatalistic. Her suppressed emotions make it initially difficult for her to love her second husband, Clifford.

	(AO4) • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China. The novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story often mirrors Amy Tan's own experiences • An-mei Tsu's mother's story mirrors that of Amy Tan's grandmother, who was made a concubine and took her own life by consuming rice and opium • like many of her background and generation, Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China, after mother and daughter have a heart-to-heart discussion, and Waverly realises that her mother loves her and wants the best for her • during and after the Second World War, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers' Chinese cultural traditions and beliefs often bring embarrassment to their American daughters.

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 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
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)** • the introduction of Christian faith has a major effect on the Nigerian Igbo (Ibo in the novel) people. The arrival of the first white man in Abame and consequent arrival of the missionaries have a profound effect on the beliefs, customs and traditions of the Igbo people • the arrival of a white man riding a bicycle sparks alarm at Abame. The elders go for advice to the Oracle, who warns that the white man will destroy the clans. The village murder the white man and retribution follows • Mr Brown is the first white missionary to arrive in Umuofia and Mbanta. He is important as he converts many of the Igbo tribe to Christianity • Mr Brown is understanding, kind and compassionate. He respects the Igbo beliefs and the customs of the clan and ensures that other members of the church do not anger them: he 'was very firm in restraining his flock from provoking the wrath of the clan'. He wants a peaceful relationship with the Igbo people and befriends many of the leaders. Okonkwo thinks that the missionaries speak nonsense, but his son, Nwoye, soon becomes a convert and adopts a new Westernised forename, Isaac • Mr Brown discusses religious beliefs with Akunna, one of the clan leaders. Although Akunna does not convert to Christianity, the men learn from and respect each other • Mr Brown builds a school and hospital in Umuofia and urges the people to attend, often enticing them with gifts such as singlets and the promise of riding an 'iron horse'. Mr Brown knows that the British will introduce their own leaders and encourages the clan to adapt and change • the church is built on land given to them by the village leaders. The clan believe that the missionaries will die because the plot is known as the Evil Forest but, when the missionaries prosper, the people think that they have special magical powers and, as a result, the new church soon attracts some of the less important and weaker villagers, the *efulefu* • the missionaries' interpreter, Mr Kiaga, is important. He is a teacher and church leader at Mbanta • following Okonkwo's exile and on his return to his home village, the village has changed beyond recognition and he 'mourned for the clan, which he saw breaking up and falling apart'. Many have converted to Christianity and some clan members feel that the changes are good • when Mr Brown falls ill, he is forced to return home; he is replaced by someone who is his antithesis, the Reverend James Smith. Reverend Smith is strict and uncompromising. Believing Igbo beliefs and customs are paganistic, he is intolerant of them, such as when he suspends a woman from church membership when she followed Igbo tradition regarding her dead child

	• Reverend Smith has a negative influence on the converts, who become almost fanatical about their new faith. When a convert, Enoch, disrupts the Igbo ceremony, the *egwugwu* set fire to his hut and then destroy the church. Reverend Smith is only saved from attack because of the respect Mr Brown had earned from the Igbo leaders. **(AO4)** • *Things Fall Apart* is set in the late 1800s and early 1900s, just before and during the early days of the British Empire's expansion in Nigeria • the character of Mr Brown was possibly based on the real-life missionary G. T. Basden, who worked among the Igbo at the turn of the 20th century. He was a friend of Achebe's parents, who had converted to Christianity but remained respectful of their Igbo traditions • missionaries challenged and influenced traditional customs and beliefs. For example, in the novel the missionaries accept a woman who refuses to throw away her newborn twins • the arrival of the missionaries challenged everyday aspects of villagers' 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 • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life.

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
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)** • Ikemefuna is significant in the novel because he reveals a more loving aspect of Okonkwo's personality. Ikemefuna illustrates Igbo (Ibo in the novel) culture and traditions and is central to the breakdown of the relationship between Okonkwo and Nwoye, resulting in Nwoye's leaving his family and becoming a Christian • Ikemefuna is a 15-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. Ikemefuna is important because he becomes a victim in reparation for a crime that he had nothing to do with • he is significant because he is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother • initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Okonkwo feels that Ikemefuna is a good influence on Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Ikemefuna is significant because he illustrates the power of Agbala, the Oracle of the Hills and Caves. After the Oracle demands that the boy should be put to death, one of the elders, Ezeudu, tries to persuade Okonkwo not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father'; however, Okonkwo wants to show his strength of character and ignores this advice • Okonkwo leads Ikemefuna to believe that he is to be taken home. Ikemefuna is so happy that he sings a song from his childhood. On the journey, Okonkwo helps to murder Ikemefuna with a machete • Ikemefuna is significant because we see a softer side of Okonkwo who is filled with grief and remorse over killing Ikemefuna. He goes to discuss his actions with his friend, Obierika, who has disapproved of Okonkwo's actions, and believes that the earth goddess will seek her revenge • Nwoye is devastated by Ikemefuna's death and becomes more distant with his father. Nwoye later rejects his people's traditions and beliefs and turns to Christianity. **(AO4)** • traditional Nigerian society, at the turn of the 19th century, is contrasted with impending colonialism and the arrival of Christian missionaries. There are changes in the nature of Igbo society, and the loss of traditions and culture is feared • Ikemefuna illustrates the ways Umuofian people settled disputes, as he is used as a peace settlement. His fate is foreshadowed when he is introduced in the novel as an 'ill-fated boy'

	• many characters are affected or governed by the directives of Agbala, the Oracle of the Hills and Caves, which is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka, which was very powerful in the 19th century • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life.

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.
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