Pearson Edexcel

Mark Scheme (Results)

November 2020

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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Assessment Objectives

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

Section A – Unseen Poetry

Question Number	Indicative content
1	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** **The writer's descriptive skills:** • the speaker describes a journey home on a Friday after work and compares the feeling of going home to 'a gift voucher' • there is a sense of freedom as the speaker and the companion are free to do as they please: 'to spend as we feel inclined' • the reader is taken on the journey, which is described as welcoming. The roads are lined with trees that herald the journey home: 'the guard / of honour', 'triumphal arch' • the speaker inverts the scenery, suggesting that the sheep shear the fields, rather than sheep being sheared, and the lambs are described as 'woolly dogs' who are full of energy and excitement: 'just released from the leash' • as the speaker and the companion arrive nearer home, there is a sense of being 'renewed' and 'detoxified' • the journey is purifying the senses as the travellers enter the 'funnel' of the tree-lined road and 'its decompression chamber' that relieves the stress of the week. **The writer's choice of language:** • the poem begins with a short statement to set the scene: 'We are driving home' • similes are used to compare feelings of happiness: 'like a gift voucher', 'like a triumphal arch', 'like woolly dogs' • the whitethorn and poplar trees are personified, protecting the road ahead: 'the armed guard', 'guard of honour'. The repetition of 'guard' emphasises a sense of protection • the car is personified as it 'tunnels' into the 'leafy underpass', almost like a burrowing animal. Strong visual imagery is used to describe the avenue of trees that appear to be like a 'funnel' • sibilance is used to describe the sheep 'shearing fields' and the alliterative 'lambs bound like woolly dogs' provides a playful tone • hyperbole is used to describe the feeling of being squeezed through the 'filter of trees' • asyndeton is used to describe the euphoric feelings of being 'renewed, detoxified'. **The writer's use of form and structure:** • the poem is written in six quatrains of free verse, perhaps to give a sense of freedom and escape • however, perhaps to reflect the branches of the trees or the regular nature of the journey, alternate lines are indented • the use of personal pronouns 'We' and 'Our' are used throughout the poem, but the identities of the speaker and the companion are not revealed • the middle and final stanzas interrelate the emotions and scenery of the journey, leading to the security of 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 is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9-12	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13-16	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17-20	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

Section B – Anthology Poetry

Question Number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***Hide and Seek*** **(AO2) Responses may include:** • the poem describes the isolation of a child when playing the game Hide and Seek. The initial excitement of finding a perfect hiding place, 'They'll never find you', is met with disappointment when the child realises that he/she has been abandoned: 'where are they who sought you?' The child's isolation is exciting, threatening and disappointing • there is a sense of excitement at the prospect of being the winner of the game. At first, the fear of discovery makes the child's isolation exciting: 'Don't breathe. Don't move. Stay Dumb. Hide in your blindness'. The list of imperatives increases the child's desire to be victorious • the child's isolation in the toolshed is filled with menace: 'The floor is cold' and 'the cold bites'. The repetition of 'cold' emphasises how uncomfortable the toolshed actually is • the use of imperative verbs when he/she is talking to him/herself emphasises the child's isolation: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', 'hide', 'Push off', 'Uncurl', 'stretch' • the child is left by the friends as possibly they tire of the game: 'Their words and laughter scuffle, and they're gone'. Later, we realise they are not coming back and therefore the reader feels sorry for him/her, though at first the child is oblivious to this as he is delighted that he/she has won the game • the child's isolation is further demonstrated by the use of personification. The garden is as threatening and isolating as the toolshed: 'cold bites', 'darkening garden watches', 'the bushes hold their breath' • the poem is written in one stanza and there are four instances of rhyming couplets, perhaps to reflect the excitement • some candidates may consider the possible references to war and Scannell's experiences as a soldier during the Second World War. Some may interpret the poem paralleling a soldier hiding from the enemy. ***War Photographer*** **(AO2) Responses may include:** • the war photographer is described as being 'finally alone', suggesting that he has been looking forward to some isolation and to have opportunity to study his 'spools of suffering' • the war photographer is affected by the 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 harrowing wartime events 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

	• the image of the injured man, as the photograph develops, suggests the subject is isolated in his suffering: 'A stranger's features', 'a half-formed ghost' • religious imagery is used. The simile 'as though this were a church' and the alliterative 'priest preparing… a Mass' describe the quiet and reverent atmosphere in the isolation of the darkroom • the public do not give a second thought to others' experiences. The war photographer feels isolated in his job, believing that 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, the publishers or other war photographers • the simple ending is effective: the war photographer is alone in his own thoughts when he 'stares impassively' from 'the aeroplane'. ***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 a time of isolation: the child hiding in the shed and the war photographer isolating himself in his darkroom • both poems are personal and emotional. They both concentrate on the emotions of the subjects in their situations and consider the actions of other people • *War Photographer* is written in four six-line stanzas of 'ordered rows', perhaps reflecting the spools of photographs; whereas *Hide and Seek* is in one stanza of 27 lines to reflect the continuous flow of the child's experience • both writers use caesura. Scannell uses imperatives, 'Call out. Call loud'; Duffy uses plosives, 'Belfast, Beirut, Phnom Penh'. These examples are suggestions only. Accept any valid responses.

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

Question Number	Indicative content
3	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Piano* 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.** ***Piano*** **(AO2) Responses may include:** • the poem presents recollections of the past and conveys these with affection and sadness. The overwhelming power of memory is triggered through music • the adult speaker, listening to a woman sing, recalls vivid memories of his childhood and his mother: 'Taking me back down the vista of years'. His mother used to sing and play the piano to him: 'a mother who smiles as she sings'. The use of sibilance reflects the mother's tenderness • the imagery used in the poem creates a traditional family setting, which is possibly an idealised recollection: 'with winter outside / And hymns in the cosy parlour'; the speaker is perhaps longing again for that sense of security that being a child gave him • the onomatopoeic 'boom' contrasts with 'the tingling strings', highlighting the amplification of the sounds because of his position under the piano while 'pressing the small, poised feet' of his mother • the description perhaps suggests the piano is an extended metaphor for the speaker's happy childhood, where great things or great memories came out of many small actions or events. The poem is nostalgic and emotive • the tone of the poem is mixed as the speaker reminisces: he feels much warmth at 'The glamour / Of childish days' with his mother, in contrast to his response to the 'clamour' of the singer in the present, 'With the great black piano appassionato' • emotions are heightened: 'I weep like a child for the past' and he is also overwhelmed with sadness in the metaphor: 'my manhood is cast / Down in the flood of remembrance' as he recalls precious moments spent with his mother • the poem is written in three quatrains and has a regular rhyming pattern, perhaps mimicking the harmonious and powerful nature of music. The simple rhyming pattern reflects the simplicity of childhood. ***Piano* 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 a recollection of the past is a significant theme, such as: *Half-past Two*, *Poem at Thirty-Nine*, *War Photographer* or any other appropriate poem from the collection

	• a comparison of how recollections of the past are central to the poems, such as the differences and/or similarities of the experiences and their effect on the speakers • comparisons and examples of how language, form and structure are used to present recollections of the past by the writers • the use of imagery and how this might compare • consideration of how recollections of the past might have an effect on the reader. These examples are suggestions only. Accept any valid responses.

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

Section C – Modern Prose

Question Number	Indicative content
4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Radley family is important because they bring mystery to the novel, highlight the significance of mockingbirds and are central to Scout's and Jem's maturation. The family includes Boo Radley, Nathan Radley (who returns home from Pensacola) and old Mr and Mrs Radley. The Radleys are described as 'foot-washing' Baptists who keep themselves to themselves and do not go to church or socialise • Radley Place is the home of the reclusive and notorious Radley family. The Radley house is 'three doors south' of the Finch family home and, unlike other homes, it has closed shutters and has not been maintained. It is shaded by the surrounding oak trees and the fence is falling down: 'remains of a picket drunkenly guarded the front yard'. Weeds and rubbish fill the yard and the shingles are 'Rain-rotted'. The property is unwelcoming and Scout is too afraid to go near it owing to the 'unknown entity' that lives there • myths surround the Radley Place. Jem claims that Boo Radley eats 'raw squirrels' and other rumours abound: 'A Negro would not pass the Radley Place at night, he would cut across the sidewalk opposite and whistle as he walked'. Children in particular are afraid to go anywhere near the house: 'A baseball hit into the Radley yard was a lost ball and no questions asked' • Arthur (Boo) Radley has not been seen by anyone for fifteen years and is a focus of malicious rumour and gossip in the community. He is called Boo by the local children who fear that he is a 'malevolent phantom'. Readers learn that Boo got into trouble as a teenager in a gang with some Cunninghams. His father vowed to keep him out of trouble rather than see him go to the state industrial school with the other boys. Stephanie Crawford tells Jem about how Boo stabbed his father's leg with a pair of scissors and was locked up in the courthouse basement. He was taken home by his father who pledged to the judge that Boo would never get into trouble again. He has been kept a virtual prisoner in the Radley Place from that point on • Mr Radley only came out of the house for thirty minutes a day to pick up groceries and spoke to no one. Mrs Radley never mixed with anyone in the Maycomb community. When Mrs Radley died it 'hardly causes a ripple' in Maycomb, as the only time she was ever seen was when she watered her cannas in the front garden. Calpurnia refers to the late Mr Radley as 'the meanest man ever God blew breath into' • after Mr Radley died, Nathan Radley, Boo's older brother, moved in and took his father's place. He is as reclusive as the rest of his family and shoots at anything he thinks may be in their yard. He maliciously cements up the knothole in the tree where Boo has been leaving small gifts for Jem, Scout and Dill so that Boo can no longer interact with them • Boo Radley is initially feared by the Finch children and Dill who dare each other to go up and touch the Radley Place: 'In the eyes of Jem Finch, Boo was half man, half monster, all terror'. Gradually, the children realise that Boo is a kind man. Boo sews up Jem's trousers after he left them behind when they snag on the fence when he is leaving Radley Place • Boo becomes the hero of the novel when he bravely leaves the house to save Jem and Scout from the murderous attack by Bob Ewell at Halloween. Boo kills Bob while protecting the children. He carries the injured Jem back home and Heck Tate makes the decision to 'let the dead bury the dead' and reports that Bob fell on his own knife. Scout realises that for Boo to be the centre of attention would be 'sort of like shootin' a mockingbird'.

	(AO4) • the Radley family are contextually important as they challenge the social mores of Maycomb. They do not attend church, but 'worshipped at home'. They keep themselves to themselves. The family keep their shutters closed on a Sunday: 'another thing alien to Maycomb's ways' • Lee was inspired to include the Radley family from her observations of a family that she lived near to in Monroeville. Lee's neighbours kept their house boarded up and their son hidden inside for 24 years after he got into trouble with the law • the novel is set in the Southern American States in the 1930s. Maycomb society was divided both racially and socially. The treatment of 'mockingbird' characters, such as Boo and Tom Robinson, is part of Scout's learning and education about life, injustice and racism of the time • the story is told from Scout's point of view as an adult looking back on her childhood and expresses nostalgic and critical comments about the isolated community of Maycomb in the 1930s. When the novel was written in the late 1950s (first published in 1960), American writers from the Southern states were more aware of social injustices.

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

Question Number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • unhappiness is an important theme in the novel. Several characters are unhappy either through the treatment that they receive or as a result of what others say and do. Different levels of unhappiness are seen throughout the novel from the trivial to the heart-breaking, such as Scout being unhappy when she has to sit at the 'children's table' and Tom's unhappiness when wrongly accused and convicted. Candidates may explore one or more forms of unhappiness and all valid points should be rewarded • Scout often shows that she is unhappy, such as when she gets punished at school for trying to explain Walter Cunningham's behaviour and getting into a fight. Scout feels unhappy when she must sit at the 'children's table' with her Cousin Francis, when instructed to do so by Aunt Alexandra, and is enraged when Francis calls Atticus a 'nigger lover' • Atticus, a model of integrity, is unhappy with Maycomb's ways and the injustices that he tries to change • Tom is unhappy because, as he is black, others wrongly assume he is guilty of abusing Mayella Ewell. His wife and family are left suffering after his unjust death • Boo Radley is unhappy because he is isolated. He attempts to show kindness towards Scout, Jem and Dill by leaving gifts in the tree, but his brother seals the hole in the tree in order to stop him from doing so. He is protective of the children and is clearly unhappy when Bob Ewell attacks them • Jem is deeply unhappy when he and his sister, Scout, are taunted because Atticus is labelled a 'nigger lover'. Jem is furious with Mrs Dubose when she criticises Atticus' involvement in Tom Robinson's trial. Jem is so angry that he breaks the heads off her camellias. Later, Jem is unhappy with the outcome of the trial. He loses faith in justice and becomes very upset about Tom's sentence • Aunt Alexandra is not happy about Calpurnia's position in the Finch household. Aunt Alexandra tries to exert her power over the Finch family but is unsuccessful • Dill has an unhappy childhood. He runs away from his home in Mississippi and hides under Scout's bed. He tells Scout that he thinks that his mother and stepfather do not want him • Mayella Ewell's loneliness and unhappy home life lead her to enticing Tom Robinson into the house. Mayella is afraid of her father and at the trial, even before she is questioned, she bursts into tears and again does so when she has accused Tom of attacking her • Robert (Bob) Ewell is unhappy and humiliated after the trial. When Atticus destroys Ewell's 'last shred of credibility', he seeks revenge on Atticus by attacking Jem and Scout • Lula May shows her unhappiness when Calpurnia takes the children to their church • although we would expect Miss Maudie to be unhappy when her house burns down, she demonstrates both courage and humour. She tells Jem that she has always wanted 'a smaller house' so that she can have 'more yard'. After the trial, Miss Maudie is unhappy about Mrs Merriweather's attitude and how she criticises the black community for their 'sin and squalor'.

	(AO4) • prejudiced views lead to unhappiness for both victims and some of those who witness them. Tom Robinson's trial illustrates the racial prejudice and legal injustice at the time. Prejudiced views in relation to class and family groups lead to characters, such as Mayella and Boo Radley, becoming isolated and lonely. Gender prejudice and the idealised views of women meant that 'Southern Belles' were protected but limited in what they could do • the novel is in the bildungsroman genre and explores just over two years in the lives of Scout and Jem. When Scout and Jem are unhappy, they are both learning about the realities of life and the society within which they live. Innocence is lost through the unhappiness experienced • although slavery had been abolished, there was much resentment by white people in the Southern States at the time the novel is set. Segregation continued to be an issue. The Black Civil Rights Movement was gaining momentum in the 1950s when the novel was written.

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

Question Number	Indicative content
6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Slim is an important 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. He is a 'master craftsman' and, although he is in a higher and more secure position, he is simply one of the ranch hands; however, Slim 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 highly respected by the other men and 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 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 George's and Lennie's relationship. 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 helps to ensure that George and Lennie do not get 'cann'd' after Lennie crushes Curley's hand. He becomes a friend to George • 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 intinerant 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 does not demonstrate any discrimination, unlike others on the ranch. At the time, prejudice and racism were 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 texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • loss is an important theme in the novel. Many of the characters have experienced some form of loss either physically or emotionally • George often talks about his loss of freedom caused by having to look after Lennie: 'I could get along so easy and so nice if I didn't have you on my tail'. Despite having to look after Lennie, George feels a profound sense of loss when he shoots him at the end of the novel and is consoled by Slim: 'You hadda, George' • Lennie loses the things he likes to pet and find comfort in, such as his piece of soft fabric, given to him by his Aunt Clara: 'I wisht I had that velvet right now…I lost it'. Lennie kills the mice and his puppy through petting them too hard. Lennie's lack of awareness of his own strength results in the end of George's and Lennie's dream when Lennie accidentally breaks Curley's wife's neck • Candy has lost his hand in an accident on the ranch and is reduced to being a 'swamper'. Another great loss for Candy is when his old dog is shot by Carlson. When Candy discovers Curley's wife's body, he knows that his dream of a future with George and Lennie is lost. His eyes are 'blinded with tears' as he knows that he has very few options • Crooks has experienced the loss of family, friends and his family's chicken ranch. Crooks is segregated from the other ranch workers and lacks company. He loses his confidence and self-respect when Curley's wife threatens him and he 'reduced himself to nothing. There was no personality, no ego' • Curley has lost the respect of the ranch workers. He loses the possibility of becoming a boxer when Lennie crushes his hand • Curley's wife has lost her freedom and happiness. Being the only woman on the ranch, she feels lonely and isolated. She tells Lennie how she wanted to become a movie star and how she believed that her mother took her letters. She married Curley to spite her mother, losing her dream and, eventually, her life. **(AO4)** • at the time of the Great Depression, many people experienced loss of money, property and jobs • itinerant farm labourers had to travel around the country in search of work. The loss of stability, family and friends led to loneliness and uncertainty for the future. Many people had their own American Dream to help them survive emotionally difficult economic and personal times • prejudice and racism led to the loss of dignity and hope. Sexism and ageism made many people feel isolated and desperate. The lack of social care for the elderly or disabled left characters, like Candy or Lennie, at the mercy of the kindness of others.

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

Question Number	Indicative content
8 ***The 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)** • candidates may consider any one character who, in their opinion, has great power in the novel. Most candidates will consider Koro, Nanny (Nani) Flowers, Kahu or even the bull whale. Candidates are not expected to compare characters, but, should they wish to draw comparisons, valid points should be rewarded • 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, 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 or the whale rider, 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. **(AO4)** • Koro is head of the 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 his bloodline and ancestry must disregard assumptions about male superiority • the role of powerful women such as Kahu and Nanny Flowers, and how they survive in a misogynistic society, is explored; this tradition dictates that a boy should be the leader of the tribe • 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 and Nanny Flowers' involvement with this demonstrate 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 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 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)** • change is important in the novel. It is illustrated in Koro's attitude towards Kahu; the fear of change in culture and tradition and their rules; Rawiri's change of decision; the changing experiences for the whales and the implications of environmental issues. Accept any other valid points • Koro's attitude towards Kahu changes at the end of the novel when she proves herself a worthy tribal leader by saving the tribe when she rides the whale. Prior to this, Koro dismisses Kahu and is desperate to find a male heir in Kahu's generation. Koro is devastated that he only has great-granddaughters and tribal tradition means that only males can succeed him. Despite Nanny (Nani) Flowers' attempts to get the 'old paka' to change his ways and accept Kahu, it is not until Kahu is returned to them that he realises her affinity with the whales and Maori customs and traditions. Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • Koro fears that traditional Maori customs and traditions are being lost and is resistant to change. He helps establish the language school, *Kohanga Reo*, but his traditionalist ideas will not allow him to accept females in the class. Koro claims that now only a select few can talk to animals whereas in the past everyone could. Koro believes that in response to mankind's ignorance, nature has become hostile and that mankind must change so that they can be at 'oneness'. Koro adheres strictly to cultural rules and is unwilling to bend. Nanny encourages him to believe that rules should be broken for the greater good, but her ideas are ignored • Koro, in his seventies, remains a traditionalist. He must abandon his misogynistic views and be accepting of change and modernisation. Porourangi goes with his grandfather, Koro, to Raukawa to see another tribe and learn how they are 'organising its youth' to be accepting of 'new challenges and the new technology'. Koro struggles with the idea of modernisation, which weighs 'heavily on his mind', and Porourangi describes him as 'an old whale stranded in an alien present'. Porourangi recognises that they must change and adapt in order to survive • Rawiri has a change of heart when he travels to Australia and Papua New Guinea. Rawiri, who has struggled with his identity, has opportunities to work abroad, but his emotions change when he observes racist events and he decides to return home to Whangara • environmental changes put the survival of the whales in peril. On their journey, the whales encounter the effects of nuclear testing and global warming. Many young whales die as a result of the nuclear testing and the whales narrowly miss annihilation when an ice shelf collapses. **(AO4)** • New Zealand has experienced cultural change. Whaling has been a part of the country's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whale ships. Whaling declined when the number of whales dropped dramatically. In 1946, New Zealand became a founding member of the International Whaling Commission (IWC) that monitors the world's whale population and advocates whale conservation • *The Whale Rider* was published in 1987, during a time when the testing of nuclear weapons and nuclear test sites were very much in the news. In 1985, the Greenpeace ship, Rainbow Warrior, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves, which are killed as a result of a nuclear test at Moruroa • the use of the Maori language is significant in preserving the identity of the tribe against the threats of modern communication and technology. Koro is determined to teach future generations the Maori language and culture and he is hesitant to embrace new technologies.

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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)** • An-mei Hsu is an important character in the novel because she is one of the four mothers and is central to the Joy Luck Club. She has conquered her passivity and learned to assert herself through the struggles that she has faced. An-mei is married to George Hsu and they have a daughter, Rose • as a child in China, An-mei learned to be stoical. Her mother and her grandmother, Popo, taught her to conceal her emotions and to distrust others. After being widowed, An-mei's mother was tricked into becoming the fourth wife to Wu Tsing in the city of Tientsin. Popo disowned her daughter but An-mei lived with her grandmother until Popo's death. Then An-mei went to the city to live with her mother. Her mother taught her to sacrifice her own happiness for her family. An-mei's mother eventually committed suicide so that Wu Tsing, fearing her spirit, would raise An-mei in wealth and status • the second wife of Wu Tsing tried to gain An-mei's affections by giving her a pearl necklace, but An-mei's mother showed her it was nothing more than glass when she shattered one of the beads. An-mei broke more beads after her mother's death in an act of defiance and strength • An-mei learned from her mother's personal servant, Yan Chang, that she had a step-brother, Syaudi, whom Wu Tsing's second wife claimed as her own • fate and faith are very important to An-mei. When the Hsu family goes on holiday, An-mei's four-year-old son, Bing, is believed to have drowned. At first, An-mei maintains her faith and believes that God and her nengkan will help return Bing to them but, when he is never found, she ceases to show her belief in God. Rose believes An-mei has lost her faith entirely • mother and daughter are often in conflict and An-mei feels that Rose does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist, to discuss her break-up with Ted, instead of talking to her about it • An-mei struggles with the language barrier and wonders whether this is the reason why she and her daughter do not confide in each other. She is unable to pronounce certain American words and ponders whether some Chinese words cannot be fully translated and their full meaning is lost. **(AO4)** • An-mei's mother became fourth wife or third concubine. Polygamy and a patriarchal society in China resulted in women accepting their destiny and women tended to be passive • China had been invaded by the Japanese. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from July 7, 1937, to September 9, 1945 • An-mei had emigrated to America at a time when immigration restrictions were eased and people were fleeing China in the aftermath of the war with Japan • Popo disowned An-mei when she married Wu Tsing as it was considered a disgrace for a widow to remarry, particularly as a lowly third concubine • Chinese culture, traditions and superstition are ingrained in the novel. When An-mei's grandmother became terminally ill, An-mei's mother returned home and used Chinese superstitious healing methods to help her mother, Popo, by slicing off a piece of her own flesh and making a broth with it.

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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)** • sacrifices are made throughout the novel by both the mothers and daughters. Many sacrifices are made as an ultimate act of love. The mothers make maternal sacrifices but the daughters do not fully appreciate the sacrifices that their mothers have made • Suyuan Woo made one of the most significant sacrifices in the novel when she was forced to abandon her twins in China in the hope that they would be rescued. Suyuan, weak with dysentery, left her daughters with everything that she had. In America, Suyuan works extra hours to pay for Jing-mei's piano lessons and protects her daughter from the sadness and truth of her former life in China • Jing-mei 'June' Woo does not appreciate how her mother has made sacrifices in order for her to learn the piano, refusing to practise. Jing-mei thinks that her mother does not value her as a person. It is not until later that she fully realises the sacrifices that her mother has made • An-mei Hsu talks of her mother's sacrifice. An-mei's mother cut off her own flesh to make a medicinal broth for An-mei's dying grandmother, Popo, despite having been disowned by her. An-mei's mother later killed herself to protect her daughter. An-mei is willing to sacrifice her own life or possessions without any hesitation to save her son, Bing • Rose Hsu Jordan is in an unhappy marriage to Ted. Her mother, An-mei, thinks that if Rose makes some sacrifices and becomes more assertive, this could help solve the problems and save their marriage • Lindo Jong firmly believes that sacrifices must be made when keeping promises. As a child, Lindo was shown no emotion by her mother and did not understand why her mother was so cold towards her. Lindo had been engaged at the age of two and her mother had to distance herself emotionally in order to accept their eventual parting. Despite appearing cold, Lindo's mother made a material sacrifice when she gave Lindo her jade necklace. Lindo teaches her daughter the importance of 'invisible strength'. She fears that she has become distanced from her daughter because Waverly is too American. Lindo makes sacrifices to support Waverly's skills at playing chess • Waverly Jong misunderstands her mother, not realising the sacrifices that Lindo has made. She thinks that Lindo is too critical and controlling. Waverly learns about maternal love and the sacrifices that mothers make when her daughter, Shoshana, is born • Ying-ying St. Clair sacrifices her true feelings for a life of passivity. She does nothing to prevent her marriage to a family friend. Ying-ying believes that marrying Clifford St. Clair is her destiny and tolerates how he misinterprets her. On arriving in America, she is stripped of her Chinese identity when Clifford names her Betty St. Clair. Ying-ying does not want her daughter to make the same mistakes and sacrifices, urging her daughter to have more control and strength • Lena St. Clair tries to trick fate, to avoid marriage to Arnold, sacrificing her own health by becoming anorexic. Later, she feels that her marriage to Harold is a punishment that she must endure. Symbolically, Lena sacrifices her vase by placing it on the wobbly table knowing that it is likely to get smashed. Ying-ying accidentally breaks the vase and warns her daughter she should prevent disasters before they happen.

	(AO4) • the Chinese mothers in the novel have all made sacrifices in order to survive and to demonstrate their maternal love. Many of the events in China take place during the Second Sino-Japanese War (1937-1945). During the eight-year war, Japan attacked mainland China and over 20 million people lost their lives • Suyuan Woo's story in *The Joy Luck Club* very much mirrors the story of Amy Tan's mother who was also forced to make sacrifices. Tan learned that her mother, prior to moving to America, had been married to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • the women in the novel find their voices and strength through the sacrifices that they have made. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves but learn to overcome their difficulties in life after listening to their mothers' stories of sacrifice • 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 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 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)** • candidates may agree or disagree with the statement: Ezinma can be considered a very significant character in the novel because of the way she appears to be an ideal daughter and how her father, Okonkwo, shows affection for her. All valid points should be rewarded • Ezinma means 'true beauty' and she is often affectionately called Nma and Ezibo, meaning 'good one'. Ekwefi says that Ezinma is her 'crowning glory'. Both of her parents shower her with terms of endearment and consider her the perfect daughter • Ezinma is significant because Okonkwo adores his daughter and demonstrates some favouritism for her. Okonkwo is proud of her because he feels that she demonstrates more masculine traits than her brother, Nwoye. Through Okonkwo's relationship with his daughter, the reader can identify a more loving character in Okonkwo • Ezinma is Okonkwo's and Ekwefi's only child and is therefore highly prized. Ekwefi had nine children in her previous marriage and they all died in infancy. Ekwefi demonstrates her love for Ezinma by giving her more privileges and by their eating forbidden eggs together. Mother and daughter share respect for each other • Ezinma is so important to Okonkwo that, when he is told of her illness, he rushes out in the middle of the night to gather medicines. He gathers grass, bark and leaves to prepare the medicine for her • the reaction to Ezinma's illness shows her significance. Okonkwo and Ekwefi are told that Ezinma must be taken to Agbala (the Oracle of the Hills and Caves). Despite their protests, Chielo takes Ezinma to all nine villages and then to the Oracle's cave. Ekwefi follows, although she has been ordered by Chielo not to. Okonkwo has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut • Ezinma survives the illness and Ekwefi believes that faith will bring her daughter a long and happy life. When a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, releasing her from the *ogbanje* (evil spirit) world, Ekwefi is sure that her daughter is free of evil spirits and will never become sick again • Ezinma is significant because she demonstrates dedication and loyalty to her parents. She rejects many proposals from suitors from Mbanta because she knows that her father wants her to marry someone in Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo unexpectedly enjoys seeing Ezinma challenge her role and behave more like a man • women play an essential role in Igbo (Ibo in the novel) society. A woman's position would be determined by how many children she bears and how many of them are male • ceremonies and rituals are important in all aspects of Igbo society, such as the practice of burying a *iyi-uwa* and the belief in the *ogbanje* and other gods.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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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)** • the theme of honour is very important throughout the novel. For Okonkwo, it is considered paramount that honour is upheld • Okonkwo 'had brought honour to his village' and family when he beats Amalinze the Cat in a wrestling contest. For Okonkwo, this honour drives him to wanting more titles in order to become a rich and powerful man: 'Okonkwo's fame had grown like a bushfire' • Okonkwo is desperate to be the polar opposite of his father who dishonoured the family. Unoka was a lazy and wasteful man who died in debt. Okonkwo's shame of his father makes him value honour more. Okonkwo's interpretation of honour is governed by his culture and society; for example, it is acceptable for him to beat his wives and rule his home by fear • Okonkwo is honoured when he is asked to look after Ikemefuna who has been given to the village by the neighbouring village of Mbaino as a peace offering • Okonkwo is in a dilemma when the Oracle orders Ikemefuna's death. In order to maintain his honour, Okonkwo decides that he must kill Ikemefuna himself, despite his best friend's, Obierika's, advice not to take part. Nwoye is ashamed of his father killing Ikemefuna and begins to distance himself more from his family and clansmen • Ezeudu is held in honour by the clan. He is an important leader of the clan and holds three of the four clan titles. It is at Ezeudu's funeral that Okonkwo accidentally shoots Ezeudu's son. For this accident, Okonkwo and his family are exiled and his compound is destroyed. Okonkwo has dishonoured the clan • Obierika remains an honourable friend when he visits Okonkwo and gives him the money earned from selling his yams and tells him of the news back home • the Christian missionaries appear to be honourable people, especially when they survive on the land given to them in the Evil Forest. The people on Mbanta believe that the missionaries must be very powerful • when Okonkwo returns to Umuofia, he cannot believe how other clansmen have, in his view, dishonoured the village. Many have renounced their titles and converted to Christianity • the Igbo (Ibo in the novel) hold an annual ceremony to honour the earth deity. The *egwugwu* dance in tribal tradition. When Enoch dares to unmask an *egwugwu*, this is seen as a serious offence and his compound is destroyed • in a final attempt to restore clan honour, Okonkwo attacks and decapitates a white messenger. When his attack is not supported by the other clansmen, Okonkwo realises that Umuofia will not go to war and drive out the new arrivals. Okonkwo's suicide is the greatest dishonour he can do to himself and his clan. **(AO4)** • honour in Igbo culture and traditions is highly valued. In tribal tradition, the unmasking of an *egwugwu* results in the death of the ancestral spirit • the novel is set at the start of the twentieth century in Umuofia in eastern Nigeria. Achebe illustrates Igbo society during the time of colonisation by the British and the internal turmoil that divided the Igbo clan. Achebe challenges other works of literature, such as Conrad's *Heart of Darkness*, written about Africa, and the inaccuracies they contain. Achebe portrays what is considered the most authentic account of African life at the time. The Igbo people are presented as proud and honourable • the novel was first published in 1958, two years before Nigeria achieved independence

	• when Okonkwo's honourable friend, Obierika, visits him in Mbanta, he tells him about a white man being killed in Abame. The episode is based on the actual events that occurred in Ahiara in November 1905. In retaliation, the British formed an expedition and killed Igbo opposition and destroyed the Awka Oracle • Achebe wrote the novel with a Nigerian audience in mind. In 1964 he stated that he wanted to 'help society regain belief in itself and put away the complexities of years of denigration and self-abasement'.

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

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