# Mark Scheme (Results)

# November 2021

## 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 last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- 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.

**Specific Marking Guidance**

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

**Placing a mark within a level**

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

**Assessment objectives**

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| **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.**<br><br>**The writer's descriptive skills:**<br>• the poem begins by listing the skills that the boy does well, suggesting that he is artistic and inventive: 'make sculptures', 'fabulous machines / Invent games, tell jokes / Give solemn, adult advice'; the list of what the boy is good at is contrasted with one thing that the boy struggles with: 'he is slow to read'<br>• the boy is young, as he is sitting on 'my knee' reading a book for young readers with, we assume, a parent or carer<br>• the speaker says the boy is reluctant to read and describes how he simply 'gazes into the air'<br>• the boy's difficulties are described as being 'mountains' that 'Are impassable', suggesting that there are insuperable barriers in his way<br>• the acquisition of reading is compared to chewing on 'gristly meat' and the boy's discomfort is clear when he wriggles to be free<br>• the boy's escape is described with metaphors and the description suggests that the boy almost senses that he will be trapped and lose his freedom and innocence with the acquisition of reading and knowledge.<br><br>**The writer's choice of language:**<br>• the adjectives 'fabulous' and 'solemn, adult' suggest that the boy is both intelligent and sincere<br>• clues are given to suggest the child's young age when the speaker refers to how the boy is taken 'on my knee', 'toys with words' and is trying to 'wriggle free'<br>• the sibilant 'Sighing and shaking' emphasises the boy's discomfort<br>• the simile 'Like an old man' facing mountains highlights how the boy believes that reading is impossible for him<br>• hyperbole is used to stress that the boy believes his difficulties cannot be overcome: 'knows the mountains / Are impassable'<br>• the 'toys' metaphor suggests that words can be literally played with or perhaps even struggled over: 'He toys with words'. The 'fish returning / To its element' metaphor could also have a double meaning, with 'element' suggesting the element of water or a state of happiness<br>• the simile 'As gristly meat' suggests that words in the boy's mouth are hard to digest or chew<br>• the verb 'wriggle' likens the boy to a fish desperately seeking freedom. The boy is compared with a horse that is reluctant to be broken and is 'Shying from the bit'.<br><br>**The writer's use of form and structure:**<br>• the poem is written in free verse and two stanzas. The first stanza explains how the boy is good at many things, but is 'slow to read'. The second stanza focuses on the child struggling to read but becoming restless and escaping from the situation<br>• the first-person narrative describes the moment from an adult's viewpoint. The adult understands the boy's discomfort when confessing 'I relent' and letting him go<br>• the short lines in the second stanza reflect the boy's restlessness<br>• the lines of monosyllabic words towards the end of the poem give a staccato effect reflecting the boy's hesitation over forming the words: 'That if he takes it / In his mouth'.<br><br>These examples are suggestions only. Accept any valid responses. |

| **Question 1** | | |
|---|---|---|
| **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.<br>• 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.<br>• 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.<br>• 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.<br>• 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.<br>• Discriminating use of relevant examples to support the response. |

**Section B – Modern Prose**

| Question Number | Indicative content |
|---|---|
| **2**<br>***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:**<br><br>**(AO1)**<br>• kindness is demonstrated throughout the novel by characters such as Atticus, Scout, Boo (Arthur) Radley, Calpurnia, Tom Robinson and others<br>• Atticus demonstrates kindness when he takes on Tom Robinson's case even though he knows he will not win. He is committed to bringing racial equality to Maycomb. Atticus is kind and caring to family and friends. He is a good father to Jem and Scout and he paid for his brother's medical training. When Miss Maudie's house burnt down he saved her favourite rocking chair. Atticus shows his innate kindness when he remains polite and civil to Mrs Dubose, despite her rudeness to him<br>• Scout demonstrates kindness, has good intentions and tries to think the best of people. She tries explaining to her teacher why lending Walter Cunningham some dinner money would shame him. Scout does not realise the danger that Atticus is in when he spends the night outside Tom Robinson's cell and her polite, kind conversation with Mr Cunningham defuses the tense situation. At the end of the novel, knowing that Boo Radley would be happier at the back porch, she places his arm so that it looks as though he is escorting her when she leads him back to the house<br>• Boo Radley demonstrates kindness towards the children when he leaves gifts in the knothole of the tree, such as a school spelling medal. Boo observes the children and repairs Jem's trousers when they get snagged on the fence. Boo puts a blanket around Scout during the fire and at the end of the novel rescues the children from Bob Ewell<br>• Calpurnia is firm but kind. She makes Scout some of her favourite crackling bread on her first day at school and acts like a mother-figure to the children. She chastises Scout for being rude to Walter Cunningham when he comes to lunch and teaches Scout the importance of not judging people<br>• Tom's kindness towards Mayella Ewell leads to his ultimate death. He befriends Mayella Ewell and helps her with her chores because he feels 'sorry for her'. When she tries to seduce him and is discovered by her father, she defends herself by accusing Tom of raping her<br>• other characters that show kindness include Jem: Scout describes him as having 'a naturally tranquil disposition and a slow fuse'. Miss Maudie demonstrates kindness towards Scout and her family and describes events as 'a baby-step towards fair-mindedness'.<br>**(AO4)**<br>• Atticus' kindness is even more evident through the way it challenges social mores. The novel is set in the segregated Southern American States in the 1930s. Maycomb society was divided both racially and socially<br>• despite financial hardships experienced at the time, people remained proud, such as when Walter does not have any lunch, Scout kindly explains to Miss Caroline that he is a Cunningham and that they do not take 'anything they can't pay back'<br>• Atticus' mantra ,'Shoot all the bluejays you want … but remember it's a sin to kill a mockingbird', is central to the children's understanding of society. Scout says that public exposure of Boo would be 'like shootin' a mockingbird' and kindness needs to be shown; the treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of the time. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **3**<br>***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:<br><br>**(AO1)**<br>• Jean Louise 'Scout' Finch is important in the novel as it written from her point of view. She is the loving daughter of the lawyer, Atticus Finch, and is an intelligent but sometimes impulsive tomboy. Her mother died when Scout was two, so she and her older brother, Jem, are cared for by the black housekeeper, Calpurnia<br>• the novel begins during the summer of 1933, when Scout is nearly six years old, and ends in the autumn of 1935; the events cover just over two years<br>• Scout is important as the first-person narrator. Sometimes her view is from an older version of the character looking back, providing more detail and understanding, but more often is the view of the young Scout at the age she was when the events take place. We follow Scout's relationships with, and understanding of, characters such as Dill, Miss Maudie, Mrs Dubose and Boo Radley<br>• Scout is naïve when the story begins and Harper Lee shows her importance by exploring how she matures throughout the novel. Scout's character is strengthened by her experiences and she learns a great deal as the story progresses: the way to treat others, such as when Walter Cunningham comes for dinner; the understanding, with the help and example of Atticus, of what courage is; the realisation of society's prejudices; and the general expectations of how a young lady should behave, through the views of Aunt Alexandra<br>• Scout idolises her brother, Jem, who teaches her about the class structure of Maycomb. Jem and Atticus teach Scout the customs and rules of Maycomb, such as closing screen doors when there is illness<br>• Scout's importance in the novel is shown by the fact that, when she experiences things for the first time, the reader does too. This gives a sense of realism, such as when she goes to Calpurnia's church for the first time and discovers that there is bitterness in the black community towards the white community.<br>**(AO4)**<br>• 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, at a time when the Civil Rights Movement gained momentum. Tom Robinson's trial mirrors that of the nine Scottsboro Boys who were falsely accused of raping two white women in 1931<br>• Atticus has raised Scout by nurturing her mind, conscience and individuality; Aunt Alexandra disapproves of Scout's ways and wants her to be more conventional for the time in her manner and how she dresses<br>• Tom Robinson's trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide and to the extent of racial prejudice within the community of Maycomb; this is also illustrated by Calpurnia and when the children visit the black church<br>• Scout has a combative streak and her naïve faith in the goodness of the people in her community is tested by the hatred and prejudice that emerge during Tom Robinson's trial<br>• Scout learns about social divisions and the 'four kinds of folks in the world' with the black community seen as the bottom of the hierarchy, even though the abolition of slavery had come about after the American Civil War (1861-1865). The American Congress abolished slavery in the United States in January 1865 with the 13th amendment. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **4**<br>***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:**<br><br>**(AO1)**<br>• memories are significant in the novel and each character has fond or troubling memories of past events<br>• George recalls events when he and Lennie were younger. George remembers Lennie's Aunt Clara and, when angry, reminds Lennie about why they had to flee from Weed. George confesses to Slim about the time he told Lennie to jump in the river, even though he knew that he could not swim<br>• Lennie finds comfort in being told the dream and how he will grow alfalfa and tend the rabbits. Lennie cannot remember many things but he does remember what George has described to him about the place of their own; the dream brings him happiness. At the end of the novel, Lennie remembers Aunt Clara giving him a piece of velvet to pet and later, after killing Curley's wife, he hallucinates and has a vision of his Aunt Clara scolding him. Aunt Clara is vividly portrayed as having 'thick bull's-eye glasses' and a 'gingham apron with pockets', demonstrating how she is ingrained in Lennie's memory<br>• Candy has fond, proud memories of when his dog was young: 'I herded sheep with him… best damn sheep dog… had him from a pup'<br>• Crooks reminisces about happier times when his father owned a chicken ranch and when 'white kids come to play at our place'<br>• Curley's wife's memories are bitter because her dream of being in the movies was destroyed when she never heard from the 'guy' she met who promised this. She blames her mother for stealing his letter and marries Curley out of spite<br>• other memories could be considered, such as: Whit recalling William (Bill) Tenner who used to work on the ranch and has a letter published in the magazine; when Candy recalls the Christmas the Boss gave the men a 'gallon of whisky'; or when Candy gossips about Curley being a lightweight boxer.<br>**(AO4)**<br>• during the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. The men rarely talk about their past lives, living day-to-day for survival<br>• the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place, even though he recalls happier times. He tells Lennie that now he is the only black person on the ranch and that there is only one other black 'family in Soledad', possibly suggesting that others have been forced to move away<br>• the American Dream features throughout the novel and several characters, such as Curley's wife, recall how their dream could have been a reality. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **5**<br>***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:**<br><br>**(AO1)**<br>• candidates may consider the happiest character in the novel to be: George, Lennie, Candy, Slim or any other character if points are valid<br>• George could be considered the happiest during most of the novel because, unlike many of the others, he has a companion in Lennie. When Candy offers his savings to secure George's and Lennie's dream, George realises that he could 'swing' the deal and make the 'thing they had never really believed in' come true. He is described as being 'full of wonder' and, at that point, it is possibly the happiest moment for him<br>• Lennie could be considered the happiest on the ranch because his simplicity makes him ignore the harsh realities of life around him. Lennie adores George and looks to him as a father figure. Lennie is happy when George tells him about their dream. Lennie gets excited about tending his multi-coloured rabbits and, like George, becomes 'entranced' when he imagines what their place will be like. Lennie is happily thinking about the dream and smiling when Curley attacks him. At the end of the novel, George makes Lennie think about the 'little place' before he shoots Lennie in the back of the head. It can be argued that Lennie is the happiest because he dies thinking about his dream<br>• Candy could be considered the happiest once he believes that he has a future with George and Lennie: 'They all sat still, all bemused by the beauty of the thing'. Later, he tells Crooks that they are 'gonna do it now' and that the 'money's in the bank'; he becomes 'overwhelmed with his picture' but his happiness does not last<br>• Slim could be considered the happiest, as he appears to be content with his life and comfortable with himself, unlike many of the other characters. He is admired and respected by the other ranch hands: 'His authority was so great that his word was taken on any subject, be it politics or love'. Slim is friendly, offering George 'calm invitation to confidence'. Slim gives George sympathy and support at the end of the novel.<br>**(AO4)**<br>• the idea of owning a piece of land and to 'live off the fatta the lan',' reflects the American Dream. George, Lennie and Candy are happiest when thinking about working on their own land and having independence, stability and prosperity<br>• the Great Depression of the 1930s led to many men becoming itinerant farm labourers. Prospects and opportunities were few<br>• Candy is able to provide the funds to realise George's and Lennie's dream of owning 'that little place'. Candy has two hundred and fifty dollars in the bank as he received compensation for losing his hand in an accident on the ranch. At the time, it was unusal for people such as Candy to receive compensation and to have savings. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **6**<br>***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:**<br><br>**(AO1)**<br>• different locations are important in the novel. Some are sacred to the Maori tribe and others are important for both man and whales who learn from their journeys back home to Whangara<br>• the opening chapter describes the idyllic legendary setting where 'mountains were like a stairway to heaven' and creatures used to live in harmony with nature. The mythical location focuses on the arrival of a whale carrying its rider and the elements celebrating his arrival<br>• the setting of The Valdes Peninsula, Patagonia, is significant because it is where the whales have their nursery. The whales have travelled from their Antarctic feeding area, but the bull whale's nostalgia drives him and the herd to travel to the 'dangerous islands to the southwest'<br>• Whangara is possibly the most important location in the novel; it is where the central characters live and is the ancestral home of the whale rider. It is near Whangara that the whales beach themselves at Wainui<br>• the meeting house is important, especially for Koro, who holds his cultural classes there, the *Kohanga Reo*, or 'language nests'. Nanny (Nani) Flowers and her 'boys' secretly bury Kahu's birth cord in 'a space in front of the meeting house'. At this moment, Rawiri believes that he sees a 'spear flying through the air' and landing nearby<br>• Rawiri explains their genealogy to the reader, detailing how they were originally from Te Tai Rawhiti (translating as 'people of the East Coast') and, beyond that, the ancestral home of Hawaiki<br>• the sea trench at Hawaiki is described as 'The Place of the Gods' and the 'Home of the Ancients'. On their journey, the whales experience the loss of some of the herd when the 'flash of bright light' of a nuclear test kills seven young calves when they are feeding 'in the Tuamotu Archipelago'<br>• Sydney and Papua New Guinea are important locations for Rawiri. Whilst travelling for two years, Rawiri experiences racism and he becomes homesick for Whangara. It is during his travels that he 'grew into an understanding of' himself and his destiny<br>• Kahu's school is an important setting as it is where she gives her cultural talk, which Koro does not attend<br>• the hospital is an important location in the final chapter, as it is here that Koro accepts that he has been wrong and finally accepts Kahu as his successor for her generation.<br>**(AO4)**<br>• Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny<br>• the legend of Paikea (Kahutia Te Rangi) is grounded in cultural heritage. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or *taniwha*. He had escaped drowning when his canoe or *waka* capsized<br>• *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms was prevalent and nuclear test sites were very much a concern. In the novel, the whale herd mourns the death of some calves following nuclear testing at Moruroa<br>• Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **7**<br>***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:**<br><br>**(AO1)**<br>• Kahu is significant because she is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi; she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance, but he always tells her 'Go away'<br>• Kahu's mother, Rehua, died when she was three months old and she has been brought up by Rehua's family; when Kahu is eight years old, her father, Porourangi, takes her back to the tribe<br>• Nanny (Nani) Flowers, Koro's wife, loves and takes care of Kahu; it is Nanny Flowers who conducts the tradition of burying the birth cord when Kahu is born. Koro, her husband and tribal leader, refuses to take part<br>• Kahu excels when she learns Maori language, culture and traditions and invites her family to a ceremony at her school. She is upset when Koro does not attend and Nanny states: 'We tried to bolster her courage by clapping loudly'<br>• Kahu demonstrates special powers when she communicates with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that the boys could not reclaim, proving her worthiness of being the tribal leader for her generation<br>• when the bull whale strands itself on the beach, it is Kahu that encourages it to return to the sea. Kahu becomes the whale rider for her generation. The bull whale returns Kahu to land to lead her people successfully into the future and, at the hospital, Koro realises his mistakes and embraces his great-granddaughter's rightful place as a future tribal leader.<br>**(AO4)**<br>• the role of women is restricted in Maori society: tradition dictates that a boy should be the leader of the tribe<br>• Koro is determined to teach future generations the Maori language and culture; Koro is the leader of the Whangara Maori community. He teaches about Maori culture, tradition and history and desires to find a suitable heir as he believes the successor should be male<br>• it is Maori tradition to bury the birth cord of a newborn child<br>• natural settings and the relationship between nature and man are central to the novel. For example, the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, is replicated with Kahu<br>• Maori have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests, such as Koro. Kahu was banished from these classes, as Maori culture dictated that females were unworthy of leading the tribe<br>• the novel is in the Magical Realism genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **8**<br>***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:**<br><br>**(AO1)**<br>• candidates are free to agree or disagree with the premise that Jing-mei Woo is the most important character in the novel but may argue for another character, such as her mother, Suyuan Woo, or another<br>• Jing-mei Woo's narrative serves as a bridge between the two generations: the mothers and daughters. She speaks for both herself and her deceased mother, Suyuan. She takes her mother's place at the *mah jong* table at the Joy Luck Club, which is possibly why she could be seen as the most important character, as she is the only daughter to play *mah jong* with the other mothers. Suyuan Woo started the original Joy Luck Club in China and died in San Francisco in the 1980s<br>• after Suyuan Woo met Jing-mei's father, she emigrated to America with him. Suyuan has high expectations of her daughter, making her play the piano in the hope that she will be a child prodigy. She gives Jing-mei a green jade pendant that she called 'life's importance', which is symbolic of Suyuan's past and how the sisters' names were given. Jing-mei's name means 'pure essence' and 'younger sister'<br>• Jing-mei's relationship with her mother has been difficult, but she feels she does not really know her. Suyuan had no choice but to abandon her twin daughters at a roadside in China during the Second Sino-Japanese War and, despite her efforts, was never able to find them again<br>• Jing-mei acts as a bridge between the American and Chinese cultures, going by the English name of 'June'<br>• she fulfils, on behalf of her mother, the 'long-cherished wish' to travel to China with her father and tells Suyuan's story to her mother's long-lost daughters. This journey provides her with a deeper understanding of who her mother was in the past. Jing-mei's sisters all look like Suyuan<br>• Jing-mei's fears are explored through her and the other daughters' narratives about their alienation from Chinese culture and heritage. All the mother and daughter pairs experience some misunderstanding, which stems from cultural differences.<br>**(AO4)**<br>• 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<br>• traditional Chinese culture is compared with life in America<br>• Chinese culture is a high-context culture: the bonds between people are very strong, within the family unit, particularly for Suyuan. The ways of behaving are important and not observing cultural traditions brings shame on the entire family. This is in contrast to the low-context culture of America, epitomised through Jing-mei: change is rapid and easy and bonds between people are looser<br>• Suyuan expects Jing-mei to obey her elders and learn by obedience, observation and imitation<br>• during and after World War II, immigration restrictions were eased as the United States allied with China against Japanese expansionism. Jing-mei's life is influenced by her exposure to American culture and her mother's Chinese heritage. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **9**<br>***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:**<br><br>**(AO1)**<br>• language barriers are a source of conflict and misunderstanding in the novel. Communication, or the lack of it, often creates barriers between the mothers who cannot speak English and their daughters who cannot speak Mandarin<br>• Suyuan Woo's insufficiency of American English prevents her from telling Jing-mei about her twin sisters. When Jing-mei asks her mother about her half-sisters, Suyuan only tells her 'Your father is not my first husband. You are not those babies'. Language barriers prevent Suyuan from expressing her grief and prevent her forming a closer relationship with her daughter, Jing-mei<br>• after Suyuan's death, Jing-mei wants Canning to tell her about her mother's life in Chinese, because she is desperate to regain some of her cultural heritage<br>• Jing-mei tries to explain the meaning and significance of the name of 'The Joy Luck Club', but realises that it cannot be fully translated. Jing-mei reflects that the daughters feel that their mothers are stupid and the mothers think their daughters are ignorant of their culture and heritage<br>• An-mei Hsu struggles with the language barrier and wonders whether this is the reason why she and her daughter do not confide in each other. One section of the novel is entitled 'American Translation' and each of the four daughters has a chapter within it. In this section, linguistic barriers become more evident, such as when An-mei is unable to pronounce 'psychiatrist' and her mispronunciation sounds almost disparaging and suggests the doctor is not to be trusted. An-mei ponders whether some Chinese words cannot be fully translated and their full meanings are lost<br>• Rose Hsu considers her mother's use of words and she wonders if there are translations for them. Rose feels that, through translation, true meanings and emotions are lost and thus they create issues where the daughters feel alienated from their mothers<br>• misinterpretation of language creates some tension for Lindo and Waverly Jong, such as when Waverly misunderstands her mother's story and mishears 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen…'. Language barriers create frustration between the mothers and daughters<br>• Ying-ying St. Clair is unable to communicate with her daughter, Lena. Lena even attempts physically to block out her mother by listening to her Walkman or phone instead. Ying-ying feels she is 'unseen and not seeing, unheard and not hearing'<br>• Ying-ying arrives in America shortly after the war. At immigration, her new husband, Clifford St. Clair, gives her another name, 'Betty St. Clair', and even falsifies her year of birth, resulting in her becoming a Dragon yet being a Tiger is central to Ying-ying's identity. Communication between husband and wife is strained because he refuses to learn Mandarin and Ying-ying cannot speak English.<br>**(AO4)**<br>• language barriers are evident throughout the novel. The novel is written in English and is given more realism with some Mandarin words<br>• there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves and overcome language barriers<br>• the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan. They spoke little or no English when they first arrived<br>• the mothers enjoy story-telling as a method used to preserve Chinese cultural heritage and to provide their daughters with understanding of their identity and cultural ancestry; however, the daughters struggle to understand the stories in translation. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **10**<br>***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:**<br><br>**(AO1)**<br>• the most likely choices for the most interesting character are: Okonkwo, Nwoye, Ikemefuna or Ezinma, but any character may be considered<br>• Okonkwo may be considered as most interesting because he is the protagonist of the novel. Readers follow his life story as a young leader of the Igbo (Ibo in the novel) community of Umuofia, a warrior and successful farmer, through his disgrace to his demise at the end of the novel<br>• Nwoye may be considered most interesting because he is Okonkwo's antithesis and the novel charts how he changes from a 'weak' son to a man of determination. Some may consider his bond with Ikemefuna and his shame of his father, Okonkwo, who actively takes part in Ikemefuna's murder. Nwoye converts to Christianity, adopting the name of Isaac when he becomes disillusioned with his father and his cultural heritage<br>• Ikemefuna is an interesting character. He is given to the people of Umuofia as a peace offering. He becomes close to Okonkwo and forms a close bond with Nwoye. Ikemefuna is ultimately betrayed by his 'father', Okonkwo, when he is murdered by him<br>• Ezinma is Okonkwo's and Ekwefi's daughter. Okonkwo demonstrates rare affection for his daughter and is concerned when she falls ill. Ezinma defies the stereotypical role of women and demonstrates strength of character<br>• some candidates may consider Chielo, the priestess of Agbala, or Agbala herself. Agbala is The Oracle of the Hills and Caves and has great influence over all aspects of Umuofian life. Others may consider Obierika, Okonkwo's best friend and voice of reason.<br>**(AO4)**<br>• Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as part of the threat that Western culture presents to the traditional Nigerian way of life<br>• *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity and the colonial experience and its aftermath<br>• Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who controlled Igbo societies for centuries<br>• 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 occured in Ahiara in November 1905. In retaliation, the British formed an expedition and killed Igbo opposition and destroyed the Awka Oracle. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **11**<br>***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:**<br><br>**(AO1)**<br>• death is significant throughout the novel. The deaths of Unoka, Ikemefuna, Ezeudu and his son, Okonkwo, and the tribe all have significance<br>• Okonkwo's father, Unoka, is considered a failure and a laughing stock in the Umuofian community. He is referred to as *agbala* or someone who is womanly or weak. Unoka dies in shame and leaves numerous debts. Even his death is deemed dishonourable. He dies from swellings of the stomach and limbs and as this is not acceptable to the Earth Goddess, Ani, he cannot be buried in sacred ground; his body is left in the Evil Forest to rot<br>• following a dispute with the village of Mbaino and the death of a Umuofian woman, Umuofia is given Ikemefuna in compensation<br>• Ikemefuna lives with Okonkwo and his family, but Agbala, the Oracle, eventually orders Ikemefuna's death. Okonkwo takes part in the slaughter and delivers the death blow. Okonkwo is remorseful for his actions, but does not allow his weakness to be shown. Nwoye is ashamed of his father's actions and this contributes to his leaving his family and converting to Christianity<br>• when the death of Ezeudu is announced, the whole community mourns his loss. His death impacts on Okonkwo, as Ezeudu has warned him against taking part in Ikemefuna's murder. At Ezeudu's funeral, Okonkwo accidentally kills Ezeudu's sixteen-year-old son. For causing this death, Okonkwo and his family are exiled to Mbanta for seven years<br>• when Okonkwo returns from exile, he discovers that the community has changed so much that he cannot live with the utter disappointment and takes his own life: 'It seemed as if the very soul of the tribe wept for a great evil that was coming – its own death'<br>• at the end of the novel, Okonkwo's good friend and voice of reason, Obierika, blames the Commissioner for Okonkwo's death.<br>**(AO4)**<br>• polygamy and patriarchy were accepted in Igbo (Ibo in the novel) culture. The subservience of women was accepted and demanded. Both Okonkwo and Obierika comment about the death of another tribesman who was inseparable from his wife, which was deemed unmanly and weak. In Igbo culture, if a woman died before her husband, her death was not publicly announced until after the husband's death<br>• it was believed that twins were *ogbanje* or possessed by an evil spirit. Such children were taken and left in the Evil Forest to die<br>• the death of important clansmen, such as Ezeudu, was announced with the sound of a drum and the firing of cannon<br>• the rites of passage are based on tradition, respect and veneration of the gods. After killing Ezeudu's son, Okonkwo's compound is burnt down and his animals are killed to please the gods. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9-16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17-24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25-32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33-40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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