Mark Scheme (Results)

November 2024

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

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/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.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

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

Placing a mark within a level

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

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 gathering leaves and storing them in a shed. On the surface, this is a simple poem about the difficulty of gathering leaves. Although not expected in the answer, some may, perhaps, consider the poem at a deeper level and that it could be an extended metaphor about possessions, nature and maturity • the job is described as being frustrating and endless. The spade seems to be a useless tool as the leaves are difficult to gather, because they are so light, and the speaker has been working 'all day' • the speaker's lack of progress is compared with nature and is described with the simile 'rustling all day / Like rabbit and deer / Running away'. The pile of leaves become a 'mountain' with river-like qualities that elude the speaker: 'Flowing over my arms' • the monotony of gathering leaves creates impatience and frustration. There is some dissatisfaction when the crop of leaves produces 'Next to nothing' in weight, colour or use • the task is described as being pointless; it seems never-ending and unrewarding; however, the speaker places some value in it as 'a crop is a crop' • a child-like image is created when the speaker attempts to 'embrace' the leaves and they escape, flying into his face. **The writer's choice of language:** • the poem begins with a comparison of spades being 'No better than spoons', to emphasise how useless the tools are • the child-like simile 'light as balloons' contrasts with the sheer quantity of leaves collected • onomatopoeia is used to appeal to the senses: 'rustling all day' • repetition of 'Again and again' emphasises the monotony and repetitive nature of the task • the hyperbole in 'the mountains I raise' suggests God-like power; however, the speaker cannot conquer nature as it is elusive • rhetorical questions, 'And what have I then?', 'who's to say where / The harvest shall stop?', highlight the speaker's disappointment at the endless crop of leaves • anaphora, with the repeated 'Next to nothing', emphasises the uselessness of the crop • however, the repeated noun 'crop' suggests some value to the gathering of leaves: 'a crop is a crop'.

	The writer's use of form and structure: • the poem is written in six quatrains, perhaps reflecting the repetitive nature of the task. Each stanza consists of one end-stopped sentence or question • first-person narrative makes the poem more personal to the speaker • the rhyming throughout the poem adds to the informal register and the speaker's sense of frustration • the combination of short words and long sentences adds pace to the poem and the paradox 'And what have I then?' voices the speaker's dissatisfaction • contrasts add to the monotonous tone of the poem: 'Spades' and 'spoons', 'load and unload' • enjambement conveys ideas in a continuous flow of thought. The very short lines and strong rhyme add to the nursery rhyme feel of the poem. These examples are suggestions only. Accept any valid responses.

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

Section B – Anthology Poetry

Question number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***La Belle Dame sans Merci*** **(AO2) Responses may include:** • La Belle Dame is presented as a 'faery's child' who affects the knight by entrancing, bewitching and entrapping him with her beauty and supernatural powers. The title of the ballad indicates that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but leaves him abandoned • an intriguing atmosphere is created immediately with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim or not • pathetic fallacy reflects how the knight is affected by the faery. The 'garland' and 'roots of relish sweet, / And honey wild' are replaced by 'the sedge has withered' and 'no birds sing' • the faery is described as having long hair, 'wild wild eyes' and being 'light of foot'; the repetition of 'wild' emphasises her effect on the knight • she leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to be false when she abandons him. She is presented as being a Circe-like figure: an enchantress who attracts lovers to destroy them. The faery affects the knight by causing him to suffer pain and anguish • in the knight's dream he is warned that he has been enslaved by a cruel lady; when he awakes, he finds himself alone on the hill • archaic language enhances the medieval setting and the supernatural charms of the bewitcher: 'steed', 'faery', 'grot', 'meads', 'sojourn' • repetition engages the reader with the story; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the suffering knight and linking him to the ghastly line of other suitors who have been bewitched and made to suffer the effects of the faery in the same way • the ballad rhymes the second and fourth lines of each stanza. The shorter last line of each verse adds to the overall effect of the poem. ***The Tyger*** **(AO2) Responses may include:** • the tiger has a profound effect on the writer of the poem, who is in awe of the powerful animal. Blake questions who could possibly have the power to create such a creature and structures ideas in a series of questions to the tiger itself

	• the repeated 'Tyger, Tyger' at the beginning and end of the poem emphasises the speaker's admiration. The writer philosophically contemplates the power of a god that can create both the awe-inspiring, 'fearful' tiger and the lamb: 'Did he who made the Lamb make thee?' • the poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure perhaps suggests a change in attitude, an increase in the awe, which the poem has explored and brought about • the tiger is conveyed through the use of contrasting colour imagery: 'burning bright', 'forests of the night'. The contrast of light and dark makes the effect of the tiger's appearance even more dramatic • the writer is affected by the sheer strength of the tiger: 'sinews', 'heart' and the 'anvil' and 'furnace' within which they were framed; metaphorical images are demonstrated through the references to the blacksmith's tools and those of the Industrial Revolution when Great Britain was most powerful; the use of caesura and a strong rhythm and beat reflect the noise and vibration of manufacturing and provide powerful aural images • the mesmerising effect of the tiger is expressed through alliteration and plosives: 'burning bright', 'began to beat' • the structure of the poem is in six quatrains, each has two pairs of rhyming couplets; this structure, together with the regularity of the questions, patterns of language and repeated alliteration, emphasises the profound effect the tiger has on the writer. ***Both poems*** Both poems have particular merits and features and therefore there are a number of points of comparison that candidates will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. **(AO3) Responses may include:** • both poems consider how the writers of the poems are affected by subjects of beauty. The knight suffers from the effects of the faery, whereas the writer in *The Tyger* is left in awe • *La Belle Dame sans Merci* explores the supernatural and the effect a 'faery's child' has on the knight, whereas *The Tyger* is more philosophical, considering the power of God and his creations. Both poems consider supernatural forces • *La Belle Dame sans Merci* is in the style of a medieval ballad and *The Tyger* links with the Industrial Revolution. Both poems have a regular rhythm and rhyming pattern, and both use archaic language • both poems use similar techniques, including repetition, questions and exclamations.

	These examples are suggestions only. Accept any valid responses.

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

Question number	Indicative content
3	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Hide and Seek* 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.** ***Hide and Seek*** **(AO2) Responses may include:** • the poem uses vivid descriptions to describe a toolshed in which a child hides when playing the game Hide and Seek. The whole poem is written in the second person as the child talks to her/himself, which brings it to life • sensory images are used to portray and enhance the vivid descriptions. The poem begins with the olfactory simile 'smell like the seaside' and the gustatory sense of the 'salty dark'. The olfactory image is later repeated as 'The dark damp smell of sand moves' in the child's throat. The darkness of the toolshed heightens the child's senses • the emphasis of the sounds heard by the child compensates for the 'blindness' in the dark shed. The child describes what she/he hears when there are 'whispers at the door' and 'someone stumbles, mutters; / Their words and laughter scuffle'. It is not until the end of the poem that we and the child realise the friends have abandoned her/him • the toolshed is cold and menacing: 'The floor is cold' and 'the cold bites'. Anthropomorphism and repetition of 'cold' emphasise how uncomfortable the toolshed actually is • the child's actions, reactions and movements are vividly described to portray the child's initial excitement of finding the perfect hiding place and the eventual disappointment of being abandoned: 'where are they who sought you?' The child's isolation is exciting, threatening and disappointing • the excitement and tense atmosphere are vividly described through the use of imperatives: 'Call out', 'Call loud', 'be careful', 'Don't breathe. Don't move. Stay dumb. Hide in your blindness', 'Push off', 'Uncurl and stretch'. The list of imperatives increases the child's desire to address them and to be victorious • vivid descriptions are enhanced by the use of personification. The toolshed floor is uncomfortable as the 'cold bites' and the garden is described as threatening: 'The darkening garden watches' • the poem is written in one stanza and there are four instances of rhyming couplets, perhaps to reflect the excitement of the game • some candidates may consider possible references to war and Scannell's experiences as a soldier during the Second World War. Some may interpret the poem as paralleling a soldier's fears when hiding from the enemy.

	***Hide and Seek* and one other poem** Both poems have particular merits and features and therefore there are a number of points of comparison which candidates 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 with vivid descriptions, such as *Prayer Before Birth*, *Search For My Tongue*, *Half-past Two*, *La Belle Dame sans Merci, Poem at Thirty-Nine*, *War Photographer*, or any other appropriate poem from the collection • the similarities and differences of subject matter in each poem will be considered • comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be evident • comparisons and comments will be made on the use of form and structure • comparisons of how the two poems affect the reader may be considered. These examples are suggestions only. Accept any valid responses.

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

Section C – Modern Prose

Question number	Indicative content
4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • respect, or the lack of respect, is shown throughout the novel. Atticus Finch is respected by members of Maycomb society because he shows respect for others and teaches his children to do the same. A lack of respect is demonstrated through the treatment of minority groups • Atticus demonstrates his respect for others when he tells Scout: 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it' • Atticus encourages Scout and Jem to be respectful towards Boo Radley. He urges his children to leave Boo alone and emphasises that people have a right to privacy when he tells Jem to 'mind his own business and let the Radleys mind theirs'. Atticus does not engage in or encourage circulating rumours about the Radleys • Atticus shows respect for Tom Robinson and justice, by defending him both from the lynch mob and in court • Scout and Jem respect their father, particularly when Atticus shoots the rabid dog, Tim Johnson • there is a lack of respect for 'white trash', such as the Ewells, and the black community, who live in their own area of Maycomb. One exception is Calpurnia, the Finches' housekeeper, who is respected and valued by the family and helps Atticus raise the children. Aunt Alexandra does not share this respect, encouraging Atticus to dismiss Calpurnia, but he will not entertain the idea • Calpurnia teaches Scout to respect others. When Walter Cunningham has dinner with them, Calpurnia scolds Scout for commenting on his poor table manners • Jem learns respect after he breaks Mrs Dubose's camellias in a moment of anger. As punishment, Atticus makes Jem read to Mrs Dubose every night and learn to be more respectful. Jem learns that Mrs Dubose has been courageous, battling her morphine addiction • Tom Robinson is respectful of Mayella Ewell and is happy to help her, but the respect is not reciprocated when she and her father falsely accuse Tom of attacking her. At the trial, Tom is victim of a miscarriage of justice because of society's lack of respect for his race. **(AO4)** • the lack of respect for minority groups is illustrated through the segregation laws of the time affecting many characters, such as Calpurnia and Tom Robinson. Members of the black community have their own area in Maycomb, which is near the town dump, and they have their own church. Atticus's respect for others is highlighted as he challenges the social mores

	• Scout learns about social divisions and the 'four kinds of folks in the world', each given varying levels of respect, with the black community seen as the bottom of the hierarchy and the 'white trash' Ewells just above them • the Radley family are contextually important as they do not follow the social mores of Maycomb. They do not attend church, but 'worshipped at home'. They keep themselves to themselves and respect their own privacy. The family keep their shutters closed on a Sunday, which is 'another thing alien to Maycomb's ways' • 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 Radley and Tom Robinson, is part of Scout's learning and education about life, injustice and racism of the time, and the importance of respect.

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

Question number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Tom Robinson is a twenty-five-year-old African-American. He is a loving and gentle family man who shows kindness to others. Tom is central to the development of the themes. He serves to illustrate the racial and social injustices of the time, and his trial serves to educate Scout and Jem • Tom is happily married to Helen and they have three children. Tom's left arm is crippled because, as a child, his arm was caught in a cotton gin; however, he does not let this stop him working • Tom shows kindness to Mayella Ewell. He passes by the Ewells' cabin regularly on his way to work, befriends and feels sorry for the lonely and poverty-stricken Mayella • despite Tom's disability, he is willing to help Mayella Ewell when she asks him to get a box down from the chiffarobe, but instead she tries to kiss him. When Bob Ewell catches her in this situation, Mayella feels she has to blame Tom rather than take responsibility for her actions • Tom illustrates the desperate position of a black man accused of rape by a white woman. The events surrounding his arrest and conviction highlight the issues of racism and injustice • when Atticus Finch agrees to defend Tom in court, Atticus knows the battle is lost before it even begins. He knows that Mayella's accusations are untenable owing to Tom's disability, but the white jury will ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in his having the temerity to feel pity for a white girl, however poor and despised her family are • Tom speaks well at his own trial and earns the respect of readers but is found guilty • Tom is a mockingbird character; Atticus tells the children that it is a sin to kill a mockingbird as it never does any harm to anyone. The reader sees Tom's gentle character when he speaks to Atticus, who has just protected him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?" ' • Atticus plans to appeal the verdict, but Tom is killed 'in cold blood' when trying to escape from prison. Atticus points out: 'I guess Tom was tired of taking white man's chances and preferred to take his own' • Tom's trial allows Scout and Jem to understand the society they live in and it makes some people in Maycomb consider the injustice of his trial and thus bring hope for a better future.

	(AO4) • the novel is of the bildungsroman genre: Scout learns lessons from the trial and the events surrounding it, and begins to mature • Tom Robinson's trial mirrors those of the Scottsboro Boys. It is possible that Harper Lee was inspired to write the novel after learning about the trials. Atticus Finch is modelled on Lee's own father, who was a lawyer, and Maycomb is a fictional town based on Lee's home town of Monroeville • Atticus gives the reader some hope that justice might be done and that times might be changing. Despite the prejudice around him and the threats made to both his children, Atticus shows courage in standing against the social mores of Maycomb County in the 1930s • Atticus refers to racism as Maycomb County's 'disease'. The newspaper report in 'The Maycomb Tribune' shows signs of progress by acknowledging the 'injustice' of the case. The treatment of the mockingbird characters, such as Tom, demonstrates the injustices of the time.

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

Question number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • George Milton is an important character in the novel. He is one of the main characters and is a father figure to Lennie. George has taken care of him since Lennie's Aunt Clara died, showing that George is caring, loyal and a man of his word • he is a hard worker and has ambition. George is important as he introduces the theme of dreams. Like Lennie and many others on the ranch, George is an itinerant farm labourer and has the dream of one day having a place of his own and living 'off the fatta the lan' '. This dream becomes more of a reality when Candy offers his savings to buy the little place that George knows about • George plans ahead. He knows that Lennie gets them into trouble and tells Lennie to 'hide in the brush' if he should need to run away from the ranch. George is concerned that Curley's wife is 'jail bait' and could cause trouble in the future, which foreshadows future events • he is important because he takes control. Lennie does everything that George instructs him to do. George shows that he has a guilty conscience when he confesses to Slim about a time when he told Lennie to jump into a river and he nearly drowned. George warns Lennie 'not to say a word' when they go and meet the boss. Lennie takes the pup back to 'the nest' when George tells him to do so, showing that George is respected by Lennie • George can have a temper and loses his patience with Lennie, such as when he becomes frustrated when Lennie will not give him the dead mouse and forgets things. In his frustration, George says that he could 'live so easy' without Lennie. He berates Lennie, saying that he gets him in 'hot water all the time' • George is important because he illustrates the typical life of a ranch hand. He can be a solitary character, playing solitaire when he is in the bunk house; however, he visits the 'cat house' on Saturday night with the other men • when Lennie accidentally kills Curley's wife, George knows that he must find Lennie and shoot him before Curley and his posse get to him. George shoots Lennie in the back of the head when he has persuaded him to think about the dream. **(AO4)** • George has a version of the American Dream that he shares with Lennie. Without him, Lennie and Candy would not have hope. George accepts Candy's offer of money to encourage the dream of owning their own land • there was very little social care for the disabled and Lennie could have been put in a 'booby hatch'. Had Lennie been caught by Curley and his posse, he would have been brutally killed. George shows his ultimate care for Lennie when he shoots him at the end of the novel to save him from a worse fate

	• as an elderly citizen, Candy would not have received money from the state to support him in retirement; however, he is slightly more fortunate than others as he has some compensation money. Candy, like many other ranch workers, fears getting 'canned', especially as he is old and physically disabled • George and Lennie's relationship is considered unusual by the other men on the ranch because of the normal solitary lifestyle of an itinerant farm worker during the Great Depression.

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

Question number	Indicative content
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)** • money is very important in the novel. It is central to ranch hierarchy and to the lives and aspirations of the ranch hands • when frustrated with caring for Lennie, George often reminds Lennie that he could take his 'fifty bucks and go into town', stay at the cat house, eat at any place or go where he wanted, if he did not have him to care for • ranch hands have very little money and must work long, hard days 'bustin' a gut'. Jobs are in short supply and work permits have to be gained from companies such as Murray and Ready's, who also supply them with bus tickets • we assume that the boss and his son, Curley, have money. As a ranch owner, the boss can exert his power over the other men and can hire and fire at will. He initially suspects George of taking Lennie's pay and warns: 'don't you try to put nothing over, Milton. I got my eye on you' • the ranch hands spend their earnings on a Saturday night at 'old Susy's place', the local 'cathouse'. Whit tells George that it costs 'Two and a half. You can get a shot for two bits' • Candy, the old swamper, has savings. When he lost his hand in an accident on the ranch, he was given 'two hundred an' fifty dollars' in compensation, together with the 'fifty saved up right in the bank' and 'fifty more comin' the end a the month'. He offers this money to George so that they can realise the dream of owning their own place • George admits that he and Lennie only have 'ten bucks between' them, but suggests that, if they do not spend their wages, they will be able to buy their dream smallholding. George thinks the elderly couple, who own the property he knows, would take an offer of 'four fifty' because they are 'flat bust an' the ol' lady needs an operation' • Crooks is scornful of Lennie when Lennie tells him about Candy being in the bunk house 'sharpening his pencil and sharpening and figuring'. Crooks says that he has seen hundreds of men who come and go and have the same dream, but 'Nobody never gets to heaven, and nobody gets no land' • there is a sense of a loss of money when Crooks talks about his family and when his father owned a ten-acre chicken farm. Now, Crooks must live in the harness room, a shed against the barn, and sleep on a bed of straw. Crooks also has some possessions, such as 'several pairs of shoes', several books and 'large gold-rimmed spectacles', perhaps suggesting that in the past he has had more money • Curley's wife dreams of fame and fortune and tells Lennie that had she gone to act in the movies, she 'wouldn't be livin' like this'. **(AO4)** • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being black, is at the bottom of the social hierarchy and he knows his place

	• the reader sees the everyday life of itinerant ranch workers during the 1930s. During the time of the Great Depression, following the Wall Street Crash, money and work were scarce. The itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay. Itinerant farm labourers had to obtain work slips in order to work; George and Lennie have gained their work permits or slips from Murray and Ready's • there was very little social care during the 1930s for the elderly. Candy worries about being 'cann'd', being put 'on the county' and having nowhere to live. It was unusual during the Great Depression for people such as Candy to have savings. It was also unusual for people to receive compensation for work injuries.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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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)** • Koro Apirana is tribal leader for the Whangara tribe. He is a proud man who is entrenched in tradition and Maori culture. Koro is desperate for a male heir for Kahu's generation and is disappointed when he only has great grand-daughters • he is married to Nanny (Nani) Flowers. They have a close and loving relationship; however, it is full of banter that can make it appear otherwise. Nanny often threatens to divorce him. Nanny tries to make Koro change his traditionalist way of thinking, but Koro is too stubborn for change. He is nicknamed the 'old Paka' by members of his family • he will not have anything to do with the birth of his great grand-daughter, Kahu. He refuses to take part in the burial of her birth cord in the *marae* • he is greatly respected by his people; he holds tribal meetings and helps establish the '*Kohanga Reo*, or language nests' and is dedicated to the survival of his tribe • he is sexist and fails to notice Kahu's clear ability to be a natural tribal leader in the future. He will not allow Kahu to attend his 'language nests': ' "Go away," Koro Apirana would thunder' and Kahu would go to Nanny Flowers 'sobbing her heart out'. Koro will not allow women to attend the lessons as he insists 'Them's the rules'. He does not attend Kahu's end of school ceremony and fails to hear her recite the family *whakapapa* • Koro sets a challenge for the boys of the tribe to recover a stone that he has thrown to the bottom of the sea. When none of them succeed, he shuts himself away and weeps as he believes the tribe will end without his having a male successor. Koro is not told at the time that Kahu has recovered the stone because, as Nanny says, 'He's not ready yet' • he has knowledge of the fishing grounds and has a close affinity with the whales; he is a guardian of 'sacred knowledge' and displays genuine wisdom: 'It is a reminder of the oneness which the world once had'. He has an instinctive awareness of portents: 'Something's going on' • he is not open to change and, to some, appears to be a figure of fun: a 'bald man with no teeth'. In one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there were preparing the youth for the future. Porourangi is impressed with what he sees, but Koro is concerned. Porourangi wants to prepare his people for 'new challenges and the new technology', whereas Koro fears the loss of Maori identity • Koro finally learns to overcome his prejudices and accepts that he has been wrong. He sees Kahu riding the whale out to sea and Nanny finally returns the carved stone to him: 'The old man understood' • at the end of the novel, when he goes to Kahu's bedside at the hospital, he asks 'the Gods to forgive him'. When Kahu regains consciousness, he tells her that he loves her. Kahu is overjoyed: 'The old man cradled Kahu in his arms, partly because of emotion and partly because he didn't want those big ears out there to hear their big chief crying'.

	(AO4) • when Koro learns that he has a great grand-daughter, he is disappointed and 'won't have anything to do with her'. He cannot 'reconcile his beliefs about Maori leadership and rights with Kahu's birth'. Koro is the head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time' • Koro's determination to preserve Maori customs and traditions causes friction. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny because Kahu is female • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a male descendant determine Koro's treatment of Kahu and the reactions of his wife. However, Koro comes to understand that salvation can be embodied in female form and that he must disregard assumptions about male superiority.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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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)** • 'oneness' is very important to the Maori people and is a main theme in the novel. Oneness is man living in harmony with nature, and the whales are central to this. Koro, when speaking at the meeting house, states: 'It [the whale] is a reminder of the oneness which the world once had … if we have forgotten the communication then we have ceased to be Maori' • according to tribal beliefs, the whales served as guides to those lost at sea, which is a story told by Rawiri early in the novel: 'the whale would attend the call, as long as the mariner possessed the necessary authority and knew the way of talking to whales' • Kahutia Te Rangi or Paikea, the tribal ancestor, could speak with whales. He was tasked with making the barren land of a nearby island fruitful. He arrived at Abhuaha, just outside Whangara. Rawiri explains that, on his voyage to the new island, he brought the spears that are 'life-giving forces, which would enable us to live in close communion with the world' • a key feature of oneness is the life-giving forces in the form of spears, which give the ability to communicate with sea creatures. Rawiri explains that 'they gave instructions on how man might talk with the beasts and creatures of the sea so that all could live in helpful partnership. They taught *oneness*' • Koro Apirana and Rawiri recall former times when the natural world was at one with humans and there was a 'helpful partnership' • Koro believes that the 'partnership' between man and the natural world ended when humans began the mass killing of the whales • Rawiri experiences the struggle between man and the natural world when he visits Papua New Guinea. He describes the relationship with nature as a 'battle' and his experience on the coffee plantation shows him that the natural world is normally victorious in the battle: 'I doubt it could ever be tamed of its temperatures … but we tried', 'Nature will take back what man had once achieved' • Kahu has an affinity with the natural world. She converses with the dolphins and whales, and gets very upset about the killing of whales. Rawiri took Kahu, at the age of two, to see a film about whale-hunting, which distressed her greatly. On their way home, they spotted some orcas and Kahu communicated with them, warning them to swim away • Kahu, Rawiri and other characters have a strong bond with the sea: Kahu is at one with it; Rawiri hears the sea when listening to Nanny (Nani) Flowers and again when he listens to the sea in a shell when he is in Papua New Guinea. The sea provides a bond to their homeland, tribe and culture. Rawiri also sees a vision of a whale in the cloud formation, which makes him realise that he must return home to Whangara. **(AO4)** • the novel is structured in four sections: Spring, Summer, Autumn and Winter. The seasons represent the journeys made and lessons learned, and echo the cyclical nature of the novel

	• *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms and nuclear test sites were very much in the news. In 1985, the Greenpeace ship, Rainbow Warrior, protesting against nuclear testing, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves, who are killed as a result of a nuclear test at Moruroa • Maori beliefs and customs are central to this novel: the legend of Paikea (Kahutia Te Rangi) and the survival of the whales will ensure that man and the natural world can live in harmony. Worldwide concern led to an international ban on whaling in 1986 • the preservation of the Maori language is essential to the tribe and the repeated Maori phrase, *'hui e, haumi e, taiki e'* (join everything together, bind it together, let it be done) is central to the desire of bringing the natural world and man together again.

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Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lena St Clair, daughter of Ying-ying St Clair, is significant in the novel because she illustrates the novel's main themes of difficulties of communication, identity, cultural differences and family relationships • in her first chapter, Lena is significant because she reveals the effect of 'unspoken terrors' on an impressionable child, which helps form her identity. She harbours morbid thoughts about how her grandfather had 'sentenced a beggar to die in the worst possible way' and ponders what happened to the beggar and how her grandfather died. Lena wants to know the truth and believes the story matters so that she is not 'drawn by the magic of the unspeakable' • Lena is significant because her story illustrates the effects of fantastic stories told to her by her mother. When Lena falls down the 'dark chasm' of the basement, her mother describes an imaginary 'bad man' who lived down there and who would eat her should she go down the basement again. This, together with other fantastic stories her mother tells her, fills Lena with irrational fears • she worries about her mother's mental state and wishes she could help her. When Lena overhears her neighbours, an Italian mother and daughter, arguing and screaming at each other but afterwards reconciling, she becomes envious of the loving relationship • Lena explains the difficulties of the mixed-race identity that she struggles with. Her father is Anglo-Irish and her mother is Chinese. Lena has Chinese eyes and Caucasian colouring and blames her eyes for the bad things she imagines • Lena's stories illustrate Chinese superstitions and culture. When her father gains promotion as a sales supervisor they move 'up in the world', both literally and figuratively. Her mother takes an instant dislike to the new apartment because it is 'built too steep' and the wind is powerful around it. Lena's mother feels she cannot gain 'invisible strength' and even tries to rearrange the furniture in an attempt to realign powers. It is this 'invisible strength' her mother tries to instil in Lena • in her second chapter, Lena illustrates the significance of self-belief and identity. Lena is married to Harold Levotny. Despite their owning a successful business, the marriage is unhappy. Harold takes much of the profit but Lena still pays half of the expenses. Harold will not recognise Lena's contribution to the business and there is inequality in the relationship • Lena is significant as she believes in identity and fate. She believes it is her fate to remain married to Harold and cannot assert herself. She has an eating disorder and starves herself; even with her friend Rose's advice and kind words, she does not have the strength to challenge Harold

	• Lena is also significant because her story is full of symbolism. A table that Harold made is rickety and a vase that is on it topples and breaks. The table is symbolic of Lena and Harold's fragile relationship. **(AO4)** • Chinese beliefs, superstitions and traditions are important and central to Ying-ying's relationship with her daughter, Lena • the Chinese have a strong belief in the Chinese zodiac and the importance of when you were born, in Ying-ying's case the Year of the Tiger • Amy Tan examines society's expectations of women in China and the USA and their relationships with the men in their lives • Ying-ying's attempt to make Lena stronger and less passive occurs at a time of growth of equal rights for women.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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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)** • the importance of Chinese culture is evident throughout the novel. The mothers illustrate their Chinese heritage through their personal stories; however, their daughters, born and brought up in America, struggle with cultural identity. The parables, mahjong, symbolism, traditions and superstitions, the Chinese zodiac and the contextual settings are rooted in Chinese culture • the mothers' stories are culturally important. The mothers tell stories to educate their daughters and help them to avoid making similar mistakes in their lives. Their stories illustrate love and pride, and reveal innermost feelings; the stories also convey historical legacy to the daughters in an attempt to make them appreciate and respect their Chinese cultural heritage • the daughters identify more with American culture and therefore can be critical of their mothers. The language barrier also creates misunderstandings between mothers and daughters. Jing-mei Woo reflects that the daughters feel that their mothers are stupid and the mothers think their daughters are ignorant of their culture and heritage • Jing-mei is particularly embarrassed about her cultural heritage and the strange clothes that the mothers wear to the Joy Luck Club. She is scornful of the 'funny Chinese dresses with stiff stand-up collars and blooming branches of embroidered silk sewn over their breasts' and considers the club as a 'shameful Chinese custom, like the secret gathering of the Ku Klux Klan or the tom-tom dances of TV Indians preparing for war' • the parables that begin each section are interwoven throughout the novel and are a device for the Chinese mothers to teach their daughters important life lessons. The 27 italicised parables link with the four stories that follow. The stories that the mothers tell their daughters are a way for them to overcome cultural barriers • mahjong is a traditional Chinese game. The story is structured like a game of mahjong. It is in four sections, each containing four stories. Two sections are from the mothers' points of view, with Jing-mei representing her mother, and two sections from the daughters' perspectives. Mahjong is important as it is played at the Joy Luck Club, which is where the mothers tell their stories • symbols such as Jing-mei's jade pendant and Lindo's red candle reflect Chinese cultural beliefs, traditions and superstitions. When the individual stories are told, their importance is revealed • the Chinese mothers have a strong belief in the Chinese zodiac and the importance of the symbol under which they were born. For example, when Clifford St Clair gets Ying-ying's date of birth wrong, she becomes a Dragon rather than a Tiger, yet being a Tiger is central to Ying-ying's identity. Later, Ying-ying is frustrated by Lena's stubbornness and her rejection of Chinese ways of thinking and urges her to 'cut her tiger spirit loose'.

	(AO4) • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China and learning more about her cultural heritage. The novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • storytelling is a method used to preserve Chinese cultural heritage and provides the daughters with understanding of their identity and cultural ancestry • mahjong is an ancient Chinese game. It was introduced into America in 1920. The game is played with dice, racks and 144 domino-like tiles, divided into suits, honour and bonus tiles. The game is usually played by four people • in Chinese culture, people become a year older on the day of the Chinese New Year, not the day they were born. The year of the zodiac is important to them and carries symbolic meaning.

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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)** • Okonkwo lives in fear of becoming like his father, who was known for being lazy, shameful and a coward. Okonkwo is desperate to be the polar opposite of his father, Unoka, who is known as an *agbala* or someone who shows traits of female weakness • Okonkwo's 'whole life is dominated by fear, the fear of failure and of weakness'; rather than mastering his fear, he allows it to dominate him and drive his actions • Okonkwo does not demonstrate any affection for his children because he fears that doing so would make him look weak • this fear also leads Okonkwo to behave violently: beating his wives, abusing and alienating his oldest son, Nwoye, and partaking in the murder of his adoptive son, Ikemefuna • Okonkwo fears for Ezinma, his daughter, when she falls ill. In his mind, he demonstrates weakness by showing his concern for his daughter, but fearlessly defies Chielo by following her to the Oracle's cave • when exiled to Mbanta, Okonkwo fears he has lost everything and, for a time, lacks the determination and desire to do well • Okonkwo fears the loss of Igbo (Ibo in the novel) culture and traditions. He totally rejects new ideas and ways introduced by the Christians and colonists. Although his friend, Obierika, is more open to some of these new ideas, Okonkwo remains steadfast in his belief that these interlopers must be eradicated • in trying to demonstrate strength and resilience, Okonkwo brings about his own demise. Culturally, it is considered cowardly to take one's own life, which Okonkwo does at the end of the novel. **(AO4)** • Okonkwo's fears are often the result of the overriding importance of kinship, extended families and the roles and responsibilities of the Igbo • the novel is set in a patriarchal society, where men are often feared. Okonkwo's obsessive desire for respect and status through his display of physical and emotional strength leads to his downfall • Obierika questions the Igbo traditions, culture and tribal law. He thinks that change could be a good thing and that it could benefit Igbo society; however, Okonkwo fears change and resists it by using violence against the British, which ultimately leads to his taking his own life • through Okonkwo's story, fear is illustrated in the rituals and cultural traditions of initiation into adulthood, marriage and death. Umuofia's priests and medicine men are an intimidating presence at rituals and ceremonies and are widely feared, even by other tribes.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the use of the Igbo (Ibo in the novel) language is important. Achebe includes it to portray an authentic and realistic account of an African man using the language of his people. The inclusion of Igbo words, phrases, songs and proverbs allows the reader to engage with the richness of the Igbo language and culture • throughout the novel, Igbo words describe cultural practices that would be lost in translation, such as: *agbala*, a womanly man; *ogbanje*, a child who is possessed by an evil spirit so dies and is reborn again and again; *egwugwu*, the masked clansmen who impersonate ancestral spirits • longer examples of the Igbo language are used and translations are given, such as when the women are preparing the wedding feast and they hear a cry: '*Oji odu achu iiiji-o-o!* (*The one that uses its tail to drive flies away!*)', the Igbo proverb is used to emphasise the chaos created when a cow has been let loose from a cowshed • the use of proverbs is an important part of the Igbo language: 'Among the Igbo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten' • when Ezinma is taken by Chielo to Agbala, the Oracle of the Hills and Caves, Igbo language is used to convey how Chielo is 'possessed by the spirit of her god'. Her chanting creates a mysterious and mystical atmosphere: '*Agbala do-o-! Agbala ekeneo-o-o-o-o*' • at other times, Igbo language is used and no translation is offered, such as the song that Ikemefuna recalls just before his death: '*Eze elina, elina! / Sala / Eze ilikwa ya / Ikwaba akwa oligholi … / Sala*'. The song makes him think about his mother and going home, and he walks to the beat. Igbo beliefs and superstitions are highlighted through this song as, if 'the song ended on his right foot, his mother was alive. If it ended on the left, she was dead' • the missionary, Mr Brown, understands the importance of the Igbo language but also urges the people to learn English so that the clan will not lose all autonomy • the people of Umuofia are amused by Mr Brown's translator, because his use of the Igbo language is different from theirs, illustrating the variations from clan to clan • Obierika wisely states that the colonists will never understand the Igbo people and customs if they do not understand their language. The language barrier results in misunderstandings and violence • the District Commissioner ridicules the villagers' 'infuriating' habit of their 'love of superfluous words' and concludes that Okonkwo's story could make a 'good paragraph', suggesting his lack of interest in Igbo culture and traditions

	• it could be argued the drums that are played have their own language for the Igbo people. The sounds are conveyed phonetically and the drums inform the clan that someone is dead: '*Go-di-di-go-go-di-go. Di-go-go-di-go*'. **(AO4)** • Umuofia did not have an overall leader, such as a king or chief, so when the colonists arrived, the repression of Igbo language and culture led to the tribe's collapse • *Things Fall Apart* was written to give a more realistic representation of an African tribe. Achebe challenges Conrad's *Heart of Darkness*, which portrayed the people and culture in a negative light • when the novel was first published, Achebe received criticism for writing it in English. The novel has been translated into over 50 languages and is considered one of the greatest novels ever written • the Igbo language has many different dialects. At the turn of the twentieth century, a scholar, Archdeacon Thomas Dennis, was tasked with making a uniform dialect that would be used throughout the country. Dennis' version of the Igbo language was made law; however, it lost its uniqueness. Achebe said it was 'heavy. It's wooden. It doesn't go anywhere'. Dennis also translated the Bible into the Igbo language.

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

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