



Mark Scheme (Final)

January 2020

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

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General Marking Guidance

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

Assessment objectives and weightings

A01 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
A02 Analyse the language, form and structure used by a writer to create meanings and effects.
A03 Explore links and connections between texts.
A04 Show understanding of the relationships between texts and the contexts in which they were written.

Section A – Unseen Poetry

Question Number	Indicative content
1	<p>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.</p> <p>The writer's descriptive skills:</p> <ul style="list-style-type: none"> the title suggests that the poem is going to be about a tangible and fragile object that could easily be broken if mishandled. The first line is spoken by possibly a curious child or young alien, who holds Earth in its hands. The rest of the poem has a different speaker who is explaining Earth to the original speaker, describing Earth as being 'so delicate, it could easily break' planet Earth is described as if being viewed from outer space: 'a bit hazy on the outside' when referring to the atmosphere and cloud the speaker is enthusiastic when showing planet Earth to the other being, pointing out the different areas and describing them with simple colour imagery: 'big blue bits', 'the green bits', 'the brown areas', 'the little white thing' the ozone layer is described as being 'some protective coating' and the speaker warns that if it becomes damaged 'it could be serious' Earth is described with wonder: 'just let it rest in your palm. / Watch how it spins of its own accord' the Moon is simply described as 'the little white thing' but its importance is emphasised the speaker reiterates that Earth is 'very fragile' and presents the reader with the warning that Earth must be cared for to prevent it from breaking. <p>The writer's choice of language:</p> <ul style="list-style-type: none"> the speaker emphasises how fragile the Earth is by the use of intensifiers: 'so delicate', 'easily break', 'just how flimsy it is', 'very fragile' the repetition of 'gently' and 'careful' conveys how Earth should be handled the exclamation, 'you'll be really amazed!' and the interjection 'Oh' convey the speaker's awe for and fascination with the planet a sense of ambiguity ('a bit hazy') and questioning is created through the use of polysyndeton: 'some protective coating or gas or something', 'a force or influence or balance perhaps' alliteration supports the simple, child-like quality of the poem: 'big blue bits' the speaker refers to some greater being with the use of the proper noun: 'The High'. The High warns that both the 'protective coating' and the Moon are 'very important' and if damaged the consequences 'could be serious' in the monosyllabic and sibilant final line, the speaker suggests that, according to some, the Earth 'is a sad place'.

	<p>The writer's use of form and structure:</p> <ul style="list-style-type: none"> the poem begins with a one-line declarative sentence that is possibly a child or young alien: 'See what I've found' and each following stanza increases by a line until the penultimate stanza of seven lines. The following stanzas present the uninterrupted comments by the main speaker. The final three-line stanza answers the listener's implied question the poem is directed to the listener and is largely didactic with occasional reminiscence. An instructional tone is adopted when the speaker advises: 'be careful with that', 'Gently now', 'Look there', 'you're not allowed to do that', 'just let it rest in your palm', 'No, you mustn't' the use of questions and answers creates a conversational effect: 'Can you see the big blue bits?', 'What do you suppose the green bits are?', 'Have you spotted the brown areas?', 'Its name?' <p>These examples are suggestions only. Accept any valid responses.</p>
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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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. Some use of relevant examples to support the response.
Level 3	9-12	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<p>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.</p> <p><i>Half-past Two</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> childhood is presented as innocent and confusing; the child does not understand time and is forgotten by the teacher: 'I forgot all about you' the poem begins with a variation on the classic fairytale opening: 'Once upon a schooltime', suggesting a child-like innocence the child is described as being scared of authority: 'too scared of being wicked to remind her' the repeated use of capitalisation, 'Something Very Wrong', suggests that the child is unaware of what he has actually done, but it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten the use of parenthesis, '(I forget what it was)', provides the reader with additional information, the background of the situation and an adult viewpoint compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime'. The child knows of the 'important times' and it is implied that not knowing the proper time is less important the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking' a strong awareness of sensory images is an important feature of childhood: 'smell of old chrysanthemums', 'silent noise' repetition of 'Into the' to begin each line of the eighth stanza takes the child further and further into escapism the oxymoron 'silent noise his hangnail made' conveys the child's acute awareness of the silence the dialogue in italics emphasises how the child had been forgotten: '<i>My goodness, she said</i>'. The teacher shows no guilt or remorse the child never forgot not 'knowing the time', but it is described as an escape, so it is not an unpleasant experience: 'He escaped into the clockless land for ever'. The reader is left feeling some empathy for the child. <p><i>Hide and Seek</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> the poem describes the innocence of childhood. The opening shout of 'I'm ready! Come and find me!' immediately conveys a picture of childhood innocence and excitement in a game of hide and seek childish pride in the hiding place is shown: 'They'll never find you'. There is a sense of excitement at the prospect of being the winner the place where the child hides is described with strong imagery of the senses: 'salty dark', 'smell like the seaside', perhaps reflecting a childhood visit to the seaside

- finally, the child is left by the friends as they possibly tire of the game: 'Their words and laughter scuffle, and they're gone'. Later, we realise they are not coming back, though at first the child is oblivious to this and is delighted that he or she has won the game. Therefore the reader feels sorry for the child
- there is a sense of childhood isolation, pleasure and fear conveyed through the game
- contrasts of dark and light, and noise and silence, are heightened by the use of senses. The shed smells salty because of the sacks of sand and both the floor and air feel damp and cold: 'the cold bites through your coat'
- the use of imperative verbs in the internal dialogue demonstrates the child's expertise at playing the game: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', 'hide', 'Push off', 'Uncurl', 'stretch'. The triumphant final instruction is to the other children: 'Come and own up I've caught you!'
- when the child realises the others have gone, personification gives the effect of threat and conveys a child-like image of the situation: 'cold bites', 'darkening garden watches', 'the bushes hold their breath'
- the poem is written in one stanza and there are four instances of rhyming couplets to reflect the excitement
- some candidates may consider the possible references to war and Scannell's experiences as a soldier during the Second World War. Some may interpret the poem paralleling a soldier hiding from the enemy.

Both poems

Both poems have particular merits and features and therefore there are a number of points of comparison that students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- both poems are about childhood memories and childhood innocence. One poem is in the third-person, apart from one parenthesis, and the other is a series of instructions in an internal dialogue
- both poems are about escaping and use repetition, onomatopoeia and sensory images
- the subjects of both poems are affected by the actions of others
- both children experience a sense of confusion. In *Half-past Two* the child does not remember what he has done wrong. The child in *Hide and Seek* does not realise that he or she has been abandoned by his or her friends. Both children have experienced abandonment
- *Half-past Two* is written by U A (Ursula Askham) Fanthorpe and is possibly based on a real-life experience during her time as a teacher. *Hide and Seek*, by Vernon Scannell, is possibly influenced by his personal experiences during the Second World War.

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<p>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 <i>La Belle Dame sans Merci</i> 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.</p> <p><i>La Belle Dame sans Merci</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none"> the poet presents the woman as spiteful and manipulative. The title suggests that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but abandons him the ballad tells the story of a knight's encounter with 'a faery's child' who entrances, bewitches and entraps him with her beauty and supernatural powers the woman is described as being 'Full beautiful' with her long hair and is 'light' of foot. Reference to her 'wild' eyes is repeated, perhaps reflecting their beauty and the strangeness and wildness of the fairy the woman leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to have been false when she abandons him in the knight's dream he is warned of being enslaved by a cruel lady; when he awakes, he experiences the pains of love the woman is presented as being a Circe-like figure: an enchantress who attracts lovers to destroy them. The beautiful woman is a femme fatale pathetic fallacy is used to emphasise the woman's power. While the woman appears to love the knight, it is summer and she feeds him on the beauty of nature; afterwards winter comes: 'the harvest's done', 'the cold hill side', 'the sedge is withered' the ballad rhymes the second and fourth line of each stanza, perhaps emphasising the strangeness and eeriness of the poem's atmosphere and setting, adding to the supernatural atmosphere archaic language enhances the medieval setting: 'steed', 'faery', 'grot', 'meads', 'sojourn'. Many references to death are made: 'withered', 'fading rose', 'withereth', 'death-pale', 'And no birds sing'; all suggest an atmosphere of doom repetition is used to engage the reader; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the knight and linking him to the ghastly line of other suitors who have been bewitched by the woman. The use of repeated questions and archaic language is typical of the ballad form the atmosphere is intriguing from the start, with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim; some may consider the woman is a victim who seeks revenge on men Keats reveals some parts of the story, but leaves some as mysterious and unresolved, perhaps reflecting the nature of the woman.

***La Belle Dame sans Merci* and one other poem**

Both poems have particular merits and features and therefore there are a number of points of comparison that students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples.

(AO3) Responses may include:

- the poem chosen must be one in which a woman is presented as significant, such as: *Search for my Tongue*, *Piano*, *Poem at Thirty-Nine*, *My Last Duchess*, *Remember* or any other appropriate poem from the collection
- the women in the two poems will be central to the comparison and ideas may focus on different presentations of women, such as relationships, love, parent-child relationships, personal experiences or points of view
- comparative links between the writers' use of language, structure and form will be made
- candidates will make comparative links in subject matter: the differences and/or similarities of the women or how personal experiences have had an effect on the subjects of the poems.

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>4</p> <p><i>To Kill a Mockingbird</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> childhood innocence is clearly portrayed through Scout and Jem's transition from childhood innocence to a more adult perspective. As the innocent narrator of the novel's events, Scout enables the reader to see the horrors of injustice and prejudice in Maycomb society the children learn Atticus' moral lesson: 'Mockingbirds don't do one thing but make music for us to enjoy ... That's why it's a sin to kill a mockingbird'. The mockingbird symbolises the idea of innocence, so to kill a mockingbird is to destroy an innocent. Many characters can be seen as mockingbirds: Jem, Tom Robinson, Boo Radley, Dill and Mr Raymond are examples the children are presented as having childhood innocence at the start of the novel. They harbour childish fears of Boo Radley, believing him to be a monster, but they gradually learn that he is a vulnerable man who is showing them kindness Scout and Jem gradually become more worldly, such as Scout learning self-control when she is insulted by her peers because her father is representing Tom Robinson. Scout learns how to understand different sorts of people, such as Walter Cunningham Jem gains a deeper understanding of human nature when, after destroying Mrs Dubose's camellias, he must read to her for a set period every day as his punishment. After her death, Atticus tells him that she has been in severe pain and battling a morphine addiction: 'she died beholden to nothing and nobody. She was the bravest person' Scout's innocent reaction to the lynch mob at the jail averts a potential lynching childhood innocence is lost by Scout and Jem after witnessing Tom Robinson's trial. Their naïve belief that truth and justice will prevail is shattered. Tom's innocent generosity in helping Mayella and pitying her is exploited and twisted when she falsely accuses him of rape. He is killed as he tries to escape from prison Boo Radley is an innocent; a shy loner; he is kept at home first by his father and then by his brother. He is a neighbour of the Finch family. As the novel progresses, the children's changing attitude towards him is an important measure of their growth from innocence to a more mature understanding. Boo has suffered a cruel childhood but, in spite of this, he is kind and, in saving Jem and Scout from Bob Ewell, he is the ultimate symbol of good. By protecting Boo, Atticus and Heck Tate allow him to maintain his innocence. When Boo asks Scout to take him home, Scout demonstrates her new maturity by making it look as though he is escorting her. <p>(AO4)</p> <ul style="list-style-type: none"> Harper Lee drew on her childhood experiences growing up in the Deep South in the 1930s. The fictional setting of Maycomb is based on Monroeville, Alabama childhood innocence is lost when the children witness the racism that was widespread in the South, which made it impossible for a man such as Tom Robinson to receive a fair trial

	<ul style="list-style-type: none"> the children learn about the realities of life from the injustice of the trial; Jem in particular is left feeling disillusioned Scout innocently attempts polite conversation with Mr Cunningham when the mob arrives at the jailhouse, intent on lynching Tom. At the time, mobs thought they could take the law into their own hands the tone of the novel is influenced by Scout's childhood experiences and viewed through the memories of the character as an adult. Scout demonstrates an affection for Maycomb, despite its faults.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>5</p> <p><i>To Kill a Mockingbird</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Atticus Finch is a good father to Scout and Jem. Bob Ewell is his polar opposite. Both men are single parents, widowers who must face the challenge of bringing up their children alone in a time of social or financial difficulty. Candidates may argue that Atticus is not such a perfect father figure and Bob Ewell has some redeeming qualities • Atticus' wife died when Scout was two. Calpurnia is the Finches' housekeeper and is like a mother to the children. Scout and Jem know that their father loves them. He respects their individuality and has a unique parenting style in Maycomb, treating his children like adults. The Finch household is a place of security and refuge. If Atticus has to discipline his children, he explains his reasons for the punishment. The children call him Atticus and he answers their questions honestly and uses them to pass on his moral values • Scout is ready to fight Cecil Jacobs at school when he says that her father defends 'niggers'. Atticus tells her not to use this word but also explains to her that, however bitter things become over the Tom Robinson trial, she must walk away from confrontation as they (Maycomb residents) are 'still our friends and this is still our home'. Atticus teaches his children to respect people such as Mrs Dubose and to be tolerant of everyone. He teaches the children not to judge people who have little money. When Walter Cunningham pours syrup on his food at lunch with the Finches, Scout teases him. Atticus tells her not to judge others and to try 'walking around in their skin'. He is a model of respect • despite his virtues, Atticus does have some faults. He puts himself and his children in danger, such as when Heck Tate and a group of men call at the Finch house and talk about their fears of 'that old Sarum bunch', referring to a lynch mob • Bob Ewell is not a good father; he is the only person that Scout has ever heard of 'who was fired from the WPA for laziness'. After the death of his wife, his eldest child, Mayella, must take up the position of mother to the other children. She is beaten and abused by Bob who, though he is a drunkard and despised by the community, looks down on black people • Bob values neither the truth nor education. Mayella does not go to school as she is too busy keeping house. He sees himself as a hero in court, defending his daughter but, by the end of the trial, both he and Mayella are exposed as liars and the town knows that she tried to tempt Tom sexually rather than the other way around. Perhaps, some may consider that Bob could be seen as a good father for being protective over his family • when Bob Ewell attacks Scout and Jem, he demonstrates his desire for revenge and his negative attitude towards children in general; he has no respect or care for them whatsoever. <p>(AO4)</p> <ul style="list-style-type: none"> • Scout is often viewed as being a tomboy because of the way she dresses and how she behaves. Aunt Alexandra is a traditionalist and believes that Atticus gives in too much to his children's wishes and is determined to make Scout behave in a more feminine way. Aunt Alexandra holds outdated and idealised views of how a 'Southern Belle' should behave

	<ul style="list-style-type: none"> lynch mobs intimidated and murdered black people after being accused of a crime they did not commit racism and segregation are evident in Maycomb. Maycomb is a microcosm of a Southern state during the 1930s. Aunt Alexandra is annoyed with the children for attending Calpurnia's church. In the courthouse, the black community had to sit up in the balcony away from the whites.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 <i>Of Mice and Men</i>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Crooks is important in the novel because he represents a minority group. Crooks is the lonely black stable buck on the ranch. He is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and often rubs his back with horse liniment to ease the pain • Crooks is segregated owing to his colour. He lives alone and is isolated from the other men in the bunk house. He has few comforts and sleeps in 'a little shed that leaned off the wall of the barn'. Apart from playing a game of horseshoes on Sundays, he does not socialise with anyone. When Lennie visits his room he says: 'A guy goes nuts if he ain't got nobody ... I tell ya a guy gets too lonely an' he gets sick' • Crooks is an outsider as he is the only black person on the ranch. He is referred to as 'nigger' by the other men, which shows how racism is taken for granted and an everyday part of life on the ranch. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie a story about how the boss 'gives him hell when he's mad' and how one Christmas Crooks was allowed in the bunk house and Smitty beat him, but the ranch hands would not allow him to use his feet because of Crooks having 'a crooked back'. Even Candy demonstrates his racist attitudes when he recalls the event with 'relish' • Crooks has a room near the stables where he keeps his few treasured possessions. These include a number of books, among which is a 'mauled copy of the California civil code for 1905', suggesting that Crooks frequently refers to it and he knows his rights. Crooks also has other possessions, such as a pair of 'gold-rimmed spectacles' and a 'tattered dictionary', suggesting that it is frequently referred to • Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves and how he used to have friends. Crooks enjoys little power on the ranch and seems almost to enjoy the opportunity of taunting Lennie when he says that George will not come back from town • initially, Crooks is sceptical of George and Lennie's dream but eventually warms to the possibility. He promises to work for nothing, so long as he can live out the rest of his life there and no longer feel like an outsider • Crooks is quickly and sharply put in his place by Curley's wife who threatens him with hanging: 'I could get you strung up on a tree so easy it ain't even funny'. Crooks knows that the threat is real and is crushed by it: 'Crooks had reduced himself to nothing ... "Yes, ma'am," and his voice was toneless'. <p>(AO4)</p> <ul style="list-style-type: none"> • during the Great Depression years of the 1930s, racism was widespread particularly in the Southern states. The Ku Klux Klan was prevalent and often black people were lynched without a fair trial. Curley's wife's treatment of Crooks and her threat of 'I could get you strung up on a tree so easy it ain't even funny' was a shocking reality at the time • in the social hierarchy of the Southern states, a black man was lower than a woman • Crooks symbolises the marginalisation of the black community • Crooks' momentary desire to join George, Lennie and Candy is representative of many who had their own version of the American Dream.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>7</p> <p><i>Of Mice and Men</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> friendship is a significant theme in the novel. The most obvious friendship is that shared by George and Lennie. The reader learns that, when George and Lennie were younger, George took advantage of Lennie's dependence on him when he got him to jump into the Sacramento River, knowing that he could not swim. After Lennie almost drowned, George felt guilty and became Lennie's protector and friend. When Lennie's guardian, Aunt Clara, died, George became Lennie's carer George and Lennie's unusual friendship is evident from the start of the novel when they camp down by the river for the night. George tries to stop Lennie making himself ill by gulping down stagnant water: 'You never oughta drink water when it ain't runnin', Lennie'. Before they go to sleep he gets frustrated by Lennie's request for ketchup with his beans, after which Lennie threatens to go and find a cave to live in. George and Lennie talk about their dream and the importance of friendship: 'With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us' the boss is suspicious of George and Lennie's friendship when George speaks for Lennie. The boss is unable to believe in genuine friendship, suggesting that George has ulterior motives for travelling with Lennie, such as taking his pay. He insinuates that their relationship is more than a simple friendship: 'Well I never seen one guy take so much trouble for another guy. I just like to know what your interest is' Candy's best friend is his dog that he has had since he was a 'pup', but now he is 'a drag-footed sheepdog, gray of muzzle, and with pale, blind old eyes'. Candy's friendship with his dog is clear as Steinbeck presents his pride in and love for his old companion: 'hell of a good sheepdog'. But the dog is so old that Carlson presses him to have him shot. This foreshadows what George must do to Lennie at the end of the novel after Candy's dog is shot, Candy forms a friendship with George and Lennie when he offers them his money so that the dream can be realised George forges a new friendship with Slim. George confides in Slim about how he and Lennie were when they were younger and how he persuaded Lennie to jump in the river. He tells Slim about what happened in Weed when Lennie grabbed the girl's dress and the two were run out of town. After the death of Curley's wife, Slim's advice is that of a friend: 'An s'pose they lock him up an' strap him down and put him in a cage. That ain't no good, George' George's final act of friendship comes when he shoots Lennie in the back of the head after Lennie accidentally kills Curley's wife. He realises that Lennie would be unhappy locked up or, if Curley and his posse catch him, his end will be painful and violent. He ensures that Lennie is thinking about the dream as he dies. <p>(AO4)</p> <ul style="list-style-type: none"> During the Great Depression, when jobs were scarce, many people travelled the country in search of work. The nature of the itinerant farm workers meant that friendships were rarely formed and hardly ever kept the lives of ordinary, manual workers in America were possibly drawn from Steinbeck's own experiences of working on a ranch. Steinbeck left university and spent much of his adult life working as a labourer

	<ul style="list-style-type: none"> the novel criticises the economic situation in America at the time. George and Lennie are not helped by the state and like many others at the time are exploited. They share their American Dream of becoming financially independent, which was almost impossible during the 1930s. It was rare for anyone to have savings, such as Candy had.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>8</p> <p><i>The Whale Rider</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • leadership is important throughout the novel. Candidates may consider Koro Apirana's leadership of the Maori tribe; the whale rider Kahutia Te Rangi's leadership and the leadership of the bull whale. Although the leadership of the tribe has been traditionally male, candidates may also consider Nanny (Nani) Flowers' indirect leadership, through Koro, and Kahu's leadership when leading the whales to safety; candidates may explore one example in detail • Koro Apirana is chief of the tribe and Kahu's great-grandfather. He is desperate for a male heir to lead the tribe in the future, and his stubborn ways and traditional views make him reject Kahu. He is disappointed that his grandson, Porourangi, has only daughters and is angry when his wife, Nanny Flowers, and Porourangi name Kahu after the whale rider, Paikea. Koro is worried about the future of the tribe and is desperate to teach the boys of the tribe Maori culture, traditions and language • Nanny Flowers demonstrates a veiled form of leadership as she makes decisions and influences Koro. She is descended from a line of strong Maori women. Her real name is Putiputi, which means 'flowers'. She allows Porourangi to name his daughter after the whale rider, makes the arrangements to bury Kahu's afterbirth and is influential in making her husband, Koro, see the errors of his ways and accept Kahu as a worthy female leader • the legend of Kahutia Te Rangi (Paikea) is central to the novel. The original whale rider, Paikea, is one of the Ancients. Paikea is the original founder of Whangara and has led others to the island • in the legend, the bull whale swam with Kahutia Te Rangi and the whale remains obsessed with his memories. He returns to New Zealand to make his 'last journey'. The bull whale leads the pod to the island and to their possible death. When he deliberately beaches himself at Whangara, he is saved by Kahu who persuades him to swim back to sea • Kahu demonstrates leadership qualities when she retrieves the stone from the bottom of the seabed, something that the boys in the tribe could not do. Kahu is a 'throwback', someone demonstrating characteristics of their ancestors of a previous age. She is able to communicate with the whales and when she climbs on the bull whale's back, she is able to lead it and the other whales to safety. <p>(AO4)</p> <ul style="list-style-type: none"> • Paikea is one of the Ancients, a group of Polynesians who were ancestors of the Maori and who settled in New Zealand, or Aotearoa as it was known, long before European settlers • Witi Ihimaera published the novel in 1987 during a time of increased concerns about the environment • through his novel, Ihimaera explores Maori culture, traditions and legends. The traditional male-dominated leadership of the Maori tribe and expected gender roles are challenged.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>9</p> <p><i>The Whale Rider</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> Nanny (Nani) Flowers is important throughout the novel. She has a prominent position in the Maori tribe as she is Koro Apirana's wife. Nanny is Kahu's great-grandmother; her real name is Putiputi, which means 'flowers' in the Maori language Nanny Flowers is important in the novel as she often argues with Koro about how he treats and rejects Kahu; Nanny brings some humour to the novel, particularly when she calls her husband a '<i>paka</i>'. She shows her power over Koro when she says that they do not actually argue but 'He argues, and I win' Nanny Flowers is important as she is the one who follows tradition by burying Kahu's afterbirth in the <i>marae</i> in Whangara when Koro refuses to do it himself. Nanny has kept tradition and, when Rawiri thinks he sees a spear land nearby, it is possibly an omen that Kahu has been recognised as a worthy leader by Paikea Nanny is a descendant of a line of strong Maori women such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny Flowers is a powerful force in the tribe because she has influence over Koro; she says that Koro 'isn't any chief. I'm his chief' it is Nanny Flowers who allows Porourangi, Kahu's father, to name his daughter after the whale rider, Paikea. When Kahu visits Whangara, it is Nanny Flowers who looks after her and a close bond is formed between them Nanny Flowers is important as she makes Koro accept Kahu and see the error of his ways; she makes comparisons between Koro's treatment of Kahu and racism, suggesting that his treatment of Kahu is unacceptable despite traditional thinking. She tells Koro, 'Girls can do anything these days' Nanny Flowers and Rawiri witness Kahu retrieving the stone from the seabed and Nanny advises Rawiri that they should keep this to themselves for the time being. When the whales are stranded on the beach and Kahu climbs on the whale's back, Nanny Flowers gives the stone to Koro, who then realises that Kahu is his true successor. <p>(AO4)</p> <ul style="list-style-type: none"> strong-willed women such as Nanny Flowers survive in a patriarchal society. The role of women and their place in Maori society are challenged by Nanny and Kahu; tradition dictates that a boy should be the leader of the tribe the Maori traditions, language and culture are central to the novel. Nanny Flowers is important as she maintains traditions. She is involved with the burying of Kahu's birth cord in the <i>marae</i> and is able to influence her traditionalist husband to accept a female, Kahu, as a future leader Maori genealogy and legendary women are explored through Nanny Flower's ancestry. Strong women in Nanny's lineage include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>10</p> <p><i>The Joy Luck Club</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • it can be argued that most of the women in the novel have strength of character. Candidates are free to select who they consider to be strong. They may make some comparisons • it could be argued that Suyuan Woo has strength of character. Suyuan is resilient. She was the founder of the Joy Luck Club and brought together a group of women in similar situations. Suyuan fled war-torn China and was forced to abandon her twin daughters, Chwun Yu and Chwun Hwa. Suyuan's journey was arduous and she is left full of grief for her lost daughters. At first, Suyuan does not tell Jing-mei the full story of her past life in China, resulting in Jing-mei's lack of empathy for her • Jing-mei demonstrates strength of character when she travels to China and is reunited with her half-sisters. Jing-mei embraces the opportunity to explore her Chinese heritage and creates bridges between American and Chinese cultures and the other mothers and their daughters • Lindo Jong can be considered to have strength of character when she escapes an unhappy marriage and flees to America. Lindo was betrothed when she was very young, but escapes her unhappy marriage by extinguishing one end of the candle, using traditional beliefs to persuade her tyrannical mother-in-law that the marriage is doomed • Waverly Jong is a strong character and has inherited her mother's 'invisible strength'. She hides her emotions and strategises her ideas. She is humiliated by Jing-mei at Suyuan's New Year's dinner because of the rivalry between them. She worries that her mother does not like her fiancé, Rich, but does not let that separate them • An-mei Hsu demonstrates strength of character. She has been forced to become stoic and to conceal her pain and tears. Her own mother killed herself and she was badly treated by her grandmother, Popo. In adulthood, she is accused of being 'without wood' by Suyuan Woo because she appears indecisive and too willing to do as others want her to do. Her youngest child, Bing, dies in an accident. An-mei has had to be strong to cope with the difficulties in her life • Rose Hsu Jordan finds strength to overcome difficulties. She has carried the guilt of her brother's death, although it was not her fault. She is asked for a divorce by her husband, Ted, who has been a domineering husband. She has suffered racial tensions in the presence of her mother-in-law. <p>(AO4)</p> <ul style="list-style-type: none"> • Suyuan Woo's story in <i>The Joy Luck Club</i> very much mirrors Amy Tan's mother's story. Amy Tan was born in California in 1952 to immigrant Chinese parents. Tan learned that her mother, prior to moving to America, had been married to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • female subservience has been a common problem in both Chinese and American cultures. Lindo is forced to live almost as a servant; An-mei's mother is raped by her future husband and must marry to preserve her honour; men in China were allowed polygamous marriages and could have any number of concubines; the American daughters experience sexism, such as from the older men in the park; Rose is passive in her relationship with Ted and accepts her stereotypical role. Tan questions the concepts of respect for tradition and the disrespect of individuals

	<ul style="list-style-type: none"> references to the Chinese zodiac, the double-ended candle and the use of parables convey popular Chinese beliefs, culture and customs there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>11 <i>The Joy Luck Club</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • love is an important theme in the novel. Many of the women have loveless marriages or find love difficult to express. The mothers demonstrate their love for their children and parents through the sacrifices that they make; however, many of the daughters believe their mothers are critical of them as they do not show their love • Suyuan Woo demonstrates her love for the babies she was forced to abandon, saving them from a doomed fate. Suyuan has a strong love for her American-born daughter, Jing-mei. Suyuan appears to be critical of Jing-mei but this is because she fears the growing barriers between them, owing to their age differences and cultural upbringing. Suyuan's love for her abandoned twins leads Jing-mei and her father to go to China in search of them after her death. Jing-mei has never married or had a lover • Lindo Jong was betrothed when she was very young and entered a loveless marriage to ensure her parents' honour. She gives her treasured jade pendant, which is believed to bring protection and luck, to her daughter, Waverly. It is a material sacrifice that is given to demonstrate her love. Waverly has a love-hate relationship with her mother but, as an adult, she eventually realises her mother's love for her. Waverly adores her fiancé, Rich, but his love for her is deeper and unconditional. She tells her mother that she has 'never known love so pure'. Waverly learns about maternal love through her unconditional love for her own daughter, Shoshana • An-mei Hsu loves her children and will sacrifice anything for them. When she was growing up in China, she watched her mother demonstrate love for An-mei's grandmother when she cut off a piece of her arm to make a medicine for her. In America, An-mei sacrifices her valuables in the hope of saving her son, Bing. Her daughter, Rose, is asked for a divorce by her husband, Ted. Rose loves her home and wonders whether the cheque and the papers that Ted sends her are a sign that he still loves her • Ying-ying St Clair was brought up by her grandmother, Popo, who loved her as her own and was 'carried in her heart', despite her harsh treatment of her. Ying-ying lost her first beloved husband to another woman and her second marriage was to a man that she did not love; they could barely communicate, even after several years of marriage; however Ying-ying slowly begins to love him. Ying-ying declares 'I love my daughter'. Her daughter, Lena, is in an unhappy marriage: she does not love Harold Livotny who believes that, by keeping their finances separate, their love will be 'purer'. <p>(AO4)</p> <ul style="list-style-type: none"> • traditional Chinese beliefs of filial obedience meant that strong emotions and expressions of love were concealed. The mothers in the novel clash with their daughters owing to the cultural differences. The daughters have American ideals and they show their emotions more freely • through the ways love is expressed by the Chinese mothers, the daughters learn more about their Chinese heritage • the Chinese tradition of storytelling is a way that the mothers demonstrate their love and pride for their daughters.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1–8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>12</p> <p><i>Things Fall Apart</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> women in the novel include: Nwoye's mother, Ekwefi, Okonkwo's second wife; Ojiugo, his third wife; Ezinma, the daughter and only surviving child of Ekwefi and Okonkwo; Chielo and Chika, priestesses of Agbala; and Agbala, the Oracle of the Hills. In addition, other lesser wives and daughters play a part in the story most women are viewed as weak and are subservient to the men whereas some women hold positions of power, such as Chika, who tells Okonkwo's father, Unoka, 'Go home and work like a man'. The Oracle, Agbala, also pronounces the killing of Ikemefuna Igbo (Ibo in the novel) men have a number of wives; the more wives and children a man has shows his status. Okonkwo has three wives who each has a hut of her own to share with her children in the compound. While the men grow 'manly' crops such as yams, the women grow lesser produce such as coco-yams, beans and cassava Nwoye's mother, Okonkwo's first wife, is never named and as a mother is known by her eldest son's name. When Okonkwo brings Ikemefuna back to Umuofia, he charges his senior wife to care for him Ojiugo, Okonkwo's youngest wife, goes to braid a friend's hair and forgets to prepare Okonkwo's and their children's food. When she returns, she is severely beaten by Okonkwo despite it being the Week of Peace. Though violating tradition, Okonkwo gets the lenient punishment of having to place an offering at the shrine. Okonkwo regularly beats his wives and feels no guilt for doing so, as he believes it is the manly thing to do Ekwefi is badly beaten by Okonkwo when she admits to taking leaves from his banana tree to wrap some food. Okonkwo takes his gun and aims it at her and pulls the trigger, but it does not go off. However, Okonkwo supports Ekwefi, waiting with her when the sick Ezinma is taken to the shrine the women, just like their men, enjoy watching the festivals and wrestling matches. Ekwefi met Okonkwo at a wrestling match after he had won a fight. Wives and daughters prepare the food for after the contest Okonkwo is particularly fond of his daughter, Ezinma, because she often shows more manly behaviour than her brother, Nwoye. <p>(AO4)</p> <ul style="list-style-type: none"> Igbo culture and tradition placed a wide division between male and female roles and responsibilities. Women were expected to take care of the children and livestock and to perform womanly duties, such as cooking and cleaning despite their harsh treatment of women, the men demonstrate loyalty to them, such as when the clan refer to the woman murdered by another village as a 'daughter of Umuofia'. Traditional ceremonies and town meetings are held to discuss issues women were important when performing duties during rituals, such as during the wine-drinking ritual

	<ul style="list-style-type: none"> domestic violence was an accepted part of the culture customs and traditions in relation to the role of woman are evident throughout the novel, such as ceremonies, marriage negotiations and Umuofian ritual, such as a bride's costume and jewellery, the use of sticks to determine a price the groom should pay, and the drinking of palm wine.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>13 <i>Things Fall Apart</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> disappointment is demonstrated throughout the novel. Okonkwo is disappointed with: his father; his own part in Ikemefuna's murder; his people for not resisting change; Nwoye's actions; and his own fall from power. The village leaders are initially disappointed with the success that the Christians have experienced Okonkwo is ashamed and disappointed with his father, Unoka. He is determined to be the polar opposite of his father whom he considers weak, lazy and 'feminine', owing to his interests in artistic activities. When he dies, Unoka leaves his family in debt Okonkwo, in order to show his manliness, takes part in Ikemefuna's murder and strikes the fatal blow. Okonkwo afterwards feels disappointed in himself and suffers painful guilt and remorse, but he cannot show his emotions for fear of appearing womanly. Ezeudu has warned Okonkwo not to take part in the attack and possibly feels disappointed with Okonkwo Okonkwo feels anger, betrayal and disappointment with his fellow villagers for not resisting change. When Okonkwo returns from his seven-year exile, he cannot come to terms with the way his neighbours and tribesmen have accepted the Europeans. When one of the converts disrupts a traditional Igbo ceremony, the traditionalists of the village retaliate by burning the Christian church to the ground. Okonkwo and five others are arrested. Shortly after this event, Okonkwo kills a messenger believing that others will support his uprising, but they do not. In utter disappointment at the lack of action, Okonkwo kills himself when Nwoye converts to Christianity, Okonkwo feels even more disappointed in his son. Nwoye is equally disappointed in his father for being involved with Ikemefuna's murder Okonkwo is disappointed that he has lost his position of power in Umuofian society the village elders are initially disappointed with the Christians' success. When the Christians are given land in the Evil Forest to build their church, it is wrongly believed that the land is cursed and they will not survive. <p>(AO4)</p> <ul style="list-style-type: none"> the novel explores the customs, cultures and beliefs of the Igbo people. Traditions are threatened when people do not live up to expectations, such as Unoka and Nwoye, and when the Europeans arrive a good reputation is crucial to Okonkwo and therefore his disappointment is very great when he loses it. Okonkwo's disappointment in his father made him even more determined to be a successful farmer and wrestler. He has a number of ankle bracelets to demonstrate publicly his titles. Like other important men in his village, his high status is demonstrated by the number of wives he has and how many children he fathers the religion of the Igbo people is central to their society. The people obey the commands of the Oracle and they call on the spirits as their judges. The arrival of the Europeans and the representatives of the Christian church change the nature of Umuofia beyond recognition.

Level	Mark	<p>A01 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p>A04 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

