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Mark Scheme (Results)

January 2019

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

Assessment Objectives: 4ET1/01R

AO1	A close knowledge and understanding of prose, poetry and drama texts and their contexts.
AO2	Understanding and appreciation of writers' uses of the following as appropriate: characterisation, theme, plot and setting.
AO4	A focused, sensitive, lively and informed personal engagement with literary texts.

# IGCSE English Literature - Paper 1 Mark scheme 4ET1/01R

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>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.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"><li>• the poem is about the speaker's individuality and a celebration of how he cannot be copied. The reference to a 'photocopy machine' makes the poem comparatively modern</li><li>• the writer describes how individual feelings and emotions cannot be experienced in the same way by anybody else: 'Nobody can cry my tears, or laugh my laugh'</li><li>• the writer describes how actions can be copied by others but these are only things that they can see or hear: 'can mimic my dance', 'can howl how I sing', 'can act how I stutter', 'can copy echoes'</li><li>• a range of emotions is described that demonstrates times of happiness, sadness and anger: 'cry', 'laugh', 'feel my fall', 'rage'</li><li>• the only time that the writer can be copied is when he is 'multiplied' in the 'mirrors'. When the writer first refers to mirrors, he states that they 'can show', but in the second, he is more definite with 'show'. The reflections alter when the colours change in the refrain, suggesting that his appearance changes.</li></ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"><li>• repetition is used throughout the poem to emphasise the uniqueness of the writer: 'nobody', 'anybody', 'one'</li><li>• active verbs reflect various situations in life: 'cry', 'laugh', 'dance', 'sing', 'fall', 'stutter'</li><li>• auditory imagery provides a sense of liveliness and varying emotions: 'cry', 'laugh', 'sing', 'music', 'howl', 'sound, when I talk', 'stutter', 'echoes'. Onomatopoeia reflects the sounds: 'howl' and 'echoes'</li><li>• alliteration provides a sense of rhythm, which supports the musical theme in the poem: 'can cry', 'laugh my laugh', 'me multiplied / many', 'feel my fall', 'my music for me', 'shape with sound', 'can copy echoes'</li><li>• the colloquialism 'say' is used instead of 'for example' or 'such as'. This has the effect of making the poem more conversational and relaxed</li><li>• colour imagery is used but each colour is not repeated: 'red', 'grey', 'green' and 'blue'. The colours could represent different personality traits: red representing hatred, anger or love; grey for compromise and being unemotional; green for strong and energetic and blue for trust, loyalty and peace. Red and blue are primary colours, perhaps suggesting purity and uniqueness. The green and blue in the final stanza could be considered more optimistic than the earlier dangerous red and dull grey</li></ul>

	<ul style="list-style-type: none"> <li>there is some ambiguity in the phrase 'feel my fall' and whether the 'fall' is literal or metaphorical.</li> </ul> <p><b>The writer's use of structure and form:</b></p> <ul style="list-style-type: none"> <li>the poem is written in first-person narrative from the point of view of the speaker</li> <li>the poem is in free verse and consists of six stanzas of three and five lines, perhaps demonstrating the individuality of the speaker. Two of the three-line stanzas are followed with a stanza of five lines</li> <li>the poet uses an antithetical structure. The four three-line stanzas focus on the speaker's uniqueness and the two five-line stanzas on replicability. The former are the inner reality and the second set deals with the outer image. Image is variable and fleeting, as opposed to the real personality and emotions</li> <li>the repeated refrain suggests a musical tone, like the chorus of a song.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
<b>Level 1</b>	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.
<b>Level 2</b>	5-8	The response is largely descriptive, with some comment on the language, form and structure used by the writer. Some use of relevant examples to support the response.
<b>Level 3</b>	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.
<b>Level 4</b>	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.
<b>Level 5</b>	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	<p><b>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.</b></p> <p><b><i>Half-past Two</i></b></p> <p><b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"><li>• the writer presents a difficult experience from childhood. The poem begins 'Once upon a ...', suggesting that the poem tells a story, just like a fairy tale</li><li>• the poet presents the difficult childhood experience as innocent and confusing. The child does not understand time and is forgotten by the teacher: 'I forgot all about you'</li><li>• the child is described as being scared of authority: 'too scared at being wicked to remind her'</li><li>• the repeated use of capitalisation, 'Something Very Wrong', suggests that the teacher is impressing upon the child that what he has done must have been serious, but the child is unaware of what he has actually done. Humour is added because, despite the capital letters, what it was has since been forgotten</li><li>• the use of parenthesis provides the reader with additional information, the background of the situation and an adult viewpoint</li><li>• compound words provide an innocent view of a childhood experience: 'Gettinguptime, timeyouwereofftime'</li><li>• the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking'</li><li>• strong images of the experience of the difficult situation are recalled with sensory images: 'smell of old chrysanthemums', 'silent noise', 'tick-less'</li><li>• the oxymoron 'silent noise' conveys the child's acute awareness of the silence</li><li>• the dialogue in italics emphasises how the child has been forgotten: '<i>My goodness, she said</i>'</li><li>• the child has never forgotten not 'knowing time', but it is described as an escape, so the difficult situation is not altogether an unpleasant experience: 'He escaped into the clockless land for ever'</li><li>• the reader is left feeling some sympathy for the child.</li></ul> <p><b><i>War Photographer</i></b></p> <p><b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"><li>• the war photographer is affected by his experiences of difficult situations and the suffering and pain he has witnessed; he is grateful for being 'finally alone'</li><li>• powerful images of harrowing wartime events are captured on the photographer's 'spools of suffering'</li><li>• the reader is told that the photographer 'has a job to do', but when the photographer views the images, he recalls that his hands 'did not tremble then / though seem to now', which shows how he is suffering from his experiences</li><li>• religious imagery is used: the simile 'as though this were a church' and the alliterative 'priest preparing... a Mass' describe the quiet and reverent atmosphere in the darkroom</li></ul>

- alliteration and plosives are used when naming capital cities that have suffered greatly from the effects of war: 'Belfast. Beirut. Phnom Penh'; the use of caesura also adds to the effect of these names. The photographer's attitude is that 'He has a job to do' and he detaches himself from the horrors seen until he relives the memories when developing the images
- the onomatopoeic 'slop' provides powerful reality to the image production process. The parallel between the physical development of the photograph in the solution with the content, 'a half-formed ghost' of the dying man, evokes powerful memories for the photographer and consequently he relives the experience of the pain and distress of the horrific death he has seen
- the use of contrast conveys the photographer's attitude, such as the photographer's emotions being impassive and the description of his hands trembling. He also contrasts 'Rural England' with the horrors of war
- some candidates may make reference to the experiences of war and the suffering of others in the poem. Some may consider the horrifying experience depicted in Nick Ut's photograph of Kim Phuc running naked with other fleeing villagers, following a napalm attack: 'running children in a nightmare heat'
- there is a sense of anger and bitterness in the final stanza as the 'editor will pick out five or six' pictures from all of the distress captured and this is increased through the use of alliteration: 'Sunday's supplement', 'between the bath and pre-lunch beers'
- the simple ending is effective, showing how the public do not give a second thought to others' experiences of distress and suffering: 'earns his living and they do not care'; we do not know whether 'they' are the readers of the poem or Sunday supplement, the victims, the publishers or other war photographers.

### **Both poems**

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

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

### **(AO3) Responses may include:**

- both poems tell stories of very different difficult situations experienced. Both are told by adults looking back. One poem tells the unsettling story of a childhood memory; the other poem explores the thoughts of an adult who must experience and re-live the horrors of war through his job as a war photographer
- both poems refer to 'He' and the difficult situations are personal experiences for the characters, though very different in scale. Both poems refer to people with jobs 'to do', a teacher and photographer
- in *Half-past Two* the writer includes dialogue, whereas in *War Photographer* the photographer only remembers the 'cries / of this man's wife'
- in *War Photographer* different locations are mentioned and the cities are listed, but these memories are recalled in the isolation of the photographer's darkroom. *Half-past Two* only mentions one real-world setting, 'the school-room', and the fantasy world into which the child escapes.

These examples are suggestions only. Accept any valid responses.

Level	Mark	<p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)</p> <p><b>AO3</b> Explore links and connections between texts. (15 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>• There is little or no comparison of the two poems.</li> <li>• Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>• Some use of relevant examples to support the response.</li> </ul> <p><b>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>• Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>• Discriminating use of relevant examples to support the response.</li> </ul>



Question Number	Indicative content
3	<p><b>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>Do not go gentle into that good night</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.</b></p> <p><b><i>Do not go gentle into that good night</i></b>  <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the writer is desperately pleading with his father to fight against death</li> <li>• Thomas observes his own father growing weaker and weaker and urges him to resist and fight death. The reference to 'blinding sight' could directly refer to his father, who is blind</li> <li>• the adjective 'gentle' is used to describe how he does not want his father to welcome death but he uses the imperative to urge his father to fight against it</li> <li>• the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in and demonstrates the love the son has for his father</li> <li>• he feels that it is a characteristic of men of quality ('wise men', 'Good men', 'Wild men', 'Grave men') to fight against death and uses these parallels to strengthen his message and to emphasise his strong feelings</li> <li>• other men's final hours are used to exemplify how death has been resisted and to show how some men have had regrets in their final hours. Reasons how and why death has been defied are given</li> <li>• in the final stanza, the writer is almost pleading with his father not to die without a fight; he would prefer his father to curse or bless him, anything, providing he does not give in</li> <li>• the poet uses repetition, lists of examples and the extended metaphor of sunset to represent his strong feelings</li> <li>• the son's love for his father is demonstrated through the use of powerful emotions. The use of paradox ('Curse, bless') and contrasts emphasise the strength of feelings: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight'</li> <li>• the poet uses a pun when referring to 'Grave men', suggesting both the ironic seriousness of the situation and where the dead are buried</li> <li>• the form of the poem has a very formal, set structure of a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's plea and demonstrates the depth of love he has for his father.</li> </ul> <p><b><i>Do not go gentle into that good night</i> and one other poem</b></p> <p>All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p>

	<p><b>(AO3) Responses may include:</b></p> <p>the poem chosen must be one in which death is a significant theme, such as: <i>Poem at Thirty-Nine</i>, <i>War Photographer</i>, <i>My Last Duchess</i>, <i>Remember</i>, or any other appropriate poem from the collection</p> <p>death will be central to the comparison, such as the exploration of the similarities and differences of attitudes to death in each poem</p> <p>comparisons of the treatment of death are supported with relevant evidence from the two poems</p> <p>the theme of death is conveyed through the comparison of language, form and structure of each poem</p> <p>comparisons, in relation to the ways modern-day readers will react to the death presented in the poems, may be included.</p> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)  <b>AO3</b> Explore links and connections between texts. (15 marks)
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>Some use of relevant examples to support the response.</li> </ul> <p><b>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## Section C – Modern Prose

Question Number	Indicative content
<p><b>4</b> <i>To Kill a Mockingbird</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• throughout the novel we follow Scout's and Jem's moral education and the children's progression from childhood innocence</li> <li>• when Scout begins school, her teacher, Miss Caroline Fisher, recognises that she is intelligent but suggests that Atticus should stop teaching Scout to read and that she will 'try to undo the damage'</li> <li>• Scout learns lessons of social manners and politeness from Calpurnia, but remains bored at school</li> <li>• Scout's peer at school, Walter Cunningham, refuses to borrow money for his lunch and this eventually leads to a fight. When Scout explains Walter's situation to Miss Caroline, the teacher learns more about Maycomb society but finds this situation incomprehensible</li> <li>• when Walter goes to Scout's for lunch, Scout learns a life-lesson from Calpurnia, who warns her about how she should treat guests and how she should not judge people</li> <li>• Scout admits that she has learned a great deal. She still needs to learn algebra: 'there wasn't much else left for us to learn, except possibly algebra'</li> <li>• Atticus gives the children advice about how to use their shotguns. He tells them: 'Shoot all the blue jays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird'</li> <li>• Miss Maudie teaches the children that mockingbirds are not destructive; they do not do anything wrong and only make nice music for others to enjoy</li> <li>• Atticus teaches the children the importance of seeing things through other people's points of view and teaches them the meaning of courage and tolerance, such as when he talks about Mrs Dubose</li> <li>• at Tom's trial, the children must learn self-control when Atticus is called a 'nigger-lover'</li> <li>• Aunt Alexandra tries to teach Scout the value of being a lady.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Chapters 1-11 are collectively 'Lessons the Children Learn', although the children's learning continues throughout the novel</li> <li>• the novel is of the bildungsroman genre: a journey of innocence towards maturity</li> <li>• the treatment of the mockingbird characters is part of Scout's learning and education about life. Scout learns about injustice and racism</li> <li>• Miss Caroline is committed to education, although her methodology is not as effective as that of Atticus. Atticus teaches sympathy and understanding. The education system, not allowing for individual thought, is called into question by the writer</li> <li>• Miss Gates, ironically, has the view that America is non-prejudiced and is a democracy contrasting with Hitler's persecution of the Jews</li> <li>• the novel reflects society and justice of the time. Maycomb is a</li> <li>• microcosm of American society in the southern states during the Great Depression.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>5</b> <i>To Kill a Mockingbird</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Calpurnia is the Finches' black cook and is regarded as a 'faithful member of the family'</li> <li>• Calpurnia's family is grown up and she treats Jem and Scout as her own</li> <li>• she plays a big part in bringing the children up. She is strict and caring and has been with the family for many years. Scout says: 'I had felt her tyrannical presence as long as I could remember'. Scout never won an argument with her: 'Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side'</li> <li>• she is kind to the children and makes Scout some favourite crackling bread on her first day at school. Calpurnia slaps Scout for being rude to Walter Cunningham when he comes to lunch and teaches Scout the importance of not judging people</li> <li>• Scout learns many things from Calpurnia, such as about Scout's extended family and her origins at Finch's Landing</li> <li>• Calpurnia learned to read from a book given to her by Scout's grandfather. Calpurnia is one of only four people in her church who can read</li> <li>• Calpurnia teaches Scout how to write</li> <li>• Calpurnia takes Scout and Jem to the First Purchase Church</li> <li>• Atticus depends on Calpurnia and will not allow her to go when Aunt Alexandra comes to stay</li> <li>• Atticus asks Calpurnia to accompany him when he tells Helen Robinson about her husband's, Tom's, death.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the events of the novel involving Calpurnia are seen against the context of racial prejudice, economic deprivation and the Great Depression</li> <li>• Calpurnia provides a link between the black and white communities and provides Atticus with information about the Robinsons</li> <li>• when Calpurnia takes the children to the First Purchase Church, she shows them a different side of her character. In Maycomb's African-American community, Calpurnia surprises Jem and Scout by speaking in a voice they have never heard her use before. Scout realises that Calpurnia has a life outside the Finch house.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>6</b> <i>Of Mice and Men</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Curley is the son of the ranch boss and therefore carries high status. He is described as a ‘thin young man with a brown face, with brown eyes and a head of tightly curled hair’</li> <li>• Candy provides information by telling George that Curley is a boxer and is ‘handy with his fists’</li> <li>• Curley is immediately hostile to Lennie and George upon first meeting them. He ‘glanced coldly’ when he first notices the new men and his ‘hands closed into fists’. He takes the stance of a boxer when he ‘went into a slight crouch’. He is ‘calculating and pugnacious’ in his approach to Lennie, trying to demand that Lennie speaks to him directly rather than letting George do the talking</li> <li>• Candy explains to the men that Curley ‘like a lot of little guys, hates big guys’. Candy warns them that Curley is ‘cockier’n ever’ since getting married and is always looking for a fight. Candy delights in gossiping and tells George that Curley wears a ‘glove fulla vaseline’ to keep his hand soft for his wife</li> <li>• Curley demonstrates jealousy when he suspects his wife has been speaking with the ranch hands. When he suspects that she is in the barn with Slim, he goes to look for them, believing he will catch them together, only to be proved wrong. Slim enjoys more respect than Curley on the ranch owing to his calm nature and skill at his job. Carlson calls Curley a coward (‘yella as a frog belly’) when Slim and Curley return from the barn and Curley is apologising for accusing him</li> <li>• In anger, Curley attacks Lennie because he thinks he is smiling at him. Curley’s aggression is evident in this part of the novel but when George tells Lennie to ‘Get him’, Curley’s hand is crushed in Lennie’s grip. To prevent Lennie from being punished, Slim successfully convinces Curley that, to preserve his tough reputation, he should say that he got his hand ‘caught in a machine’</li> <li>• Curley is an inconsiderate husband, visiting the brothel in town even though he has only been married two weeks. Curley’s wife tells Lennie that Curley ‘ain’t a nice fella’ and reveals that she met him at the Riverside Dance Palace. It was the same night she thought her mother had stolen her letter from a ‘guy’ who said she could be ‘in the movies’. Curley seems to view his wife as a possession</li> <li>• Curley’s response to the death of his wife reflects his lack of care for her. He is far more interested in getting a posse together and lynching Lennie than suffering any kind of upset at the loss of his wife</li> <li>• Curley shows no empathy or understanding when he discovers that George has shot Lennie. He is confused by George and Slim’s sadness at Lennie’s death.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Curley’s position on the ranch is secure, unlike the unsettled lives of itinerant workers during the Great Depression</li> <li>• Curley is able to intimidate characters with his body language and boxing prowess and the itinerant workers are scared to say anything in case they are ‘canned’ by Curley’s father, the boss</li> </ul>

	<ul style="list-style-type: none"> <li>• Curley takes the law into his own hands by getting a posse together to go after Lennie. George and Lennie were similarly pursued in Weed when they had to hide in an irrigation ditch in order to escape</li> <li>• women were often objectified and had clear roles in society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly-married Curley.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



Question Number	Indicative content
<p><b>7</b> <i>Of Mice and Men</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the locations of the clearing by the pool and the barn will be referred to by most candidates; however, other settings such as the bunk house, the harness room or Crooks' room may be considered</li> <li>• the natural settings provide a contrast to the harsh realities of life on the ranch. The novella begins with a peaceful setting only disturbed by movements. The setting is idyllic and is likened to the Garden of Eden. Nature is often associated with innocence. However, the calm that is described is contrasted in the final section when the same location becomes restless and violent, such as when the heron catches the water snake, showing the survival of the fittest</li> <li>• nature is described at different parts of the day, which affects the mood and atmosphere and often provides a sense of foreboding, such as the 'dusk' of the bunk house and the 'shade' of the final section. The novel begins and ends at the pool</li> <li>• the barn is a significant location as this is where Lennie goes to see his pup and where he accidentally kills it. It is in the barn that Lennie kills Curley's wife. The horses sense unease as they stamp their feet and rattle 'their halter chains'</li> <li>• the bunk house is described in detail. The room is basic and lacks any home comforts, except for a 'black cast-iron stove' to provide warmth. There is a table 'littered with playing cards', showing what the farm labourers do in their spare time</li> <li>• Crooks' room is no more than a shed that 'leaned off the wall of the barn'. The furniture in the room is even more basic than that provided for the other ranch hands. Crooks' bed is simply a 'long box filled with straw'. The room is full of broken pieces of harness and other equipment needed for Crooks' job as a stable buck.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the location of Soledad is significant as the name means loneliness, reflecting the lonely lives of itinerant farm labourers</li> <li>• the descriptions provided tell us more about the everyday lives of the ranch hands. The freedom described in the outdoor locations is contrasted with the claustrophobic bunk house, Crooks' room and the barn</li> <li>• the descriptions of nature give clues to the itinerant nature of some of the farm workers. We learn that the branch of the sycamore tree is 'worn smooth by men who have sat on it'. This tells the reader of the repetitive coming and going of farm hands, typical of the 1930s. There is an endless and hopeless cycle of men and the continuous cycle of the seasons</li> <li>• the condition of Crooks' room demonstrates how black people were segregated and lived in poor conditions. The broken harness could reflect the 'broken' man that Crooks is</li> <li>• the longing for a piece of land and to 'live off the fatta the lan',' reflects the American Dream. The ideal was to work on your own land for your own benefit to provide independence, stability and prosperity.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>8</b> <i>The Whale Rider</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Koro Apirana’s relationship with Kahu, his granddaughter, is one of rejection and disappointment, as Koro wanted a grandson to become a future chief of the tribe. Koro rejects Kahu as she is female and cannot be his successor as tribal chief</li> <li>• Koro is upset that his granddaughter is named Kahutia Te Rangi (Kahu). His wife, Nanny Flowers, approves the name, despite knowing this will make him angry. Koro believes this should be a male heir’s name. Koro refuses to take part in the custom of burying Kahu’s afterbirth, so Nanny Flowers arranges this herself with the help of Kahu’s uncle, Rawiri</li> <li>• despite Kahu’s idolisation and adoration of Koro, he still rejects her. Kahu does everything in her power to learn her tribal history, customs and language in order to make her grandfather proud of her. Kahu secretly listens to her grandfather teaching the boys</li> <li>• Nanny attempts to make her husband appreciate Kahu, but Koro stubbornly refuses to attend Kahu’s end-of-school ceremony and her talk about him</li> <li>• Kahu retrieves the stone, a challenge Koro had set for the tribe’s boys. Wisely, Nanny keeps the stone until she can use it in Kahu’s favour. Nanny gives the stone to Koro when Kahu climbs onto the bull whale’s back</li> <li>• it is not until Kahu regains consciousness that Koro tells his granddaughter that he loves her. It is at the hospital that Koro admits that he has been wrong about his treatment of Kahu and he realises that his granddaughter is a natural leader, despite being a female.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu’s afterbirth is one custom that creates tension between Koro and Nanny</li> <li>• the male-dominated society is challenged by the strong female characters of Nanny Flowers and Kahu</li> <li>• the legend of Paikea (Kahutia Te Rangi) and Koro’s desire and obsession for a patrilineal descendant determine Koro’s treatment of Kahu and the reactions of his wife</li> <li>• Ihimaera published the novel in 1987, a time when there were increased concerns about the environment and the effect nuclear technology was having upon the natural world. The beaching of the whales in the novel is possibly a direct result of human activity.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>9</b> <i>The Whale Rider</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• travelling is significant throughout the novel. Candidates may consider one or two examples in greater detail: the journeys that the whales make, both present and past; the journey Rawiri makes to Australia and Papua New Guinea; Kahu's journeys to Whangara and when she rides the bull whale</li> <li>• the novel begins with a herd of whales heading for New Zealand. The bull whale recalls happy memories of a human he befriended, who became the whale rider, Paikea. The bull whale decides which way the herd will travel. The females in the herd are concerned when it is decided that they should travel via Antarctica, which will take them too close to the 'dangerous islands' of New Zealand</li> <li>• when Kahu is born, she is sent to live with her mother's family and travels back to see her father in Whangara every summer. She moves to Whangara permanently when she is six years old</li> <li>• Rawiri travels to Australia and makes friends with Jeff. Jeff persuades Rawiri to go to his parents' coffee plantation in Papua New Guinea. It is at the plantation that Rawiri is shocked by their treatment of one of the native workers who has been involved in an accident. Rawiri has a vision of a whale and knows that he must return home</li> <li>• When Kahu climbs onto the back of the bull whale, she persuades him to return with the herd to the sea. Fearing she will die, her family is horrified when she is taken out to sea with the whales. The old mother whale tells the whales that they must return Kahu to land and Kahu is found in a comatose state floating in the ocean near land.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• <i>The Whale Rider</i> was published in 1987, when there was much concern about nuclear testing. The bull whale changes the herd's route to New Zealand after some of their calves were killed by a nuclear test near the island of Moruroa</li> <li>• Rawiri experiences racism typical of the time when he is in Papua New Guinea and observes Jeff's family's poor treatment of a labourer. It makes him even closer to his Maori heritage</li> <li>• the novel's structure in four sections, Spring, Summer, Autumn and Winter, supports the cyclical journey of life</li> <li>• Maori customs, legends and traditions are central to the novel, such as the legend of Kahutia Te Rangi, the original whale rider and Kahu being symbolic of the last spear of Paikea.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>10</b> <i>The Joy Luck Club</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the novel is full of symbols and not all can be included here. The most obvious are: Suyuan’s jade pendant, Lena’s vase and Lindo’s red candle. Some may consider: the Year of the Tiger, not riding ‘your bike around the corner’, the tale of the mirrors and the parables, such as the story of the swan</li> <li>• Suyuan gives her jade pendant, which she calls ‘life’s importance’, to her daughter, Jing-mei. At first Jing-mei dislikes the pendant and sees it as a cultural symbol, but after her mother’s death she values it as a symbol of love. The pendant is also a symbol of understanding as Jing-mei learns to appreciate her mother’s words of wisdom. Jing-mei is embarrassed about her heritage; this is symbolised by her comments about the traditional clothes that the mothers wear</li> <li>• Lena’s vase symbolises her fragile marriage. Lena places the vase on an unstable table that was made by her husband, Harold. Lena knows that the vase could topple and break, just like her marriage. Lena appears to be happy but she is not. When Ying-ying breaks the vase, she tries to warn her daughter to take action and to prevent disasters before they happen. Ying-ying also uses the symbolism of a shadow as representative of a darker side in her daughter’s personality and warns her against the dragonfly which could ‘hide in the comfort of your shadow’</li> <li>• Lindo’s red candle is symbolic. When she is married the double-ended candle is lit and if it stayed alight throughout the night it would be symbolic of a happy marriage. Lindo secretly blows out her husband’s end of the candle and in effect takes control of her life. Lindo’s scarf is also symbolic as she hides beneath it. Her gold bracelet symbolises her true wealth of character</li> <li>• Ying-ying and her daughter, Lena, are both born in the Year of the Tiger. The tiger is a symbol of duality, a creature of two sides: one, the black tiger, lying in wait for the right moment; the other, the gold tiger, acting decisively and courageously at the opportune moment. Although Ying-ying is now old and frail, she showed courage when she was younger. In contrast, Lena is still passively waiting. Ying-ying wishes to push her into action ‘and cut her tiger spirit loose’</li> <li>• the knife and watermelon are symbolic. Ying-ying’s husband used the knife to cut the watermelon while making a joke about her virginity. Later it represents her abortion</li> <li>• Lindo and Waverly both have crooked noses. Waverly believes that their crooked noses are symbolic as they help ‘you get what you want’ and the fact that both have a ‘double face’ symbolises the two cultures.</li> </ul> <p>Note: Candidates may explore one or more symbols in greater detail.</p> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Chinese culture, customs and beliefs are important, such as the Chinese zodiac, the double-ended candle and the use of parables in order to convey popular Chinese beliefs</li> <li>• the differences between American and Chinese cultures are shown, such as how Jing-mei comments on how the mothers are dressed</li> <li>• during and after World War II the mothers are forced to flee China and begin new lives in America. The mothers use symbols from their former lives in order to advise and demonstrate their wisdom to their American-born daughters.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



Question Number	Indicative content
<p><b>11</b> <i>The Joy Luck Club</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Ying-ying St. Clair is Lena’s mother. When she was young she was strong and independent yet grew more and more passive as she matured. Ying-ying had an abortion in China after her first husband left her. She re-married Clifford St. Clair and emigrated to America with him. Her name means ‘clear reflection’ yet she lives in constant fear and anxiety and believes she is powerless; she is a fatalist</li> <li>• Lena is unhappily married to Harold. Her marriage is not equal and she is passive in her relationship with him</li> <li>• fearing a repeat of her own life, Ying-ying is determined to tell her daughter her story in order to help her avoid making the same mistakes. She urges her daughter to take more control in her life and live up to their zodiac symbol of the Tiger. Ying-ying is frustrated by her daughter’s stubborn ways and her rejection of the Chinese ways of thinking</li> <li>• both mother and daughter were born in the Year of the Tiger. Lena believes that her mother can foresee future events</li> <li>• Ying-ying feels that she and her daughter are one, but Lena is slipping away. Ying-ying looks into Lena’s eyes and sees a ‘bottomless pond’</li> <li>• Lena has inherited her mother’s beliefs in superstition and feels that fate determines her future. Lena will not take action to change her relationship with her husband but her mother, Ying-ying, wants to push her into action ‘and cut her tiger spirit loose’</li> <li>• Lena recalls that when she was young she used to listen to their neighbours having disputes and arguments and is shocked by their behaviour. Lena’s relationship with her mother is quiet and there is no conflict, but she sees the neighbours’ shouting as a way of expressing their love for each other and wishes that she too could argue with her mother, Ying-ying.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Chinese beliefs, superstitions and traditions are important and central to Ying-ying’s relationship with her daughter, Lena</li> <li>• the cultural divide and overcoming the barriers between nationalities, generations and family members are considered</li> <li>• the Chinese Zodiac, the Year of the Tiger, and what it symbolises, is explored</li> <li>• Ying-ying’s attempt to make Lena become stronger and less passive occurs at a time of growth of equal rights for women.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>12</p> <p><i>Things Fall Apart</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Mr Brown is the first white missionary to arrive in Umuofia and Mbanta. He is important as he converts many of the Igbo tribe to Christianity</li> <li>• Mr Brown is understanding, kind and compassionate. He respects Igbo beliefs and customs and ensures that other members of the church do not anger the clan: he ‘was very firm in restraining his flock from provoking the wrath of the clan’. He wants a peaceful relationship with the Igbo people and befriends many of the leaders. Okonkwo thinks that the missionaries speak nonsense but his son, Nwoye, soon becomes a convert and adopts a new Westernised forename, Isaac</li> <li>• Mr Brown discusses religious beliefs with Akunna, one of the clan leaders. Although Akunna does not convert to Christianity, the men learn from and respect each other</li> <li>• Mr Brown builds a school and hospital in Umuofia and urges the people to attend, often enticing them with gifts such as singlets and the promise of riding an ‘iron horse’. Mr Brown knows that the British will introduce their own leaders and encourages the clan to adapt and change</li> <li>• the church is built on land given to them by the village leaders. The clan believe that the missionaries will die because the plot is known as the Evil Forest but, when the missionaries prosper, the people think that they have special magical powers and, as a result, the new church soon attracts some of the less important villagers, the efulefu</li> <li>• the missionaries’ interpreter, Mr Kiaga, is important. He is a teacher and church leader at Mbanta</li> <li>• Okonkwo is distressed about the profound change in his village and ‘mourned for the clan, which he saw breaking up and falling apart’</li> <li>• when Mr Brown falls ill, he is forced to return home to Britain and is replaced by someone who is his antithesis, the Reverend James Smith. Reverend Smith is strict and uncompromising. Believing Igbo beliefs and customs are paganistic, he is intolerant of them, such as when he suspends a woman from church membership when she followed Igbo tradition regarding her dead child</li> <li>• Reverend Smith has a negative influence on the converts who become almost fanatical about their new faith. When Enoch disrupts the Igbo ceremony, the egwugwu set fire to his hut and then destroy the church. Reverend Smith is only saved from attack because of the respect Mr Brown received from the Igbo leaders.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• <i>Things Fall Apart</i> is set in the late 1800s and early 1900s, just before and during the early days of the British Empire's expansion in Nigeria</li> <li>• the character of Mr Brown was possibly based on the real-life missionary G. T. Basden, who worked among the Igbo at the turn of the twentieth century and was a friend of Achebe’s parents</li> <li>• missionaries challenged and influenced traditional customs and beliefs. For example, in the novel the missionaries accept a woman who refuses to throw away her new-born twins</li> <li>• the arrival of the missionaries challenged everyday aspects of villagers’ life, including the replacement of the traditional Igbo four-day week by the weekly calendar. ‘Come every seventh day’ soon becomes known as ‘Sunday’ by the villagers.</li> </ul>

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>13</b> <i>Things Fall Apart</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• friendship is important throughout the novel, particularly for Okonkwo and members of his family, who seek friendship for companionship and for someone to turn to in times of trouble</li> <li>• Unoka, Okonkwo's father, enjoyed drinking palm wine with his friends and this led to Unoka's being lazy and wasteful. Okonkwo is determined not to be like his father</li> <li>• Okonkwo values his friendship with constant and loyal friend Obierika. Obierika is a contrast to Okonkwo. Obierika thinks before he acts and does not believe in unnecessary violence. He is receptive to new ideas and is prepared to adapt: 'Who knows what may happen tomorrow?'</li> <li>• despite their different personalities, Obierika comforts Okonkwo after Ikemefuna is murdered, even though he has warned Okonkwo not to take part. Okonkwo can only sleep peacefully after talking with his friend. Obierika looks after Okonkwo's crops when Okonkwo is exiled and ensures that he receives the profits. It is Obierika who visits Okonkwo when he is in exile and tells him about the murder of a white man in Abame. Obierika remains loyal to Okonkwo even after Okonkwo commits suicide. Obierika blames the Commissioner for his friend's death</li> <li>• Nwoye, Okonkwo's son, forms a close friendship with Ikemefuna. They plant crops together and spend their free time in each other's company. When Okonkwo announces that Ikemefuna is to return to Mbaino, Nwoye is upset and, because he cries, his father beats him</li> <li>• Okonkwo beats his youngest wife, Ojiugo, when she goes to a friend's house to braid her hair rather than preparing the evening meal</li> <li>• Mr Brown, the missionary, befriends some of the village leaders. He finds his friendship with Akunna useful and supportive.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• '<i>Aru oyim de de de dei!</i>' in egwugwu language is translated as '<i>greetings to the physical body of a friend</i>'. Friendship is central to Igbo society. The egwugwu speak in a formal language that is often difficult for some Umuofians to understand. Each egwugwu represents one of the nine villages of the Umuofian community</li> <li>• unlike Okonkwo, 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. Okonkwo's solution is to resist change by using violence against the British</li> <li>• beliefs and superstitions are central to the villagers. Ikemefuna is murdered when the Oracle commands. The order is not questioned. Obierika tries to warn Okonkwo against being the one who kills Ikemefuna and suggests that the gods will be angry with him, but Okonkwo does not listen to his friend's advice</li> <li>• traditional Nigerian society is contrasted with the impending colonisation and Christian influences. These challenges do not destroy the friendship between Okonkwo and Obierika.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>