



Mark Scheme (Results)

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

Assessment objectives

AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.

AO2 Analyse the language, form and structure used by a writer to create meanings and effects.
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AO3 Explore links and connections between texts.

AO4 Show understanding of the relationships between texts and the contexts in which they were written.

Section A – Unseen Poetry

Question Number	Indicative content
1	<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 writer describes a box that has been made and given to her by her ‘lover’. The box is described as being treasured. Oak is a very strong and long-lasting wood, perhaps symbolizing the permanence of their relationship and of the box • the box is described as being made of ‘golden oak’, adorned with brass fittings and is engraved inside with ‘a golden tree’. The use of rich golden colour imagery conveys the value of the box in both material and sentimental worth • the writer describes how she keeps her ‘twelve black books’ in her box. The books are her diaries that record her and her ‘lover’s’ building of their lives together. The number twelve could represent months of the year as a proxy for the passage of time • the writer describes how ‘they’ have ‘sanded, oiled and planed’ throughout their lives, perhaps suggesting how hard they have worked and have taken the rough with the smooth. Life has not been straightforward or without its problems and the writer could be saying that anything good takes time to build • the poem could be seen as an extended metaphor, with the box being representative of their life, the family tree and their love • there is a sense of ambiguity in the final stanza when the writer describes how she will leave the key in the lock for ‘you to read / or them, when we are dead’, suggesting that there are no hidden secrets. The ‘you’ and ‘them’ are not revealed; it could be the writer’s family or the reader. <p>The writer’s choice of language:</p> <ul style="list-style-type: none"> • the writer repeats ‘me’ and ‘my box’, emphasising possession of the box and how it is valued. In the final stanza, ‘slowly’ is repeated, emphasising how the box and life’s memories have been ‘slowly made’ • ‘sanded and oiled and planed’ is repeated in the second stanza. The first stanza emphasises how much effort was made in producing the box; the second omits one ‘and’, perhaps suggesting that as you go through life, more experiences are accumulated. It was just the ‘lover’ who made the box, but both of them made their lives • the writer uses contrasts between the brightness of the finished article (‘golden’, ‘brass’, ‘bright’) with how it was made ‘out of winter nights’ and is used to hold the ‘black books’. The use of contrasts emphasises the brightness of the box • alliteration is used to stress the rarity of the ‘rare red kites’ • symbolism is evident throughout the poem: ‘hinges and a lock’ could symbolise connections and permanence of a relationship; ‘planted a garden’ could symbolise having a family; ‘built a well’ and ‘drilled a well’ could be interpreted as forming a strong, deeper relationship; ‘heartsease’ could represent love; ‘words and days’ are ‘harvested’.

The writer's use of structure and form:

- the first-person narrative presents a personal account. The poem is autobiographical and the writer was made the box by her lover
- the poem is conveyed in three stanzas. The first stanza describes the box; the second stanza shows how the box contains their life together; the final stanza is the location and placement of the box, perhaps 'slowly' emphasises how long a good thing takes to make
- the writer uses a variety of rhyming patterns including full, half and internal rhyme. The regular rhyme in the first stanza slows the pace of the poem while details are given to set the scene
- the second stanza consists of one sentence recalling different life experiences
- the writer uses a refrain of 'a golden tree' giving the poem almost a nursery rhyme structure
- the list in the final stanza begins and ends with the tree, perhaps symbolising the cyclical nature of life.

These examples are suggestions only. Accept any valid responses.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	<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>Search For My Tongue</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none"> • the writer speaks about remembering her ‘mother tongue’. At times she thinks that she has forgotten it, ‘lost my tongue’, but ‘it grows back’: ‘Every time I think I’ve forgotten ... / it blossoms out of my mouth’ • the poem considers the issue of speaking and thinking in two languages: English and Gujarati; Gujarati is the poet’s ‘mother tongue’. The phrase ‘lost my tongue’ commonly means ‘temporarily unable to speak’ but could also be interpreted as forgetting one’s language • the writer speaks directly to the reader in conversational tone, as if answering a question: ‘You ask me what I mean’ • the ‘tongue’ could be both the organ in the mouth and a language spoken with it; the writer speaks of the difficulties of having ‘two tongues in your mouth’; the original language, or ‘mother tongue’ can be forgotten, ‘rot and die’, when not used as much as the alien ‘foreign tongue’, which she could not really know • the poem is an extended metaphor with the ‘mother’ language represented as a flower in ‘bud’ that ‘blossoms’ in the writer’s dreams • the writer feels that she has lost a part of her identity because she thinks that she cannot remember her cultural heritage: ‘Search For My Tongue’. The repetition of ‘spit it out’ suggests that the language and identity of the writer is no use to her, unlike the ‘foreign tongue’ • there is a suggestion that the writer’s true identity must be hidden and not used: ‘lived in a place you had to / speak a foreign tongue’ • the structure of the poem is in three parts: the first part expresses the difficulty of having two languages and not using the first ‘mother tongue’ enough; in the second part, ideas are expressed in Gujarati together with a phonetic English version; in the final part, the Gujarati section is translated and suggests that the ‘mother tongue’ remains and ‘grows’ stronger in her dreams. The writer recollects her language in an affectionate way when it ‘blossoms’. <p><i>Poem at Thirty-Nine</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none"> • the poem is about Walker’s memories of her father and how he influenced her. The narrative poem is autobiographical and the title refers to Walker’s age when she wrote it; the poet reminisces about her father and the life skills that he taught her to escape the life that he had been forced to lead • the poem is divided into two sections: past and present

- the opening statement conveys the poet's regret at her loss and this is repeated and exclaimed later in the poem: 'How I miss my father!' She is caring and remembers that her father was often weary: 'I wish he had not been / so tired'
- Walker fondly remembers her father and how he taught her the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing / of good food'. The poet demonstrates that she is now like her father, being careful with money, honest, generous and 'seasoning none of my life / the same way twice'
- there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful and learned from her experience that 'telling the truth / did not always mean / a beating'
- the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire'
- the concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think
- the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become.

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 are about memories. One considers how a person can hold in the memory a language that is rarely used. The other is about the poet's memories of her father
- *Search For My Tongue* makes metaphorical reference to the growth of the tongue ('the stump of a shoot') into a beautiful bud that blossoms. Similarly, Walker in *Poem at Thirty-Nine* hopes that her father would have 'grown / to admire' her development as a woman. Both the tongue and Walker gain strength as they grow and blossom
- both poems are personal experiences. Both are written in first-person narrative and directly address the reader
- the tone of both poems is reflective and full of affection for their subjects. Both poems consider aspects of identity and self-definition. One is in relation to a parent, the other in relation to a language and heritage.

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>Sonnet 116</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>Sonnet 116</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> • Shakespeare conveys personal thoughts by expressing his view about what true love is and how it never changes: 'Love alters not' • the sonnet begins with links to the traditional vows made at a Christian marriage: 'impediments' • the durability of true love is emphasised through repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove' • Shakespeare suggests that true love can survive difficulties through the metaphor: 'That looks on tempests and is never shaken' • it is suggested that love is as precious and constant as a 'star to every wandering bark'; a source of guidance over the direction we should take • love is powerful and lasts through 'Time', 'even to the edge of doom' • the metaphor 'not Time's fool' shows that love is not controlled or tricked by time, even though looks may have changed. The 'sickle's compass' signals a change in looks and perhaps the approach of death. The reference to the 'edge of doom' suggests that physical beauty may decay, but love does not, as a result of time; love is enduring • the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if his personal thoughts are wrong and love is not enduring, then he has 'never writ, nor no man ever loved'. <p><i>Sonnet 116 and one other poem</i> 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.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p> <p>(AO3) Responses may include:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which personal thoughts are conveyed, such as <i>If-</i>, <i>Prayer Before Birth</i>, <i>Do not go gentle into that good night</i>, <i>Remember</i> or any other appropriate poem from the collection • comparative links in subject matter and the differences and/or similarities of personal thoughts

	<ul style="list-style-type: none"> • the use of language, form and structure to present personal thoughts • comparisons of the ways personal thoughts have had an effect on the speakers, those they are addressed to or the reader • the use of strong images to convey personal thoughts and how these compare and contrast. <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. (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
4 <i>To Kill a Mockingbird</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">• racism is significant in Maycomb as most of its residents have racist views• Tom Robinson’s trial demonstrates to the reader the difficulties faced by the black citizens of Maycomb. Atticus defends Tom and both Scout and Jem believe he will be set free• the courtroom scene successfully reveals the injustice of their society that confines blacks to the ‘coloured balcony’ and allows the testimony of the disreputable Ewell family to prevail without question over the word of a man who happens to be black• Mr Cunningham is part of a lynch mob which goes to attack Tom Robinson when he is in jail• Mrs Dubose demonstrates a racist attitude when she makes disparaging remarks about Atticus to Scout and Jem when they are passing by her house. She scorns Atticus for ‘lawing for niggers’ and states that ‘Your father’s no better than the niggers and trash he works for’. Incensed, Jem destroys Mrs Dubose’s camellias• at breakfast, Atticus mentions Braxton Underwood’s views to Aunt Alexandra: ‘He despises Negroes’. She says that she does not think they should talk such matters ‘in front of Calpurnia’ and warns Atticus that talking about such things in Calpurnia’s hearing will only encourage gossip among Maycomb’s African-American residents• even the Sheriff demonstrated a racist attitude when he arrested Boo Radley for stabbing his father with a pair of scissors. He said that he ‘hadn’t the heart to put him in the jail alongside Negroes’• Scout’s cousin, Francis Hancock, taunts Scout and claims that Atticus is ‘ruining the family’ by representing Tom Robinson• Bob Ewell taunts Helen Robinson with racist language, even after her husband’s death; however, it is a white man, Link Deas, who comes to her defence, having ‘made a job’ for Helen even though ‘he didn’t need her’ and who ensures her safety and security to and from work• Miss Maudie also speaks up for the small group of like-minded people in Maycomb and demonstrates some sympathy for the black community: ‘The handful of people in this town who say that fair play is not marked White Only’. <p>(AO4)</p> <ul style="list-style-type: none">• the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. Jem voices how unjust the jury is when he states that ‘It ain’t right!’• the character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing. Atticus refers to Maycomb County’s ‘usual disease’ when discussing racism. Their instinctive conviction is that ‘all negroes lie’ and ‘cannot be trusted around our women’• members of the black community are treated like second-class citizens and derogatory terms are used when referring to or addressing them.

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>5 <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"> • Mrs Dubose is important in the novel. Her reputation, according to Scout, is that she is unanimously known as the ‘meanest old woman who ever lived’; she lives two doors ‘up the street’ from the Finch family. In her introduction, Scout says that Mrs Dubose is ‘plain hell’. The children are afraid of her • Mrs Dubose is very old, ill and often bedridden. Her poor health contributes to her forthright and negative views. Scout finds Mrs Dubose repulsive, observing that ‘Cords of saliva would collect on her lips’ • Mrs Dubose is important because of her prejudiced and racist views; she calls Atticus a ‘nigger-lover’. She represents the stereotypical feelings of Maycomb society • Mrs Dubose’s racist comments and her negative thoughts about Atticus’s involvement with Tom Robinson’s trial lead Jem to destroy her camellias in his temper • when Mrs Dubose suggests that, as restitution, Jem should read to her every afternoon for a month, Atticus enforces this and Scout accompanies him. Mrs Dubose uses the reading sessions to help her cope with her attempt to break her morphine addiction. Each session is ended with the alarm clock going off a little later each time • before she dies, Mrs Dubose makes Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it was a sign of her appreciation • Atticus accepts that Mrs Dubose’s language is ‘vicious’ but impresses on the children that they should remain polite and tolerant towards all people and at all times • Mrs Dubose’s death is important, as Atticus tells the children that he wanted them to see and learn what ‘real courage’ is. He tells them about her morphine addiction and concludes by saying that she is the ‘bravest person I ever knew’. <p>(AO4)</p> <ul style="list-style-type: none"> • Mrs Dubose’s views and her racial and social prejudice reflect the nature of society at the time. Maycomb is a microcosm, representative of the segregated Southern United States during the 1930s • Scout has a basic faith in the goodness of people in her community, but struggles to understand Mrs Dubose; both Scout and Jem learn several lessons through their involvement with Mrs Dubose • Mrs Dubose is representative of traditionalist thinking. She advocates traditions of the ‘Old South’, particularly those regarding guns, women and minorities. Scout and Jem are afraid of the loaded pistol that Mrs Dubose keeps under her shawls and wraps. She criticises Scout for the way she is dressed: ‘What are you doing in those overalls? You should be in a dress and camisole, young lady!’

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>6 <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"> • Lennie is one of the most important characters in the novel. He is an itinerant farm worker who travels with his friend, George, to find work. Lennie is vulnerable as he has learning difficulties. He relies on George and does what George tells him to. Lennie’s exceptional strength often results in his getting into trouble • Lennie is often described with animal features: he ‘drags his paws’, ‘bleats like a lamb’ and is ‘as strong as a bull’ • Lennie’s life with George is often seen as happy: he dreams of tending the rabbits and feeding them alfalfa and is delighted when George tells him their dream of living ‘off the fatta the lan’ • Slim gives Lennie one of Lulu’s pups. Lennie often sneaks the puppy into the bunkhouse. Earlier in the novel Lennie inadvertently killed a mouse by petting it too hard. Later, when playing with the puppy in the barn, he accidentally kills it by playing too roughly with it: ‘I didn’t bounce you hard’. Towards the end of the novel, Lennie unintentionally kills Curley’s wife • Lennie is victimised by Curley, being seen as an easy target for his hatred. Candy explains that Curley is ‘like a lot of little fellas’ in his resentment of big guys. When Lennie is attacked by Curley in the bunkhouse, his retaliation at George’s command results in Curley’s hand getting crushed. This is a poignant and violent event where Lennie can be seen as a victim of Curley and then of his own strength and inability to control it • Lennie accidentally kills Curley’s wife in the barn. In her conversation with Lennie, Curley’s wife confides in him about her life and lost dreams. She is unaware of the real extent of Lennie’s childlike nature and the dangers he represents. In encouraging him to stroke her hair, she loses her life • Lennie is pursued by Curley and his posse, intent on lynching him in revenge for killing Curley’s wife. Lennie remembers where to go if he gets into trouble: ‘Hide in the brush’. Although it crosses George’s mind that Lennie could be caught and ‘locked up’, Slim and Candy know this will not happen. The only fate Lennie could meet would be a harsh one at the hands of Curley. It can be argued that George’s shooting of Lennie was a necessity and an act of compassion • Lennie dies thinking of the dream and it could be considered therefore that he is the only character to see his dream come true. <p>(AO4)</p> <ul style="list-style-type: none"> • Lennie, like many other characters, is a victim of the circumstances surrounding the Great Depression. Lennie and George are itinerant farm workers who must travel to seek work • Lennie reacts defensively in the first section when he says he ‘can go and live in a cave’; there was no social care for people like Lennie who could have been put in the ‘booby hatch’ • during the time the novel is set, there was widespread prejudice, particularly towards women, the black community and those who were physically or mentally disadvantaged.

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 <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"> • authority is presented in a number of ways. Lennie largely does as George says as he exerts a fatherly authority over Lennie. For example he chastises Lennie for keeping a dead mouse in his pocket to pet: 'that mouse ain't fresh.' He keeps Lennie out of trouble by carrying his work slip from Murray and Ready's and trying to ensure that Lennie keeps quiet when they meet the boss of the ranch for the first time • authority can be seen in the hierarchy of the ranch. The boss is very much in control of the men's futures as there is a surplus in the workforce and he can afford to get rid of anyone he does not like. When George and Lennie arrive and meet him before starting work, the boss is abrupt with them and admonishes them for being late. His whole demeanour is authoritative and he interrogates them about where they have been and what their relationship is • as the boss's son, Curley is a figure of authority who throws his weight around at the ranch. He is short in stature which makes him aggressive and punchy and he wears heels to add to his height. He is a boxer and Candy describes him as 'handy'. His authority is not accompanied by respect as the other men mock him for not being able to keep track of the whereabouts of his wife. At the end of the novel, he organises a posse to go after Lennie • Slim is the 'prince of the ranch', enjoying an easy authority over the men who work for him. As the jerkline skinner, a very skilled job on the ranch, Slim's authority has deep and firm roots. He is respected by everyone and even Curley will not provoke him. Slim's authority extends beyond the working life of the ranch: he is called upon to adjudicate in the bunkhouse over the fate of Candy's old dog, which Carlson wants to shoot. His tacit agreement that it should be put down is accepted by everyone, including Candy • Curley's wife is very low in the hierarchy. She is unable to prevent her husband from going up to town to the 'cat house' with the other men, but she does have authority over Crooks. As a black man, Crooks is the lowest person on the ranch and is cowed by her threat to have him lynched should she so choose. He knows that she has the authority to make this happen because of the inequality and prejudice that prevailed at the time. <p>(AO4)</p> <ul style="list-style-type: none"> • the hierarchy of the ranch meant that everyone had a place and most characters were subjected to the authority of someone above them • at the time of the Great Depression, itinerant farm workers were forced to travel long distances in search of work. During a time of economic difficulties, these men were fully aware that they could be easily 'canned' • Curley thinks he can take the law into his own hands when he gathers a posse to lynch Lennie after he has killed Curley's wife. Earlier in the novel, George tells Slim the story of how he and Lennie had to flee from Weed and how they had to hide in an irrigation ditch. Lynch mobs thought they had authority to execute the law.

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 <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"> • Kahu is the protagonist of the novel and her relationship with the whales is essential to the plot. She is able to communicate with them and a symbiotic relationship is developed, just like that of Kahu's legendary predecessor, Kahutia Te Rangi or Paikea. Paikea, the original whale rider, cast spears at the islands to give life. One of the spears is cast a thousand years into the future and symbolically lands around the time Kahu is born. When Kahu's 'birth cord' is buried, Rawiri believes that he 'saw something flying through the air. It looked like a small spear' • the whales, led by the bull whale, are driven by the legend of the whale rider. The bull whale often reminisces about the time he spent with the whale rider and wants to return to when humans and animals lived in harmony • when Koro throws the 'carved stone' into the sea as a challenge for the boys, they are unable to retrieve it. Kahu communicates with the dolphins and sea creatures and, with their help, manages to retrieve the stone • a herd of whales beach themselves and will die if they are not returned to the sea. Despite Rawiri's and others' best efforts, the herd of whales perish. Koro fears that this is a bad omen for them and that the tribe will also be destined to perish without a male heir to lead them • the following evening, a large group of whales appears, led by the bull whale that bears an ancient, sacred Maori tattoo. The bull whale strands itself on the beach and unless it is saved, like the others the night before, it will die. The bull whale stubbornly resists help until Kahu climbs upon its back and begins communicating with it • Kahu agrees to go with the herd of whales in order to save her tribe. The mother whale persuades her husband, the bull whale, that Kahu is not Paikea and persuades him to return her to the coast • it is because of Kahu's relationship with the whales that her grandfather becomes repentant of his former rejection of her. Koro believes that Kahu's actions, saving the bull whale, have secured the future of the tribe • the story ends with Kahu safe, closer to her grandfather and hearing the singing of the whales. <p>(AO4)</p> <ul style="list-style-type: none"> • Maori customs and traditions are central to the novel. Koro believes that only a select few can speak with the whales • the legend of Kahutia Te Rangi or Paikea is very symbolic to the Maori tribe led by Koro. The bull whale has an ancient Maori tattoo that is very symbolic to the tribe. Kahu is destined to become the chief of the tribe owing to her special skills and her links with the whales and Paikea • Kahu finds herself trapped by gender roles and it is only her relationship with the whales that persuades Koro that she is a worthy leader.

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"> • different kinds of learning are very important throughout the novel: Kahu is desperate to learn about her Maori heritage; Koro learns that he must change; Rawiri learns that his Maori culture and home are more important to him than the lure of the big cities and the whales learn of Man's destruction of the planet. Some candidates may consider how the reader learns about Maori traditions and culture • Kahu's education is both academic and spiritual. She is desperate to learn all about her cultural heritage and desires to speak the Maori language fluently. Her grandfather, Koro, is reluctant to teach her, so in desperation she listens from outside the hut where Koro teaches the boys. She is successful at school and when she prepares a cultural presentation she hopes to make Koro proud of her, but he fails to attend • Koro teaches the tribe's boys cultural identity, customs and language. In a test that he devises to find their strength, endurance and ability, he drops a 'carved stone' into the sea for one of them to retrieve. None succeed, but later Kahu finds it and places 'the stone in Nanny Flowers' hand'. Koro dismisses Kahu throughout the novel because she is female and he desires a male heir. At the end of the novel, when Kahu saves the whales, Koro learns that he has been foolish and his heir has been there the whole time • Rawiri travels to Australia and Papua New Guinea. During his travels he is shocked to learn about racial prejudice and yearns to return home to Whangara • the whales are forced to learn about the changes to their environment owing to the adverse effects of Man. Nuclear testing results in the death of some infant whales and radioactive waters mean that they must change course. Their journey is further hindered when ice collapses and puts their lives in danger. <p>(AO4)</p> <ul style="list-style-type: none"> • <i>The Whale Rider</i> was published in 1987 during a time of increased concern about the environment and the effects of nuclear technology. Environmentalists were also concerned about whaling and in 1986 an international ban on commercial whaling was imposed • cultural beliefs, customs and the Maori language are central to the novel and Kahu's education • the Maori phrase '<i>Hui e, haumi e, taiki e</i>' is central to the novel and characters' education. 'Join everything together, bind it together, let it be done' reminds the reader of the broken relationship between humanity and nature. Together, both characters and readers learn about, and are reminded of, the importance of 'oneness'.

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>10 <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"> • Waverly Jong is Lindo's youngest child and only daughter. Waverly has her mother's 'invisible strength' and tries to conceal her thoughts. As a successful chess player and prodigy, she imagines her struggles with Lindo like a tournament, as their relationship is strained. When Waverly was ten years old she declared that she did not wish to play chess any more. When her mother stopped polishing Waverly's trophies, Waverly decided she would continue playing, but her mother did not renew her interest • Waverly often uses her mother as a scapegoat for her own fears and anxieties. Like her mother, Waverly is stubborn and very independent: 'Don't be so old-fashioned, Ma ... I'm my own person' • Waverly and her family live above a bakery in San Francisco's Chinatown and she was named after their address at Waverly Place • as a child, Waverly thought that her mother tried to show off when she goes out shopping with her. Waverly became frustrated with her mother and yelled at her • Waverly has a competitive nature. There is rivalry between her and Jing-mei • she has a daughter with her first husband, Marvin. Waverly adores her daughter, Shoshana, and showers her with affection • Waverly fears her mother's criticism of her fiancé, Rich. Waverly wants her mother's approval, but fears that her mother will 'transform him from the divine man I thought he was into someone quite mundane, mortally wounded with tiresome habits and irritating imperfections', but these fears are unfounded as her mother actually likes Rich. Rich is a wealthy American, but Waverly does not wish to forget her Chinese heritage. She is happy with Rich: 'he always said the right thing at the right moment' • Waverly works as a tax attorney at Price Waterhouse. She is a competitive and intelligent woman who likes to think of herself as superior to those around her • she likes to be in charge of a situation and feels equal to Rich. Unlike Lena and Rose, she is not submissive to her husband • Waverly knows her weaknesses and describes them as her 'darker side': 'my meanness, my pettiness, my self-loathing – all the things I kept hidden' • Waverly has conflicting ideas about her identity. She embraces being American and dislikes some aspects of Chinese culture; however, she does not wish to be totally American. Lindo says: 'My daughter did not look pleased when I told her this, that she didn't look Chinese. She had a sour American look on her face'. <p>(AO4)</p> <ul style="list-style-type: none"> • Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China after mother and daughter have a heart-to-heart discussion and Waverly realises that her mother loves her and wants the best for her • Waverly believes in the Chinese zodiac. She thinks that her mother, Lindo, is 'obstinate and frank' as she was born in the year of the Horse. Waverly thinks they 'make a bad combination' because she is 'a Rabbit, born in 1951, supposedly sensitive, with tendencies toward being thin-skinned and skittery at the first sign of criticism' • misinterpretations of language create some tension for Lindo and Waverly, such as when Waverly misunderstands her mother's story, mishearing 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen'.

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>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"> • the title of the book reflects the name of a club when a small group of women meet to play mah jong. It is an opportunity for the women to eat good food, talk about their experiences, tell their stories and reminisce about their past lives in China • the Joy Luck Club was formed by Suyuan Woo who had experienced terrible hardships in China. She originally began a club in Kweilin, China, as a way to keep her and her friends optimistic during a time of war. Suyuan Woo was forced to flee the country and abandon her twin daughters • when Suyuan forms the club in San Francisco, she names the club after the things that she was looking for in her new life in America: greater joy and better luck • each of the four women who attend the club occupy a corner of the mah jong table. The four women are the mothers in the story: An-mei Hsu, Lindo Jong, Ying-ying St. Clair and Suyuan Woo • after her mother's death, Jing-mei Woo (June) takes her mother's place at the club when her father asks her to 'be the fourth corner'. It is at the club that the other mothers urge her to travel to China with her father in order to find Suyuan's abandoned children. At the end of the novel, Jing-mei and her father are reunited with her half-sisters, her mother's 'long-cherished wish' • the mothers experience some joy and luck in their lives when they move to America. Each of them has a family and they all find some security, stability and freedom in their lives • as the title of the novel suggests, the Joy Luck Club is significant in giving the structure through which the mothers tell their stories and establish a greater understanding between them and their daughters; between the past and the present. <p>(AO4)</p> <ul style="list-style-type: none"> • the traditional Chinese game of mah jong is a focal point at the club. The novel is structured like a game of mah jong and is in four parts, each with four stories. A short parable introduces each part and the stories are told by the seven main characters, only seven because Suyuan Woo is dead and her daughter, Jing-mei, tells her story. Most characters have two chapters except Jing-mei who has four. • the first part of the novel <i>Rules of the Game</i> was originally published as a short story by Amy Tan, four years prior to the publication of <i>The Joy Luck Club</i> in 1989 • the mothers have painful memories of the Second Sino-Japanese War (1937-1945). During the eight-year war, Japan attacked mainland China and over 20 million people lost their lives • Chinese beliefs, superstitions and traditions are central to the novel. The cultural divide and overcoming barriers between nationalities, generations and family members eventually provide characters with some joy and luck • San Francisco's Chinatown is one of the largest outside Asia and the oldest Chinese community in North America. The Immigration and Naturalization Act of 1965 made immigration easier and many Chinese citizens left China to seek a new life in America.

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>12 <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"> • Okonkwo strives to be the polar opposite of his father, Unoka. Okonkwo believes that his father was a coward as he could not bear the 'sight of blood'. Unoka was weak, wasteful and lazy. Okonkwo overcompensates and, as a result, is harsh towards his wives and children: 'Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness' • at the beginning of the novel, Unoka has been dead ten years. He was 'quite incapable of thinking about tomorrow' and had no shame. He had no titles, unlike other warrior friends • Unoka borrowed and squandered his money. He spent his money on palm-wine and drank with his friends, leaving his wife and children hungry. Unoka took no responsibility for his actions. He owed money to most of his friends and neighbours and his debts were quite considerable: 'from a few cowries to quite substantial amounts' • Unoka is described as 'tall but very thin and had a slight stoop'. Okonkwo is his opposite as he is 'tall and huge' and 'seemed to walk on springs' • Unoka played the flute and enjoyed performing to others: 'another village would ask Unoka's band and their dancing <i>egwugwu</i> to come and stay'. Unoka only cared about enjoying himself • Okonkwo was ashamed of Unoka. Unoka was a laughing stock of the village and, when Okonkwo was a child, one of his playmates called Unoka '<i>agbala</i>', suggesting that he was womanly. In order to counteract this, Okonkwo has gained a reputation for being a fierce warrior • even as a young man, Okonkwo becomes a successful warrior and a wealthy farmer. He wins two titles for his 'prowess in two inter-tribal wars' and has 'two barns full of yams'. His determination to overcome the stigma of his father's legacy leads to his becoming a wealthy, successful man with three wives • Unoka died in disgrace and shame leaving the family in debt. He suffered from a swelling of the stomach and limbs and was left to die in the Evil Forest. Okonkwo is determined not to be like his father, but he too dies a shameful death when he commits suicide after he realises that he cannot save the village from the colonists • Okonkwo is the protagonist of the novel and a tragic hero. When the novel begins, he holds a position of power but his fear of weakness and failure leads to his eventual fall. In Igbo (Ibo in the novel) culture, his name reflects his personality as it implies male pride and stubbornness. At the end of the novel, it could be argued that Okonkwo's weaknesses make him little different to his father, Unoka. <p>(AO4)</p> <ul style="list-style-type: none"> • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture. Unoka will not take part in any violence which leads to him being called '<i>agbala</i>'. It was expected that men would win titles in battles, as Okonkwo did • traditional Nigerian society and culture are contrasted with impending colonialism and Christian influences • Nigerian society respect their elders and fathers, which is lacking in Okonkwo's case • Achebe wrote <i>Things Fall Apart</i> to present a more accurate portrait of native African life and the effects of colonialism, such as that portrayed in Conrad's <i>Heart of Darkness</i>.

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>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"> • different types of punishment are significant throughout the novel. There are the physical, mental and spiritual punishments, the traditional Igbo (Ibo in the novel) form of punishments and those introduced by the white men • when Okonkwo accidentally kills Ezeudu's sixteen-year-old son during a funeral, his seven-year banishment from Umuofia is not generally questioned, as it is the standard practice • when Okonkwo violates the 'Week of Peace' by beating his youngest wife, Ojiugo, the village is surprised about the lenient punishment that he receives from the priest of the earth goddess. Okonkwo is ordered to make offerings at the priest's shrine • significantly, the only punishment that Uzowulu receives from the egwugwu for severely beating his wife is his embarrassment at having to beg her to allow him to return. The villagers are surprised that such a 'trifle' should be discussed by the egwugwu • the village leaders give Christians a piece of land to build their church. The leaders believe the land in the Evil Forest is cursed and that the Christians will die, but instead they are successful. The leaders believe that the gods have allowed the missionaries to escape punishment • the white men establish a court of law and build a prison in Umuofia. Those who break the white men's laws are sent to the prison. Indigenous people are appointed 'court messengers' who administer punishments to offenders • when a Christian convert, Enoch, unmasks one of the egwugwu, the egwugwu punish him by destroying his compound and burning it to the ground. They also destroy the church as they believe that the missionaries have caused them problems • the District Commissioner punishes the six leaders of the village for the egwugwu's actions by sending them to jail and fining them two hundred and fifty bags of cowries. The Umuofian people pay the fine to secure the release of the six men • after Okonkwo's suicide, it is significant that the clan refuse to touch his body as Okonkwo has committed a sin against the earth • it could be considered that Ikemefuna is punished for the actions of his village when he is sent from Mbaino to Umuofia. Okonkwo is punished by having a guilty conscience for killing him and Obierika warns Okonkwo that the earth goddess will seek her revenge. <p>(AO4)</p> <ul style="list-style-type: none"> • when Okonkwo is banished, Obierika questions the severity of the seven-year exile. Obierika ponders about Igbo culture and traditions, such as when his twin children were taken to the forest. He is more open-minded about change • when Okonkwo beats his wife during the 'Week of Peace', the village fear that this violation could jeopardise their crops for that year. At other times, domestic violence was commonplace and there was widespread disregard for women's rights in Umuofian society. Women were marginalised and subservient • following Okonkwo's suicide, the District Commissioner considers the actions of the tribe, the introduction of British culture and its code of behaviour and how 'enlightenment' has been introduced. He decides to write a book entitled <i>The Pacification of the Primitive Tribes of the Lower Niger</i>, which sums up the attitude to non-western cultures at the time.

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.

with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom