



Mark Scheme (Results)

Summer 2023

Pearson Edexcel International GCSE in
English Literature (4ET1)

Paper 01R: 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.

Specific Marking Guidance

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

Placing a mark within a level

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

Assessment objectives

AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects.
AO3 Explore links and connections between texts.
AO4 Show understanding of the relationships between texts and the contexts in which they were written.

Section A – Unseen Poetry

Question Number	Indicative content
1	<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 speaker describes how his/her parents tried to control him/her and kept him/her from children who were perceived as ‘rough’. He/She goes on to describe the experiences of being bullied• the speaker describes the other children as being insensitive when they ‘threw words like stones’. They are described as wearing ‘torn clothes’ and ‘rags’, suggesting poverty• the ‘rough’ children ‘ran in the street’, as though they are wild, and their adventures suggest that they are out of control: ‘climbed cliffs and stripped by the country streams’• the ‘rough’ children are described as being strong and intimidating with their ‘muscles like iron’. The ‘jerking hands’ together with ‘knees tight on my arms’ provide violent images• the speaker’s fears are explicit: ‘I feared the salt coarse pointing of those boys’. The description perhaps alludes to the discomfort felt when salt touches a wound• the speaker experiences both psychological and physical torment and describes how the bullies ‘copied my lisp behind me on the road’• the animalistic nature of the ‘rough’ children dehumanises them: ‘sprang out behind hedges / Like dogs to bark at my world’• the speaker describes how he/she is afraid to confront the ‘rough’ children, ‘I looked the other way’, and wishes for friendship: ‘I longed to forgive them but they never smiled’. <p>The writer’s choice of language:</p> <ul style="list-style-type: none">• the verb ‘kept’ is ironic. Perhaps the speaker is grateful to his/her parents for their protection or, alternatively, blames them for the treatment he/she receives. The parents do not succeed in keeping the child from the bullying, even though they try to shield the child• the similes ‘threw words like stones’, ‘muscles like iron’, ‘sprang out behind hedges / Like dogs’ suggest the power and strength of the ‘rough’ children• the word ‘threw’ is repeated, ‘threw words’ and ‘threw mud’, perhaps emphasising the repetitive onslaught of the bullying• the alliterative ‘climbed cliffs’ suggests that, while the speaker views the activity as rough and threatening, there is possibly a note of envy• the speaker lists his/her fears: ‘their muscles’, ‘Their jerking hands’, ‘their knees tight on my arms’. The hyperbolic ‘muscles like iron’ enhances feelings of fear and intimidation• the adjective ‘coarse’, a synonym for ‘rough’, emphasises how the torment is uncomfortable, especially when paired with salt: ‘the salt coarse pointing of those boys’• the continuous verbs provide contrast in the behaviour of the ‘rough’ children

	<p>'pointing' and the speaker 'pretending' to share their humour</p> <ul style="list-style-type: none"> the speaker's softly-spoken 'lisp' contrasts with the ease with which the children 'threw words like stones', emphasising their roughness the poem ends with 'they never smiled'. This could be both literal and metaphorical, suggesting that the 'rough' children remained hostile. <p>The writer's use of form and structure:</p> <ul style="list-style-type: none"> the title of the poem suggests that it is about the speaker's parents, but, in fact, it is the same as the first words of the poem, which goes on to describe the speaker's childhood experiences the poem is structured in three quatrains, perhaps reflecting the regularity of the poor treatment received by the 'rough' children the point of view is ambiguous and is, perhaps, autobiographical the first-person narrative is child-like, with many monosyllabic words and the repeated use of 'and' when listing what is deemed 'rough' behaviour: 'They ran in the street / And climbed cliffs and stripped by the country streams' caesura is used to separate the different memories and examples of the 'rough' children. <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	A02 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>If –</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none">• thoughts about life are both inspirational and motivational in this poem. The speaker gives encouragement and advice to a young man on how to live his life. The poem is a dramatic monologue addressed to the writer’s son, John, although it can be read as being relevant to young people in general• the poem presents the speaker’s often stoical thoughts about life and offers guidance and advice from an older to a younger man through conditional clauses• much of the poem works with a series of contrasts to convey thoughts about life: trust and doubt, triumph and disaster, kings and the common touch. Hopes and fears are important, but Kipling warns against placing too much importance on either and advises striving for a balanced approach to life• the poem has a very regular rhyme and rhythm that work together with the repeated pattern of ‘If’, ‘And’, and ‘Or’ at the beginnings of lines to present future possibilities in life• there is, however, some variation in the rhyming words, which are sometimes single-syllable words (‘lies’ and ‘wise’), and sometimes two or more (‘waiting’ and ‘hating’). Kipling uses ‘you’ and ‘you’ as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator’s thoughts about life in his advice• the abstract nouns ‘Triumph’ and ‘Disaster’ are capitalised and personified, as if to indicate that they can take a human form but nonetheless are ‘impostors’ in life and, therefore, should not be given too much importance. The second and third stanzas develop the way to treat ‘Triumph’ and, especially, ‘Disaster’ using the ‘Will’ to carry on when all seems lost• the poem, which mainly consists of one sentence, builds up to its climax in the last two lines, with the thoughts emphasised by the exclamation mark that shows fulfilment in life• the capitalisation of ‘Man’ adds to its significance as an aspiration and ‘my son’ adds a personal touch at the end. <p><i>Prayer Before Birth</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none">• thoughts about life are expressed throughout the unborn child’s monologue; the unborn child demands protection in life throughout the prayer. The child fears everyday life experiences, ranging from childish nightmares in stanza one and physical ill treatment in stanza two to emotional, mental and moral corruption

- the unborn child is concerned about the negative effects to be faced in life and does not want to be exposed to evil, preferring to be surrounded by nature and craving nature's company in life: 'grass to grow for me, trees to talk / to me, sky to sing to me'. Stanza three highlights the unborn child's wishes and looks to the restorative powers of nature and the 'white light' for guidance in life
- the unborn child wants to have 'strength against those' who could corrupt life. If the unborn child cannot be protected from the horrors envisaged, death would be preferable
- repetition is used to emphasise the child's thoughts and concerns about society and to heighten wishes for the future: 'I am not yet born'
- alliteration and assonance provide internal rhyme and emphasise the horrific nightmares and menacing threats the child will have to face in life: 'bloodsucking bat or the rat', 'tall walls wall me', 'with wise lies lure me'. The rhyme is linked to repetition: 'hither and / thither or hither and thither'
- the metaphorical 'cog in a machine' and the simile 'like water held in the / hands would spill me' suggest a fear of losing identity. The child desires the 'strength' to be independent in life
- the negative tone provides depressing thoughts of everyday life; the unborn child wishes for a good life
- the poem is often viewed as depicting the dehumanising effects of war. The horrors of war are juxtaposed with the innocent unborn child. The child is powerless and cannot escape the corruptions of society, but begs for forgiveness: 'sins that in me the world shall commit'
- the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines shorten. The two short stanzas perhaps sum up the thoughts about life: the child hopes to keep away from both the man 'who is beast' and the one 'who thinks he is god'. The final short line, 'Otherwise kill me', shows the strength of the desperate desire to have control of destiny in life.

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 writers voice their thoughts about life: one considers how people can become better individuals and the other suggests how innocents can be corrupted
- *Prayer Before Birth* is written in first-person narrative, whereas *If-* is written in the second person. The unborn child expresses fear about its own existence, whereas *If-* offers advice to another on how to live a better life

	<ul style="list-style-type: none"> • <i>If-</i> is structured in one sentence over four equal stanzas. <i>Prayer Before Birth</i> is written in the form of a prayer and the stanzas vary in length • both poems use repetition to begin each stanza and both poets use the pattern of lines to emphasise their thoughts about life. <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.

Question Number	Indicative content
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3

Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Piano* 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.

Piano

(AO2) Responses may include:

- love for another person is conveyed by the speaker, who reminisces about the time he spent with his mother when he was a child. He demonstrates a strong love for, and bond with, his mother, as his memories are overwhelming and make him 'weep' uncontrollably
- the speaker affectionately recalls how his mother would 'smiles as she / sings'. The use of sibilance reflects the mother's tenderness and love for her son
- memories of the mother are tinged with sadness as he longs to be back in the 'cosy parlour' with her. The overwhelming power of memory is triggered through music
- the onomatopoeic 'boom' contrasts with 'the tingling strings', highlighting the amplification of the sounds because of his position under the piano while 'pressing the small, poised feet' of his mother. The loving description of the mother presents a perfect, idealised image of her
- the speaker, now an adult, is listening to a woman sing and recalls vivid memories of his childhood and his mother: 'Taking me back down the vista of years'
- the imagery used in the poem creates a traditional and loving family setting, which is possibly an idealistic recollection: 'with winter outside / And hymns in the cosy parlour'; the speaker is perhaps longing again for that sense of security that being a child gave him
- emotions are heightened: 'I weep like a child for the past'. He is also overwhelmed with sadness in the metaphor, 'my manhood is cast / Down in the flood of remembrance', as he recalls precious moments spent with his beloved mother
- the description perhaps suggests that his mother's piano is an extended metaphor for the speaker's happy childhood, where many small actions or events create great memories. The poem is nostalgic and emotive
- the tone of the poem is mixed as the speaker reminisces: he feels much warmth at 'The glamour / Of childish days' with his mother in contrast with his response to the 'clamour' of the singer in the present
- the poem is written in three quatrains and has a regular rhyming pattern, perhaps mimicking the harmonious and powerful nature of music. The simple rhyming pattern reflects the simplicity of childhood and the loving bond between mother and child.

***Piano* and one other poem**

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:

- the poem chosen must be one in which love for another person is a significant theme, such as: *If-*, *Sonnet 116*, *La Belle Dame sans Merci*, *Poem at Thirty-Nine*, *Do not go gentle into that good night* or any other appropriate poem from the collection
- the theme of love for another person will be central to the comparison
- comparisons of how language, form and structure convey love for another person in the two poems will be made throughout the response
- candidates will consider comparative links between writers' attitudes and their ideas about love for another person in the two poems.

These examples are suggestions only. Accept any valid responses.

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

Section C – Modern Prose

Question Number	Indicative content
<p>4 <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"> • Dill (Charles Baker) Harris is Scout and Jem’s best friend from Meridian, Mississippi. Dill is a foil to Scout and Jem; he fires their imagination and Dill’s enthusiasm contrasts with Jem’s maturity • Scout and Jem meet Dill when he is seven. Every summer, Dill stays with his aunt, Miss Rachel, which helps to make him accepted in Maycomb. Scout says that ‘summer was Dill’. Every time Dill stays with his aunt, he, Scout and Jem try to get Boo Radley to come out of his house • Scout initially describes Dill as ‘a curiosity’ in looks and in how he is dressed: ‘He wore blue linen shorts that buttoned to his shirt, his hair was snow white and stuck to his head like duck-fluff; he was a year my senior, but I towered over him’ • Dill does not know his biological father, telling Scout and Jem ‘I haven’t got one’, drawing a similarity with Scout and Jem who do not have a mother • he likes to tell fantastic stories. Dill’s lies make Scout angry, such as when he claims that his father is dead or when Dill claims he has received a letter from his father saying that he has shaved his beard off • the children enjoy play-acting games with Dill and it is Dill who gives them the idea of trying to make Boo Radley come out of his house. Scout says that ‘we came to know Dill as a pocket Merlin, whose head teemed with eccentric plans, strange longings, and quaint fancies’ • Dill is naïve and vulnerable. He runs away from home and hides under Scout’s bed. He is unhappy at home because his mother and his new stepfather do not pay him enough attention. Dill says that they ‘do get on a lot better without me. I cannot help them any’. Atticus makes Dill welcome and informs Miss Rachel • ironically, being a liar, Dill becomes very upset about the Ewells’ lies and the unjust verdict of the trial. The trial affects Dill as much as it does Scout and Jem • when he witnesses Mr Gilmer’s harsh treatment of Tom Robinson, it makes him cry uncontrollably. He is very sensitive and cannot understand why Tom should be treated so very differently from white people. Mr Raymond believes Dill is simply too immature to understand. However, Dill believes that he must accept things the way they are, unlike Jem who wants to confront prejudice • Dill also serves as Scout’s love interest, telling Scout that she ‘was the only girl he would ever love’. He becomes her pretend ‘permanent fiancé’ and shares secret kisses with her • Dill illustrates the differences between how children are raised in the story. Dill also challenges the relationship between Jem and Scout. Dill and Jem often exclude Scout from their adventures because she is a girl • Dill can be considered a mockingbird character because he has an unhappy home life. Dill loses his childhood innocence after witnessing Tom’s trial. <p>(AO4)</p> <ul style="list-style-type: none"> • Harper Lee’s childhood friend, the famous American writer Truman Capote, believed that he was the model for Dill • Maycomb is a microcosm of the southern states of America in the 1930s. Society

	<p>is not normally welcoming to anyone from outside of Maycomb</p> <ul style="list-style-type: none"> the trial verdict horrifies Dill and he is shocked about the way Tom Robinson was spoken to. Racial segregation and the Jim Crow Laws provide a context for many events of the novel. Tom Robinson's trial may well have been informed by the Scottsboro trials that began in 1931 Meridian is a real location and it is the seventh largest city in Mississippi. It is 124 miles north of Monroeville, on which Lee based Maycomb.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	9-16	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17-24	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	25-32	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal engagement and a sustained critical style. There is a detailed awareness of the relationship between text and context. Use of fully relevant examples in support.
Level 5	33-40	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Understanding of the relationship between text and context is integrated convincingly into the response. Discriminating use of relevant examples in support.

Question Number	Indicative content
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5

To Kill a Mockingbird

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:

(AO1)

- the law is central to the novel and serves as a vehicle for Scout and Jem to learn valuable lessons about Maycomb society
- Atticus Finch is a lawyer and believes in equality before the law, regardless of race or background. Atticus does not like criminal law, but is asked by the sheriff, Heck Tate, to take Tom Robinson's case. Atticus knows, even before he begins, that he is going to lose this case but that does not stop him from giving Tom the strongest defence he possibly can. For defending Tom, Atticus is berated by his brother, Jack
- Atticus knows that Tom is innocent, but he is aware that his case will not receive a just hearing as Tom is a black man. Atticus feels that the law should be blind to the colour of skin
- Tom is tried under American law for the rape of Mayella Ewell but does not receive protection under it. Atticus has to protect Tom from the lynch mob when Tom is in jail. Tom is found guilty, even though Atticus has proved his innocence
- a small but significant victory for the law is evident in the fact that the verdict against Tom is not immediately unanimous. One member of the jury takes 'considerable wearing down'. This suggests that the law is beginning to make an inroad into racial prejudice
- Jem shows understanding of the law. He appreciates the need for the law to be fair and sees the power of evidence in the trial of Tom Robinson, when Atticus draws attention to Tom's disabled left arm that could not have been used to hit Mayella. He is frustrated and angered by the outcome of the trial: 'How could they do that?' Atticus notes that if the jury had been populated by boys such as Jem, the outcome would have been very different
- Scout observes her father's role as a lawyer. She sees it as a normal part of life that Mr Cunningham pays for Atticus' legal services with produce rather than money. By the end of the novel, she shows more understanding of the implications of the law, realising that reporting Boo to the authorities would be similar to killing a mockingbird
- Atticus is morally just: he will not bend the law to protect his own son, when he thinks at first that Jem killed Bob Ewell; however, he does believe that supporting Sheriff Tate's fabricated version of events in order to protect Boo Radley will serve moral justice. The reclusive Boo would not have coped with the processes of the judicial system, nor would he have enjoyed the hero status he would have received in Maycomb. Heck Tate wisely tells Atticus: 'Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'.

(AO4)

- racial segregation and the Jim Crow Laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials that began in 1931. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury
- hatred by many white people for the black community was extreme. As a victim, Tom Robinson experiences the hostility that epitomises Maycomb's racist attitudes

	<ul style="list-style-type: none"> • Harper Lee's father was a lawyer just like her character, Atticus • Harper Lee began writing <i>To Kill a Mockingbird</i> in the mid-1950s, after moving to New York. She completed the novel in 1957 and published it, with revisions, in 1960, just before the peak of the American Civil Rights Movement. The novel gained acclaim in the early 1960s and it won the Pulitzer Prize in 1961.
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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
6 <i>Of Mice</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but

the following points may be made:**(AO1)**

- the lack of power is evident throughout the novel, such as: Lennie's lack of control over his actions; Candy's being unable to save his dog; Curley's wife's lack of power because of her gender; Crooks' being 'reduced to nothing' and George's having no power to stop Curley from setting out to kill Lennie
- Lennie's lack of cognitive power means that he cannot control his great physical strength that leads to the death of his puppy and, subsequently, Curley's wife
- George takes control of Lennie's life because he is unable to do so himself. The boss, suspicious of George's motives, warns 'don't try to put nothing over, 'cause you can't get away with nothing'. George must advise Lennie on all aspects of life, such as what to drink, where to go and what he should or should not say and do: 'I tried not to forget. Honest to God I did, George'
- despite Candy's trying to get Slim to stop Carlson destroying his dog, Candy cannot do anything about it. He is powerless. His injury means that he is unable to work 'bucking barley' with the other men and is left at the bunkhouse 'swamping'. His elderly age and disability make him vulnerable
- Curley's wife is powerless because she is the only female on the ranch. She is lonely and seeks the company of the ranch hands who see her as a 'rattrap'. Her husband goes with the other men to the brothel, even though the couple have only been married two weeks. She tells Lennie her story and shows how she felt powerless when her mother supposedly stole the letters she was expecting to receive from a man in Hollywood. She was left with no alternative but to marry Curley to escape her former life. She is powerless in Lennie's hands when he tries to keep her quiet
- Crooks 'reduced himself to nothing' when Curley's wife threatens him: 'I could get you strung up on a tree so easy it ain't even funny'. Crooks is marginalised and segregated from others on the ranch
- George has no power to stop Curley. When Curley decides to hunt down Lennie and 'shoot him in the guts', George knows that he must find him first and allow him to die relatively pain free
- other valid points could include: how the watersnake is powerless in the face of the heron; how Lennie is powerless to stop visions appearing to him at the end of the novel; how Curley is physically powerless when Lennie grabs and crushes his hand or any other valid points.

(AO4)

- the title of the novel comes directly from Robert Burns' poem *To a Mouse*. The poem tells of a mouse having to run from a scythe and that 'The best laid schemes o' Mice an' Men, / Gang aft agley'. The title links to characters' lack of power to control their destinies
- Lennie's lack of cognitive power means that he must rely on George to care for him. There was little or no provision of social care. Without George, Lennie would most likely have been put in a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They'll tie ya up with a collar'
- Crooks is subjected to racism and segregation. The harsh treatment he receives is typical of 1930s America. At the time, the Ku Klux Klan was prevalent and lynching was commonplace

	<ul style="list-style-type: none"> itinerant farm workers were powerless. They were forced to travel from place to place in search of work during the Great Depression. They were grateful for any work that they could get and had to obtain work cards, such as those gained from Murray and Ready's. Unemployment was high, especially at the time of the Dust Bowl and Wall Street Crash.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	9-16	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17-24	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	25-32	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal engagement and a sustained critical style. There is a detailed awareness of the relationship between text and context. Use of fully relevant examples in support.
Level 5	33-40	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Understanding of the relationship between text and context is integrated convincingly into the response. Discriminating use of relevant examples in support.

Question Number	Indicative content
7 <i>Of Mice and</i>	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:

Men

(A01)

- Slim has a good relationship with the men on the ranch, but he tends to remain detached. When the reader is introduced to him, he is presented in a positive way. He is friendly and respectful to the other men and Curley's wife, and he is respected by them. Slim forms a friendship with George and appears to be the only man on the ranch who is neither sexist nor racist. Slim is not afraid of Curley
- Slim appears to be one of the more permanent workers and is referred to as the 'prince of the ranch', possessing exceptional skills as the jerkline skinner
- the other ranch hands stop talking when Slim speaks: 'There was a gravity in his manner and a quiet so profound that all talk stopped when he spoke' and he possesses an 'understanding beyond thought'. The ranch respects his authority and judgement: 'His authority was so great that his word was taken on any subject' and his 'ear heard more than was said to him'. His judgement is illustrated when Candy hopes that Slim will tell Carlson to leave Candy's old dog alone, but there is no 'reversal' and Slim gives him no hope
- Slim has a calm nature, 'His voice was very gentle', and his friendly disposition gives others the confidence to talk at ease with him
- Slim's act of kindness, giving a puppy to Lennie, makes George feel comfortable in his company. In conversation, George confesses that he used to 'have fun' with Lennie by playing tricks on him and tells Slim about how they had to flee from Weed. Slim is sensitive to George and Lennie's relationship and is sympathetic
- he is kind towards Curley's wife and, unlike the other men, does not make derogatory comments about her nor appear to be as sexist as the other men, although he still goes to town with them
- respect is shared between Slim and Crooks. Crooks calls him Mr Slim and tells him when Lennie is petting his pup. Slim does not show any prejudice against Crooks and, unlike others, does not refer to him in derogatory ways
- when Curley thinks that Slim is with his wife in the barn, Curley confronts him. Slim is not intimidated by Curley and soon makes him retract his accusations: 'Well, I didn't mean nothing, Slim. I just ast you'. Slim tells Curley that he should tell his wife to stay at home. The confrontation leads to Curley's turning his attention to Lennie and picking a fight with him. It is Slim who warns George to get Lennie to release Curley's hand, and it is Slim who makes Curley say that he got his hand 'caught in a machine'
- towards the end of the novel following Curley's wife's death, it is Slim who warns George that Curley will want his revenge on Lennie. At the very end of the novel, Slim shows his kindness once again when he comforts George, suggesting 'Me an' you'll go in an' get a drink' and leads him 'up toward the highway'.

(A04)

- Slim is one of the more permanent ranch hands, whereas many others were itinerant farm labourers, which perhaps explains why Slim keeps himself more detached
- Slim is a jerkline skinner, which was an important job. He was capable of 'driving ten, sixteen, even twenty mules with a single line'. His position and skills automatically elevate him in the ranch hierarchy
- at the time the novel is set, racism and sexism were commonplace. Slim is different from the other men, as he tends to treat everyone with kindness and understanding
- Steinbeck deliberately presents Slim as a thoughtful and sensitive man, in order to challenge the stereotypical perception of ranch hands.

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>8</p> <p><i>The Whale Rider</i></p>	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Paikea, also known as Kahutia Te Rangi, is significant in the novel. Paikea is significant because he established Whangara Mai Tawhiti, Whangara for short, and he named

other nearby places after locations in his homeland of Hawaiki. The legend of the whale rider is central to the novel and the Whangara tribe is proud of its traditions and history

- as Chief, Koro Apirana teaches the tribe about its past. The tribe believes that its members are descendants of Paikea / Kahutia Te Rangi who escaped drowning by riding to dry land on the back of a whale. Paikea brought 'life-giving forces which would enable' the people to 'live in close communication with the world'. The Whangara tribe is concerned about the future without a male leader, believing that, without one, the tribe will cease to exist
- the novel is in three parts. The prologue tells the story of the whale rider that took place thousands of years ago and before humans inhabited the earth. The story continues with Man's arrival in 'canoes from the east' and Paikea's arrival on a whale. Paikea has life forces or *mauri* in the form of wooden spears that he gives to the forests and seas. Paikea's final spear will not leave his hand, so he buries it for use in the future: 'Let this be the one to flower when the people are troubled and it is most needed'
- when Nanny (Nani) Flowers and 'the boys' bury Kahu's afterbirth, Rawiri looks back on the spot as the moon comes out and illuminates the 'carved figure of Kahutia Te Rangi on his whale'. Rawiri believes that he sees 'a small spear' land nearby. Simultaneously, he hears a 'whale sounding', spiritually linking Kahu with the legend of the whale rider
- the bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master', Paikea. Memories of Paikea result in the bull whale leading the whale herd to the 'Home of the Ancients' in Hawaiki where the whales mourn the deaths of some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales but the bull whale, concerned about radiation, leads the herd further south. The tribe faces a crisis when over two hundred whales beach themselves at Whangara and die. The legend of Paikea is significant because it makes the tribe believe that its destiny depends on its ability to save the whales, particularly the spiritual bull whale
- it is significant that Kahu is named after Paikea or Kahutia Te Rangi. She was chosen many years earlier by Paikea when he threw the spear that landed near the *marae*, close to where Kahu's afterbirth is buried. She is the one to lead the tribe successfully into the future.

(AO4)

- Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or *taniwha*. He had escaped drowning when his canoe or *waka* capsized
- Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive
- Maoris have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests
- the novel is in the magical realism genre: a style of art or literature that depicts fantastical or mythological subjects in a realistic manner.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) 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
9 <i>The Whale Rider</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"> • responsibility is a central theme in the novel. Responsibility can be interpreted in different ways, for example: Koro is responsible for the tribe, as he is tribal chief who sees it as his responsibility to maintain Maori customs, legends,

traditions and language. Nanny (Nani) Flowers is responsible for looking after Kahu and convincing her husband that he must change. The bull whale is responsible for leading his herd through dangerous waters and for returning Kahu to her family

- in Spring, the first part of the novel, the bull whale is responsible for leading the herd away from human predators. Although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west'. This is significant as it highlights contextual concerns of the time
- Koro feels it is his grandsons' responsibility to provide a male heir to lead future generations of the Maori tribe. Koro feels that he is duty-bound to teach the young boys of the tribe the Maori traditions and language. He sets them a challenge to collect a stone from the bottom of the seabed when trying to find a future leader
- Nanny (Nani) Flowers is responsible for making her stubborn husband, Koro, change his old-fashioned ideas. She tells him that 'girls can do anything' and encourages Koro to embrace Kahu. Nanny also takes responsibility for burying Kahu's birth cord, with the help of the 'boys', in the *marae* and for looking after Kahu when she comes to stay at Whangara
- in the Autumn section, the bull whale realises that he must lead his herd further south in order to avoid contamination from radiation, which means he leads them to Antarctica, where a collapsing shelf of ice puts them all in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he then leads the herd closer to the 'dangerous islands' of New Zealand where two hundred of the whales deliberately beach themselves
- Koro, Rawiri, Porourangi and some boys from the tribe attempt to save the beached whales. They see it as their responsibility to save the sacred bull whale because failure to do so would mean the end of the tribe: 'If it dies, we die'
- Kahu is responsible for persuading the bull whale to return to the sea because of the belief in the link between the whales and the survival of Maori culture. The bull whale beaches himself near Whangara and, when Kahu introduces herself to him, he believes she is his master, Paikea, and allows her to climb on his back.

(AO4)

- the whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing carried out by the French at Moruroa and the Chernobyl nuclear disaster
- Koro is the head of the male-dominated Maori society. He is part of a wider movement to support Maori heritage and land rites
- 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.

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
10 <i>The Joy Luck Club</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made: (AO1)

- there are a number of difficult marriages in the novel: An-mei's mother to Wu Tsing; Lindo Jong to Huang Tyan-yu; Ying-ying to an unnamed 'vulgar man'; Waverly Jong to Marvin Chen; Lena St. Clair to Harold Livotny and Rose Hsu to Ted Jordan
- after becoming a widow, An-mei's mother was tricked into becoming the fourth wife of Wu Tsing. Eventually, An-mei went to the city to live with her mother who taught her to sacrifice her own happiness for her family. An-mei's mother was very unhappy as a concubine and eventually took her own life so that Wu Tsing, fearing her spirit, would raise An-mei in wealth and status
- Lindo Jong experienced a failed marriage to Huang Tyan-yu. Her parents promised her in marriage when she was still a baby and she had to go and live with her future husband's family at the age of 12. Lindo was trapped in a loveless marriage and was oppressed by her tyrannical mother-in-law, Huang Taitai. Lindo's husband made her life very unhappy. Lindo played on her mother-in-law's superstitions when she told her about her dream where the traditional wedding night candle had gone out. This persuaded her mother-in-law that the marriage was doomed and Lindo succeeded in freeing herself from it without bringing shame to her own parents
- Ying-ying St. Clair was forced by her parents into an arranged marriage to a vulgar, unnamed first husband. Ying-ying came to know about her husband's infidelities but learned to love him. She accepted her destiny without question but he abandoned her for an opera singer soon after he learned that she was pregnant. Ying-ying had a termination and was forced to live in poverty for 10 years. She moved to the city and became a shop girl where she met Clifford St. Clair. She is not totally happy in her second marriage but accepts her fate
- Marvin Chen is Waverly's first husband and they have a daughter, Shoshana. Waverly adores her daughter, Shoshana, and showers her with affection. Waverly's mother is very critical of Marvin and eventually Waverly and Marvin divorce. Waverly fears that her mother will also be very critical of her wealthy new fiancé, Rich Shields. Waverly's fears are unfounded as her mother actually likes Rich. Rich is portrayed in a more positive way and he loves Waverly unconditionally
- Lena St. Clair is unhappily married to Harold Livotny. Lena's marriage is not an equal partnership and she is passive in her relationship with him. Ying-ying eventually 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 stubbornness and her rejection of the Chinese ways of thinking; she wants to push her into action 'and cut her tiger spirit loose'
- Rose marries Ted Jordan, despite her mother's and mother-in-law's objections. Rose is attracted to him because he is so different from Chinese boys. Rose's mother is disappointed that her daughter has married an American and Ted's mother is racist. Rose's marriage to Ted is unhappy because Ted is domineering and Rose remains subservient to him. Ted leaves Rose for another woman and demands a divorce and then possession of their home, which leads Rose to becoming depressed and full of grief.

(AO4)

- An-mei's mother became fourth wife or third concubine. Polygamy and a patriarchal society in China resulted in women accepting their destiny and women tended to be passive
- the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because they were at war with Japan, the Second Sino-Japanese War (1937 to 1945)

	<ul style="list-style-type: none"> the double-ended candle, that is lit on Lindo’s wedding night, has a wick at both ends. The candle symbolises a successful marriage in Chinese culture if it burns all night.
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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</p> <p><i>The Joy Luck Club</i></p>	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</p> <p>(AO1)</p>

- Jing-mei (June) Woo is significant in the novel because her narrative serves as a bridge between the two generations: the mothers and daughters. She speaks for both herself and her deceased mother, Suyuan. She takes her mother's place at the *mah jong* table at the Joy Luck Club, which is why she could be considered significant, as she is the only daughter to play *mah jong* with the other mothers
- after Suyuan Woo met Jing-mei's father, she emigrated to America with him. Suyuan has high expectations of her daughter, making her play the piano in the hope that she will be a child prodigy. She gives Jing-mei a green jade pendant that she calls 'life's importance', which is symbolic of Suyuan's past and how the sisters' names were given. Jing-mei's name means 'pure essence' and 'younger sister', which is significant when she meets her two older sisters
- Jing-mei's relationship with her mother has been difficult as she does not really understand her, not knowing about her mother's past. Suyuan had no choice but to abandon her twin daughters at a roadside in China during the Second Sino-Japanese War and, despite her efforts, was unable to find them again in time to see them before her death
- Jing-mei is significant because she acts as a bridge between the American and Chinese cultures, going by the English name of 'June'. She fulfils, on behalf of her mother, the 'long-cherished wish' to travel to China with her father and tells Suyuan's story to her mother's long-lost daughters. This journey provides her with a deeper understanding of who her mother was in the past. Jing-mei's sisters also look like Suyuan
- Jing-mei's fears are explored through her narrative about her alienation from Chinese culture and heritage. All the mother and daughter pairs experience some misunderstanding, which stems from cultural differences.

(AO4)

- Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China; the novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story mirrors Amy Tan's own experiences
- Chinese culture is a high-context culture: the bonds between people are very strong within the family unit, particularly for Suyuan. The ways of behaving are important and not observing cultural traditions brings shame on the entire family. This is in contrast to the low-context culture of America, epitomised through Jing-mei: change is rapid and easy, and bonds between people are looser
- Suyuan expects Jing-mei to obey her elders and learn by obedience, observation and imitation
- during and after the Second World War, immigration restrictions were eased as the United States allied with China against Japanese expansionism. Jing-mei's life is influenced by her exposure to American culture and her mother's Chinese heritage.

Level	Mark	<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 Things Fall Apart</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>(A01)</p> <ul style="list-style-type: none"> • Obierika has a central role in the novel as Okonkwo’s closest friend. He is the character who advises Okonkwo and is a voice of reason. Obierika is a man who ‘thought about things’ • he will not take part in Ikemefuna’s murder, claiming that he has ‘something better to do’. After Okonkwo kills Ikemefuna, he goes to see Obierika. Obierika warns Okonkwo that his actions will have upset the Earth goddess who will seek her revenge; however, Obierika, being a good friend, listens to Okonkwo and that night Okonkwo is finally able to sleep • Okonkwo and Obierika do not always agree and have heated discussions, such as their disagreement about the inconveniences of the <i>ozo</i> title. Obierika informs Okonkwo that the <i>ozo</i> title has lost value in other villages and Okonkwo feels offended by his comments, which suggest that in other villages the title is of such little value ‘every beggar takes it’ • Okonkwo is supported by Obierika, when Okonkwo is exiled to Mbanta, by Obierika’s storing and selling his yams for him. When in his barn, Obierika thinks about Igbo (Ibo in the novel) cultures and traditions and ponders over the punishment that Okonkwo has received for his unintentional crime; he misses Okonkwo’s company • he visits Okonkwo and his family in Mbanta and gives Okonkwo the money for his yams and seeds, demonstrating his honest nature • his role is important because, during Okonkwo’s exile, Obierika keeps Okonkwo informed of the news. He tells him about the villagers of Abame killing a white man who arrives in their village on a bicycle. In retribution for this, a group of white men kill all the villagers. On his second visit to Mbanta, Obierika informs Okonkwo that Nwoye has converted to Christianity • Obierika takes a supervisory role when he helps to build Okonkwo’s new compound before Okonkwo’s return to Umuofia • he is a loving father to Maduka, his son, and Ekueke, his daughter. Maduka is praised by Okonkwo for winning a wrestling match and Okonkwo takes the opportunity to complain about his own son’s weaknesses. Ekueke is to be married and Okonkwo takes part in discussions to agree the price that should be paid for her • Obierika’s role is important because it shows how the tribesmen have different views; he is the opposite to Okonkwo and is open-minded and receptive to new ideas: ‘Who knows what may happen tomorrow?’ • unlike Okonkwo, Obierika rejects the use of violence and will not consider using force against the colonisers • at the end of the novel, Obierika asks the Commissioner if his men can help him to take down the body of Okonkwo. Obierika blames the Commissioner for the death of his friend. <p>(A04)</p>

	<ul style="list-style-type: none"> • Igbo rituals and ceremonies are important in all aspects of Obierika's life, such as the <i>isa-ifi</i> ceremony where a bride must pledge faithfulness to her future husband after a test of separation • Obierika negotiates Ekueke's marriage. Daughters were sold to suitable suitors and the price would be negotiated through discussion and the ritual of passing sticks, representing numbers, usually between the bride's family and the groom's relatives • Obierika's role is important because he illustrates Igbo customs and traditions, such as when he slaughters two goats and gives one to his daughter's future in-laws. Obierika discusses the use of magic and medicine with the other men and remembers how he had to abandon his twins in the forest owing to tribal tradition.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
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13
Things
Fall
Apart

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:

(AO1)

- Igbo (Ibo in the novel) traditions are important as they illustrate Igbo society before colonisation. Traditions are seen through the various rituals, ceremonies and beliefs
- many traditions are important as a sign of respect towards ancestral spirits or gods, such as the 'Feast of the Yam' to celebrate the new harvest as a way of giving thanks to the goddess Ani and the fertility of the land. It is traditional at this time for the women of the village to make vast quantities of 'yam foo foo' and soup so that nobody goes hungry
- it is traditional for Igbo society to negotiate a bride's price between her family and the groom's relatives. This is decided by passing sticks, representing numbers, back and forth until the price is agreed, such as when Obierika's daughter is to be married
- during the marriage of Obierika's daughter, the husband-to-be presents palm oil to everyone in the bride's immediate family, her relatives, and her extended group of kinsmen. For this ceremony, it is traditional for the bride's mother to prepare food for the whole village with the help of other women. Palm wine is traditionally drunk by the male relatives
- at Ezeudu's funeral, the traditional ritual banging of drums, the firing of guns and a salute of machetes being hit together illustrate how funerals are held in Igbo society. The women wail and warriors dress in raffia shirts that are painted with chalk and charcoal. Some of the villagers dress up as ancestral spirits, the *egwugwu*, who can be either very violent or harmless
- the *egwugwu*, traditionally formed of nine clan leaders, including Okonkwo, represent the spirits of their ancestors
- it is traditional to respect the Week of Peace. Though it was usually acceptable for men to beat their wives, Okonkwo violates the Week of Peace when he beats his youngest wife, Ojiugo, and is punished for it
- the Igbo traditionally believe in the word of the Oracle or the messenger of the Earth goddess and commands are obeyed. The Oracle orders the killing of Ikemefuna. Although Okonkwo is warned by his friend not to take part, he ignores this advice as he does not wish to appear weak. Obierika warns Okonkwo that the Earth goddess will seek revenge, but Okonkwo says, 'The Earth cannot punish me for obeying her messenger'
- Mr Brown, the missionary, respects Igbo traditions and tries to learn about them; however, when he falls ill, he is replaced by the Reverend James Smith, whose intolerance of Igbo customs causes unrest.

AO4

- traditions, ceremonies and rituals are important in every aspect of the villagers' lives: eating, drinking, marriage, war, religion. Umuofia's 'Priests and medicine men were feared' by other tribes. Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who controlled Igbo societies for centuries
- traditional life is underpinned by the rhythm of the seasons, marked by festivals, such as 'Peace week' and the 'The Feast of the Yam'

	<ul style="list-style-type: none"> rites of passage are based on tradition, and the respect and veneration of the gods: the initiation into adulthood, birth of children and death. After he accidentally kills Ezeudu's son, Okonkwo's compound is burnt down and his animals killed <i>Things Fall Apart</i> is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity, the colonial experience and its aftermath. Chinua Achebe's parents converted to Christianity but respected their Igbo traditions. Achebe was influenced by the Igbo storytelling tradition.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal engagement and a sustained critical style. There is a detailed awareness of the relationship between text and context. Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Understanding of the relationship between text and context is integrated convincingly into the response. Discriminating use of relevant examples in support.

