



# Mark Scheme (Results)

June 2024

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.

## 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.

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><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the writer describes the beauty of nature and queries why we do not find enough time in our lives to stop, look and appreciate it</li> <li>the concrete examples of 'sheep or cows' are described as staring at their environment for long periods of time, perhaps suggesting that even animals appreciate the beauty of nature surrounding them</li> <li>the easily overlooked wildlife is considered as the speaker describes squirrels hiding 'their nuts in grass'</li> <li>the repeated phrase 'No time to' is linked to a range of verbs: 'stand', 'stare', 'see', 'turn' and 'wait'</li> <li>the sheer scale of the wonders of nature are considered when streams are compared with the 'skies at night'</li> <li>we have no time to appreciate the wonder of natural beauty, as it is personified by 'Beauty's glance'. Beauty is said to 'dance', and we cannot stop to see how 'her mouth can / Enrich that smile her eyes began'.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the first couplet begins with a rhetorical question that engages the reader</li> <li>the pronoun 'We' suggests that the poem is directed at all humanity</li> <li>the sibilants 'stand and stare' and 'Streams full of stars like skies ...' add to the peacefulness and serenity of the scene</li> <li>the alliterative 'beneath the boughs' provides an almost romantic, idyllic atmosphere to the poem</li> <li>the metaphor and simile, 'Streams full of stars like skies at night', conjure up an image of sparkling water during the daylight hours</li> <li>'Beauty's glance' contrasts with the sheep or cows that 'stare'</li> <li>the poem ends with the message that life is 'poor' if we do not appreciate the natural beauty around us.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is simple and directly addresses the reader. The majority of words are monosyllabic, 'No time to see'</li> <li>the poem is written in seven rhyming couplets and a regular rhythm consisting of eight syllables per line (iambic tetrameter). This possibly helps to make the poem more memorable and mirror the simple pleasures in life and nature</li> </ul>

	<ul style="list-style-type: none"> <li>the poem begins with a rhetorical question and the repetitive structure, 'No time', urges the reader to take time to stop and admire the beauty of nature surrounding us. The writer lists the things that we miss when we claim to have no time to stop and look</li> <li>the speaker poses a question that is answered in the final couplet. The beginning and ending of the poem are almost identical.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response may be largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## Section B – Anthology Poetry

Question number	Indicative content
2	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b><i>Piano</i></b>  <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>remembering is central to the poem. Memories are conveyed with affection and sadness. The overwhelming power of memory is triggered through music</li> <li>the adult speaker, listening to a woman sing, vividly remembers his childhood and his mother: 'Taking me back down the vista of years'. His mother used to sing and play the piano to him: 'a mother who smiles as she sings'. The use of sibilance reflects the mother's tenderness</li> <li>the imagery used in the poem creates a traditional family setting, which is possibly an idealised remembrance: '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</li> <li>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</li> <li>the description perhaps suggests that the piano is an extended metaphor for the speaker's happy childhood, where great things or great memories came out of many small actions or events. The poem is nostalgic and emotive</li> <li>the tone of the poem is mixed as the speaker remembers: he feels much warmth at 'The glamour / Of childish days' with his mother, in contrast to his response to the 'clamour' of the singer in the present, 'With the great black piano appassionato'</li> <li>while he remembers, emotions are heightened: 'I weep like a child for the past'. The speaker is overwhelmed with sadness in the metaphor: 'my manhood is cast / Down in the flood of remembrance' as he recalls precious moments spent with his mother</li> <li>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.</li> </ul> <p><b><i>Remember</i></b>  <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>remembering is the central theme of the poem. The speaker, Rossetti, directly addresses her partner, 'Remember me', and expresses her concerns about how he should deal with her death</li> <li>the poem has a tone of sadness. Rossetti thinks about what might happen when she dies</li> </ul>

- tenderness is expressed through the partner's actions: 'When you can no more hold me by the hand'
- the writer's view of death is expressed through the use of metaphors and, arguably, euphemisms: 'when no more', 'silent land' and 'darkness'. The sadness is perhaps lessened when she uses terms other than death
- the sonnet form typically carries the theme of love. The speaker asks to be remembered but does not want her partner to grieve excessively
- there is a slight ambiguity in the poem when the speaker mournfully says to her partner, 'You tell me of our future that you planned', perhaps suggesting that there cannot be a future for the two lovers as it is in past tense. The pronoun 'you' could suggest that she knew she was ill before he did or that he was controlling
- the poet asks her lover, following her inevitable death, not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him pain
- the octave, lines 1–8, focuses on remembering; the sestet, lines 9–14, focuses on forgetting and overcoming sadness
- there is a regular rhyme that contributes to the sonnet form
- the writer uses a formal tone as she speaks directly to her partner
- although entitled 'Remember', the final lines are about forgetting; therefore, it is a paradox; a twist takes place in the volta.

### **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:**

- the central theme of both poems is remembering. One is Lawrence remembering his childhood and mother; the other is Rossetti addressing a lover and is about his remembering after her death. One is remembering the past, and the other is about how the poet wants to be remembered in the future
- both poets refer to sadness. Lawrence talks of 'the heart of me weeps to belong', whereas Rossetti urges her lover to resist grieving, if it makes him sad, and to 'forget and smile'
- both poems use sound or a lack of sound to express emotions. Whereas Rossetti uses 'silent land' as a euphemism for death, Lawrence makes reference to a range of sounds: 'singing', 'tingling strings', 'tinkling piano', 'black piano appassionato'
- *Piano* is written in quatrains and has a regular rhythm, and *Remember* is in Petrarchan sonnet structure.



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

Question number	Indicative content
3	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for <i>If-</i>, but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.</b></p> <p><b><i>If-</i></b>  <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• this inspirational and motivational poem gives encouragement and advice to a young person on how to live 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 views about life and offers guidance and advice through conditional clauses throughout</li> <li>• much of the poem works with a series of contrasts to advise a balanced approach to life: trust and doubt, triumph and disaster, kings and common touch. Hopes and fears are important, but Kipling warns against placing too much importance on either</li> <li>• the poem has very regular rhythm, iambic pentameter, and rhyme that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present future possibilities</li> <li>• Kipling repeats 'you' as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator's hopes and fears for the future when giving his advice</li> <li>• 'Triumph' and 'Disaster' are personified, as if to indicate that they can take a human form, but nonetheless are 'impostors' and therefore should not be given too much importance; the third stanza develops the way to treat Triumph and, especially, Disaster. The abstract nouns are written with a capital letter: 'Triumph', 'Disaster', 'Will'</li> <li>• the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future after receiving advice about life</li> <li>• the capitalisation of 'Man' adds to its significance as an aspiration</li> <li>• 'my son' adds a personal touch at the end, but it could be argued that the advice in the poem is for every young man as well as his own son.</li> </ul> <p><b><i>If- and one other poem</i></b>  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><b>(AO3) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the poem chosen must be one in which giving advice is significant, such as <i>Prayer Before Birth</i>, <i>Hide and Seek</i>, <i>Sonnet 116</i>, <i>Do not go gentle</i>, <i>Remember</i> or any other appropriate poem from the collection</li> <li>• the similarities and differences of subject matter in each poem will be considered</li> <li>• comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems, will be evident</li> <li>• comparisons and comments will be made on the use of form and structure</li> <li>• comparisons of how the two poems affect the reader may be considered.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) <b>AO3</b> Explore links and connections between texts. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>The response may be largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>Some use of relevant examples to support the response.</li> </ul> <p><b>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## Section C – Modern Prose

Question number	Indicative content
<p><b>4</b></p> <p><b><i>To Kill a Mockingbird</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• anger is shown by several characters in the novel. Anger is often voiced when the characters feel injustices have occurred</li> <li>• at the beginning of the novel, Scout is angry when her teacher, Miss Caroline Fisher, first tells her that Atticus does not know how to teach and when Walter Cunningham is punished for refusing to borrow some lunch money. Miss Caroline becomes angry with Scout for trying to explain about the Cunninghams and grabs Scout by the collar, hauling her back to her desk: 'I've had about enough of you this morning'</li> <li>• Calpurnia shows her anger to Scout when Walter Cunningham comes for dinner. Calpurnia chastises Scout for being rude about Walter's table manners</li> <li>• Dill angers Scout when he proposes to her and then ignores her. Scout, Jem and Dill have petty arguments throughout the novel</li> <li>• Scout and Jem are both angered when other children call their father a 'nigger-lover'. Scout resists fighting with Cecil Jacobs but not her cousin Francis. Uncle Jack and Aunt Alexandra have to break up the fight and are shocked at Scout's temper</li> <li>• Jem is enraged when Mrs Dubose shouts insults about Atticus. He destroys her camellias in rage. As punishment, Jem is made to read to Mrs Dubose every afternoon after school and on Saturdays for a month</li> <li>• when Atticus guards Tom Robinson at the gaol, a mob of angry men led by Mr Cunningham arrives. Scout talks to Mr Cunningham and calms the situation. Later, Atticus tells the children that people's behaviour changes when they become part of a 'mob' and that 'a gang of wild animals <i>can</i> be stopped'</li> <li>• at Tom Robinson's trial, Bob Ewell loses his temper and uses foul language. Later, in rage, he threatens to seek revenge on Atticus for exposing him. Mayella also demonstrates anger when she thinks that Atticus is making fun of her for wanting a better life, and she refuses to answer his questions. Mayella's anger stems from being oppressed by her father</li> <li>• Judge Taylor is furious with Link Deas, Tom's employer, for speaking positively about Tom. The judge expels Deas from the courtroom for interrupting him</li> <li>• the children are enraged about the outcome of the trial. Jem's 'face was streaked with angry tears', and he does not understand how the jury could find Tom guilty: 'How could they do it, how could they?'</li> <li>• Boo's anger is demonstrated when he rescues the children from Bob Ewell.</li> </ul>

	<p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Maycomb is a microcosm of the Southern states of America in the 1930s. Lives of its inhabitants are entwined but often fraught with divisions in the social hierarchy and the anger resulting from this. The black community is the lowest in this hierarchy. Atticus' friendship with Calpurnia subverts social convention</li> <li>• despite financial hardships experienced at the time, people remained proud, such as when Walter does not have any lunch: Scout kindly explains to Miss Caroline that he is a Cunningham and that they do not take 'anything they can't pay back'</li> <li>• the anger from racial segregation and the Jim Crow Laws is central to the context of the novel and serves to isolate the black community from the white. The account of Tom Robinson's trial could have been informed by the Scottsboro trials of 1931–1937</li> <li>• Tom Robinson's trial serves to educate Scout. The novel is of the bildungsroman genre: Scout learns lessons and begins to mature.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>5</b></p> <p><b><i>To Kill a Mockingbird</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Jean Louise 'Scout' Finch is significant in the novel as it written from her point of view. She is the loving daughter of the lawyer, Atticus Finch, and is an intelligent but sometimes impulsive tomboy. Her mother died when Scout was two, so she and her older brother, Jem, are cared for by the black housekeeper, Calpurnia</li> <li>• the novel begins during the summer of 1933, when Scout is nearly six years old and ends in the autumn of 1935, so the events cover just over two years</li> <li>• Scout is significant as the first-person narrator. Sometimes her view is from an older version of her character looking back, providing more detail and understanding, but more often it is the view of the young Scout at the age she is when the events take place. We follow Scout's relationships with, and understanding of, characters such as Dill, Miss Maudie, Mrs Dubose and Boo Radley</li> <li>• Scout is naïve when the story begins and Harper Lee shows her significance by exploring how she matures throughout the novel. Scout's character is strengthened by her experiences, and she learns a great deal as the story progresses: the way to treat others, such as when Walter Cunningham comes for dinner; the understanding, with the help and example of Atticus, of what courage is; the realisation of society's prejudices; and the general expectations of how a young lady should behave, through the views of Aunt Alexandra</li> <li>• Scout idolises her brother, Jem, who teaches her about the class structure of Maycomb. Jem and Atticus teach Scout the customs and rules of Maycomb, such as closing screen doors when there is illness</li> <li>• Scout's significance in the novel is shown by the fact that, when she experiences things for the first time, the reader does too. This gives a sense of realism, such as when she goes to Calpurnia's church for the first time and discovers that there is bitterness in the black community towards the white community.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the novel mirrors much of Nelle Harper Lee's life. Lee's father was a lawyer and characters, such as Dill, are based on friends she had in childhood. The author published her novel in 1960, at a time when the Civil Rights Movement gained momentum. Tom Robinson's trial mirrors that of the nine Scottsboro Boys who were falsely accused of raping two white women in 1931</li> <li>• Atticus has raised Scout by nurturing her mind, conscience and individuality; Aunt Alexandra disapproves of Scout's ways and wants her to be more conventional in her manner and how she dresses because of her social status</li> </ul>

	<ul style="list-style-type: none"> <li>• Tom Robinson's trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide and to the extent of racial prejudice within the community of Maycomb; this is also illustrated by Calpurnia and when the children visit her church</li> <li>• Scout learns about social divisions and the 'four kinds of folks in the world', with the black community seen as the bottom of the hierarchy, even though the abolition of slavery had come about after the American Civil War (1861–1865). The American Congress abolished slavery in the United States in January 1865 with the 13th amendment</li> <li>• Scout has a combative streak, and her naïve faith in the goodness of the people in her community is tested by the hatred and prejudice that emerge during Tom Robinson's trial.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



Question number	Indicative content
<p><b>6</b> <i>Of Mice and Men</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the American Dream, the idea that every American has the opportunity for a full and rich life, is an aspiration for many of the characters, but often these dreams are just fantasies and unrealistic</li> <li>George and Lennie have their own American Dream to 'live off the fatta the lan'. Lennie dreams of tending the rabbits. George is mesmerised by the image he creates when he tells Lennie about the 'big vegetable patch and a rabbit hutch and chickens' that they will have. In reality, there is little chance of achieving this, even before Lennie accidentally kills Curley's wife. It could be argued that Lennie is the only one to achieve his dream, as he dies thinking about it</li> <li>Candy's American Dream is to have enough savings to live on during his retirement. When Candy meets George and Lennie, their dream of living in their own place becomes more of a possibility. Candy offers the men his savings to buy 'a little place' that George knows about. Candy is excited about their prospects and he dreams about the future by 'figurin', when others have gone to the 'cat house'. Candy's dream goes wrong when Curley's wife is killed by Lennie. Candy knows that, without Lennie, George will not continue with the dream</li> <li>Crooks momentarily believes that he can join with George, Lennie and Candy when he offers to help them: 'If you ... guys would want a hand to work for nothing – just his keep, why I'd come an' lend a hand'. When Curley's wife arrives, she soon reduces him 'into himself' as he 'seemed to grow smaller'. Crooks, as a black man, knows his place in society and can only dream of equality</li> <li>Curley's wife's American Dream was to be in the movies. She tells Lennie the story of when she naively believed a man, who promised to write to her, would make her dream a reality. Curley's wife believes that her mother stole her letter and, in retaliation, marries Curley. She confesses that she does 'not like Curley', even though they have only been married a fortnight. Curley's wife's dream has already been destroyed when she marries Curley</li> <li>as the son of the boss, Curley already has a comfortable life, but he dreams of becoming a boxer. This dream is probably ruined when Lennie crushes his hand. Slim advises Curley to say that his hand got caught in a machine, to maintain his reputation.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>the American Dream is a term coined by James Truslow Adams in 1931. Adams stated that 'life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement'. The concept of the American Dream is central to the American national ethos and includes democracy, rights, liberty, and equality</li> <li>the economic hardships experienced during the Great Depression left little opportunity for the American Dream to be realised</li> </ul>

	<ul style="list-style-type: none"> <li>the title of the novel is taken from the poem <i>To a Mouse, on Turning Her Up in Her Nest with the Plough, November, 1785</i>, written by the Scottish poet, Robert (Robbie) Burns. The poem tells the story of a mouse running away from the approaching farmer's scythe when her nest is destroyed. The lines, 'The best laid schemes o' mice an' men / Gang aft a-gley' (astray) are reflected in the experiences of the failed dreams that many of the characters experience</li> <li>the ranch is representative of American society, with its own hierarchy. Racism and sexism were the norm during the time the novel is set and, even though characters may have a dream, they have little chance of achieving it.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>7</b></p> <p><i>Of Mice and Men</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the relationship between Curley and his wife is strained, even though they have only been married for a short while. Candy tells George that Curley has been 'cockier'n ever since he got married' a couple of weeks before and that Curley's wife has already 'got the eye' flirting with the ranch hands. Candy also delights in telling George that Curley wears a glove 'fulla Vaseline' to keep one hand soft for his wife. Curley's wife is never named, suggesting that she is merely a possession and even less valuable than Lulu, Slim's dog, who is named</li> <li>both Curley and his wife always seem to be looking for each other, either through their suspicion of each other or their loneliness. Curley's wife is desperate for company and attention, spending time on her appearance in order to achieve this. When Curley thinks that she is with Slim, he goes in pursuit of them; however, Slim is not afraid of Curley and soon tells him: 'If you can't look after your own God damn wife, what you expect me to do about it?' Curley is so angry that he picks a fight with Lennie</li> <li>when most of the men go to 'old Susy's place', Curley goes with them, leaving his wife alone. That Saturday evening, she ventures into Crooks' room. She admits to Lennie that she is 'glad you bust up Curley ... He got it comin' to him', suggesting that there is little or no love lost between Curley and his wife. When Crooks tells her to stop flirting with Lennie and to leave, she threatens to get him 'strung up on a tree', demonstrating her vicious and vindictive nature, which, perhaps, is a way that she vents her frustration</li> <li>in the barn, Curley's wife confides in Lennie when she tells him that Curley 'ain't a nice fella'. She reveals that she only married him in order to leave home when she believed her mother had stolen her letters. Curley's wife met Curley at the Riverside Dance Palace 'that same night'</li> <li>when Curley learns of his wife's death, he shows little or no grief for her. Even at this point, no affection is demonstrated by him; he is more intent on seeking revenge on Lennie. Slim suggests that Curley should 'stay here with your wife', but Curley is adamant that he's going to 'shoot the guts outta' Lennie</li> <li>even at the very end of the novel, Curley still shows no emotion when neither he nor Carlson understand why George is upset and is being comforted by Slim. Without any sense of understanding or remorse for the tragic events, Carlson asks Curley: 'Now what the hell ya suppose is eatin' them two guys?'</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>the ranch hierarchy is demonstrated through the relationship of Curley and his wife. White women had little power and only higher status than characters like Crooks</li> </ul>

	<ul style="list-style-type: none"> <li>the glitz and glamour of Hollywood offered escapism. Curley's wife's American Dream was to be 'in the movies'. Most characters have a dream. Curley's dream was to become a boxer, having reached the finals for 'the Golden Gloves' in the past. Individually, and in their relationship, their mundane lives contrast with unattainable dreams of stardom and fame</li> <li>casual racism and sexism were inherent in society at the time. Women had little chance of independence and were often objectified.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>8</b></p> <p><b><i>The Whale Rider</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>different settings are featured in the novel. Some are sacred to the Maori tribe and others are significant to both the Maori and the whales, who learn from their journeys back home to Whangara</li> <li>the opening chapter describes the idyllic legendary setting where 'mountains were like a stairway to heaven' and creatures used to live in harmony with nature. The mythical location focuses on the arrival of a whale carrying its rider and the elements celebrating the arrival</li> <li>the setting of The Valdes Peninsula, Patagonia, is where the whales have their nursery. The whales have travelled from their Antarctic feeding area, but the bull whale's nostalgia drives him and the herd to travel to the 'dangerous islands to the southwest'</li> <li>Whangara, on New Zealand's north-east coast, is possibly the most important setting in the novel; it is where the central characters live and is the ancestral home of the whale rider. It is near Whangara, at Wainui Beach, that the whales beach themselves</li> <li>the meeting house is where Koro holds his cultural classes, the <i>Kohanga Reo</i>, or 'language nests'. Nanny (Nani) Flowers and her 'boys' secretly bury Kahu's birth cord in the <i>marae</i>, the focal point of the settlement, in 'a space in front of the meeting house'. At this moment, Rawiri believes that he sees a 'spear flying through the air' and landing nearby</li> <li>Rawiri explains their genealogy to the reader, detailing how they were originally from Te Tai Rawhiti (translating as 'people of the East Coast') and, beyond that, the ancestral home of Hawaiki</li> <li>the sea trench at Hawaiki is described as 'The Place of the Gods' and the 'Home of the Ancients'. On their journey, the whales experience the loss of some of the herd when the 'flash of bright light' of a nuclear test kills seven young calves when they are feeding in the Tuamotu Archipelago</li> <li>Rawiri travels to Sydney, Australia, and Papua New Guinea. Whilst travelling for two years, Rawiri experiences racism and he becomes homesick for Whangara. It is during his travels that he 'grew into an understanding' of himself</li> <li>Kahu's school is where she gives her cultural talk, which Koro does not attend</li> <li>the sea off Whangara is further significant, as it is where Kahu saves the whales and is returned safely</li> <li>the hospital in the final chapter is where Koro accepts that he has been wrong and finally accepts Kahu as his successor for her generation.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny</li> </ul>

	<ul style="list-style-type: none"> <li>Whangara is a small Maori community in the north-east 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</li> <li>the legend of Paikea (Kahutia Te Rangi) is grounded in cultural heritage. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who established 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 <i>taniwha</i>. He had escaped drowning when his canoe or <i>waka</i> capsized</li> <li><i>The Whale Rider</i> was published in 1987, during a time when the testing of nuclear arms was prevalent and nuclear test sites were very much a concern. In the novel, the whale herd mourns the death of some calves following nuclear testing at Moruroa.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

	<ul style="list-style-type: none"> <li>Discriminating use of relevant examples in support.</li> </ul>
Question number	Indicative content
9 <i>The Whale Rider</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>Rawiri is Kahu's uncle. He is sixteen years old at the beginning of the novel. He is significant as he narrates most of the events</li> <li>he is appointed one of Kahu's guardians by Nanny (Nani) Flowers and helps her to put Kahu's afterbirth in the grounds of the <i>marae</i> (the Maori tribe's sacred meeting area). As they are leaving the area, Rawiri thinks that he sees an item like a spear land in the <i>marae</i></li> <li>when Kahu is just two years old, Rawiri takes her to the cinema to see a film about whales. On their way home, they spot some orcas in the sea and Rawiri is amazed when Kahu calls out and warns them to swim away</li> <li>when Kahu is four years old, Rawiri travels to Australia and later to Papua New Guinea, where he is involved in helping a native plantation worker who has been involved in an accident. It is at this time that he sees a vision of a whale in the clouds and realises that he must return home</li> <li>it is significant that Rawiri and Porourangi exchange letters to keep each other informed of events both home and away. The letters help provide additional information for the reader and convey feelings and emotions. Kahu also writes to her uncle and tells him about her progress at school, being in the front row of the Maori culture group and able to 'do the <i>poi</i>' or Maori dance</li> <li>whilst Rawiri is away on his travels, Kahu looks after his beloved motorbike. On his return, she surprises him when she opens the shed door and reveals 'a gleam of shining silver chrome'. She tells Rawiri that she and Nanny have cleaned it every week for him. An emotional side of Rawiri is shown, as his eyes fill with tears</li> <li>Rawiri is significant because of his close relationship with Kahu. Rawiri goes with his brother, Porourangi, and Nanny to Kahu's break-up ceremony at school. Following Kahu's recitation of the Koro's <i>Whakapapa</i>, Rawiri feels so proud that he leaps to his feet 'to do a <i>haka</i> [a war dance] of support for her'</li> <li>Rawiri, together with Nanny Flowers, witnesses Kahu diving and retrieving the stone that Koro threw into the ocean to set the boys a test. They agree to keep this a secret from Koro, who still rejects Kahu</li> <li>when Rawiri and other villagers fail to pull the stranded bull whale out to sea, he is the first one who sees Kahu swimming out to try to save him. Fearing she will die, he desperately tries, but fails, to reach her.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>as narrator, Rawiri is significant because he is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all', demonstrating Kahu's value, even though female, to Maori society</li> </ul>

	<ul style="list-style-type: none"> <li>• Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside of New Zealand. Rawiri's experiences abroad also provide contrasts between the modern Westernised world and his traditional Maori identity</li> <li>• during Rawiri's travels, he learns what it is like to be different and the implicit racism that exists. Jeff's mother considers Rawiri 'too dark' and likens him to 'dogs and strays'</li> <li>• through Rawiri's descriptions, we learn how Kahu and Nanny Flowers challenge social conventions. They are both strong-willed women living in a misogynistic society.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



Question number	Indicative content
<p><b>10</b> <i>The Joy Luck Club</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>Suyuan Woo is important in the novel as she started the original Joy Luck Club in China and establishes the one in America. Suyuan is a strong woman who tries to create and share happiness with others through her Club. However, at other times, she can force her will on others and thus create resentment, such as demanding that her daughter, Jing-mei (June), learn to play the piano. Suyuan's death, in San Francisco in the 1980s, is what marks the starting point of the novel</li> <li>Suyuan is the only main character whose story is told by others. Suyuan was forced to abandon her twin baby girls by the roadside and to flee China during the Sino-Japanese war</li> <li>Suyuan met Jing-mei's father, Canning, in China and emigrated to America with him. Despite emigrating, Suyuan's search for her lost children never stops</li> <li>she is important as, though she is the only one missing from the American Joy Luck Club, she serves as a link for all the members. Her daughter, Jing-mei, is invited to attend a meeting at the Club where her mother's friends gather to talk, reminisce and play mahjong</li> <li>Suyuan is overly optimistic, telling Jing-mei that a person can be anything in America. After watching a child play a piano on 'The Ed Sullivan Show', Suyuan has high expectations of her own daughter and makes her play the piano in the hope that she will become a child prodigy</li> <li>Suyuan gives Jing-mei a green jade pendant that she calls 'life's importance', which is symbolic of the mother's past and, perhaps, her hopes for Jing-mei's future; jade improves, and the colour deepens, as it ages</li> <li>Jing-mei's relationship with Suyuan has been difficult. She feels that she has not really known her mother, for which she is admonished by other mothers at the Club. An-mei Hsu says: 'Not know your own mother? How can you say? Your mother is in your bones!'</li> <li>Jing-mei travels to Shanghai with her father and meets her half-sisters. The sisters all look like Suyuan. Jing-mei successfully bridges the two countries, two generations and two cultures</li> <li>Suyuan Woo is important in the novel as what Jing-mei learns about her own mother's struggles leads other mothers to reveal their own difficulties and complex relationships with their daughters.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>Amy Tan was inspired to write <i>The Joy Luck Club</i> after listening to her own mother's stories about her life in China; the book is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s</li> </ul>

	<ul style="list-style-type: none"> <li>Chinese cultural heritage, identity and ancestry all provide contextual references</li> <li>Suyuan has probably seen Ginny Tiu appearing on 'The Ed Sullivan Show' in the early 1960s and wants Jing-mei to emulate her</li> <li>the stories convey the mothers' experiences and how they fled China to start new lives in America during and after the Second World War, when immigration restrictions were eased</li> <li>when Jing-mei and her father go to China, they first go to Guangzhou, also known as Canton, to see an aunt. Since Suyuan and Canning emigrated in the 1940s, the spellings and names of many cities in China have changed</li> <li>traditional Chinese culture is compared with life in America.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>11</b></p> <p><b><i>The Joy Luck Club</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• many difficult situations are faced by the American daughters. Jing-mei Woo, Rose Hsu Jordan, Waverly Jong and Lena St.Clair all experience difficulties and struggles in their lives</li> <li>• the reader is introduced to the Joy Luck Club by Jing-mei, who is struggling with the loss of her mother, Suyuan. Jing-mei is asked to take the place of her mother at the Club and learns of the difficulties that have united the Chinese mothers. Like the other daughters, Jing-mei has to cope with the situation of her identity and cultural heritage and, at the Club, learns that she has twin step-sisters</li> <li>• Jing-mei struggles in her relationship with her mother, Suyuan, who has high expectations of her daughter becoming a child prodigy pianist, which Jing-mei rebels against. She only begins playing the piano again after her mother's death</li> <li>• the death of her brother, Bing, is one of the difficult situations Rose Hsu Jordan experiences, as she blames herself. Rose is married to a physician, Ted. Ted wants a divorce and her mother encourages Rose to overcome her struggles by standing up for herself and not allowing Ted to take away everything that she owns. Rose resorts to taking sleeping-pills and wallows in self-pity, but follows her mother's advice when she refuses to give Ted the house in the divorce settlement</li> <li>• Waverly Jong struggles with her mother's ambition for her to be a chess prodigy. It creates resentment and difficulties between mother and daughter. Waverly has had a failed relationship and is to marry Rich Shields. She is afraid of her mother's criticism and disapproval, but gathers strength to tell her mother, Lindo Jong, that she is going to marry Rich. Finally, mother and daughter find a bond between them</li> <li>• like other American daughters, Lena St.Clair experiences difficulties with her mother, Ying-ying, who tells her daughter stories about evil and obedience. Lena rebels against her Chinese heritage and wishes to be more 'American' in appearance. Lena wishes she had a more open relationship with her mother, just like their neighbours</li> <li>• Lena is unhappily married to Harold Livotny, who controls her. Her difficulties and struggles lead her to becoming anorexic. Ying-ying is determined to make Lena more aware of how empty her marriage has become and to give Lena her spirit. Lena eventually takes control of her life and tells her wealthy husband that the marriage is dull and that she is unhappy</li> <li>• the American daughters have been given advice from their Chinese mothers about their difficult situations and, although it is often initially rejected, they come to realise the wisdom of what their mothers have told them, which has made them more connected to their Chinese heritage.</li> </ul>

	<p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>each of the daughters learns to appreciate their Chinese culture and heritage from their mothers, just as Amy Tan had from her parents. Amy Tan's parents emigrated to America in 1940 to escape war. When Amy Tan's father and brother died, she moved to Switzerland with her mother and became more rebellious, like the American daughters in the novel</li> <li>initially, Amy Tan wrote a short story entitled <i>End Game</i>, which was about a child prodigy and the difficult relationship with her mother. This was later expanded into a collection of stories and was published as <i>The Joy Luck Club</i> in 1986. The novel has won several awards</li> <li>in a similar way to Lena in the novel, when Amy Tan was at school she was unhappy with her Asian appearance and heritage and tried hard to belong and fit in, saying that she 'felt ashamed of being different and ashamed of feeling that way'</li> <li>most women in the novel find their voices and strength. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and learn to overcome their difficulties in life.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response is largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>12</b> <b><i>Things Fall Apart</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>family relationships are governed by the customs and traditions of the Igbo (Ibo in the novel). Fathers instilled unity, provided for the family and taught the sons. A mother's role was to bear children and to please her husband. Every member of the family had their expected roles and duties to perform</li> <li>unlike in other families, Okonkwo's father, Unoka, neglected his household and died in debt and in shame. Okonkwo's life is negatively affected by him and his one desire in life is to be his opposite; this leads to Okonkwo's harsh treatment of his own family, even though he is passionate about them</li> <li>according to custom, Okonkwo has many wives; he has three wives and ten children. His relationship with his wives is violent, as he rules his 'household with a heavy hand'; Okonkwo beats his wives and they are subservient to him. The wives live in 'perpetual fear' of Okonkwo and 'dared not complain'</li> <li>the mother of Okonkwo's oldest son, Nwoye, is Okonkwo's 'senior wife' (who is never named); when Ikemefuna is brought to the village, Okonkwo orders her to 'look after him' and to do as she is told</li> <li>many children die young, so survivors are very precious. Ekwefi, Okonkwo's second wife, is very close to their daughter, Ezinma, as she is her only child. Nine children from her previous marriage all died in infancy. Ekwefi shows her deep love for her by giving her more privileges and eating forbidden eggs with her</li> <li>Ezinma is adored by both her parents. Okonkwo treats her as his favourite child, as he thinks that she shows more masculine traits than his son, Nwoye. When it is feared that Ezinma is dying, Okonkwo demonstrates a kinder side of his personality by preparing medicine for her and supporting his wife, Ekwefi, by waiting with her at Agbala's (the Oracle's) cave</li> <li>as Okonkwo's eldest son, Nwoye, finds it difficult to cope in the shadow of his powerful and demanding father. His interests are different from Okonkwo's and are more like his grandfather's. He enjoys 'the stories that his mother used to tell'. He suffers many beatings from his father. Family relationships deteriorate when Okonkwo takes part in the murder of Ikemefuna, with whom Nwoye has become close, and later when Nwoye converts to Christianity</li> <li>Ezeudu is an example of a respected family man who warns Okonkwo not to take part in the killing of Ikemefuna, as it would be like killing a member of your own family. At Ezeudu's funeral, Okonkwo accidentally kills Ezeudu's son, resulting in Okonkwo's exile</li> <li>Obierika's family relationships are close. This is demonstrated when his daughter is married and when his son, Maduka, wins a wrestling contest</li> </ul>

- the high value put on family relationships is shown when Uchendu, Okonkwo's uncle, warmly welcomes him and his family when they are exiled to Mbanta. Uchendu respects the comfort the motherland offers the family. He has lost five wives and has buried twenty-two children. His family live a more peaceful life than Okonkwo's.

**(AO4)**

- despite the way some are treated, women play an essential role in Igbo society. A woman's position would be determined by how many children she bears and how many of them are male
- the novel explores the overriding importance of kinship, extended families and their roles and responsibilities in Igbo society
- life is underpinned by rituals and cultural traditions: initiation into adulthood, marriage and death. The novel is set in a society in which it is common to have more than one wife and numerous children
- Okonkwo has three wives. Polygamy and patriarchy are accepted in this culture. The subservience of women is the norm. For example, when a case of mistreatment and beating of a woman goes before the elders, they wonder 'why such a trifle should come before the egwugwu'
- it is traditional that the 'Senior wife' is never named as she is always known by the name of her eldest child, such as 'Nwoye's mother'.

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

Question number	Indicative content
<p><b>13</b> <i>Things Fall Apart</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the missionaries and colonists are variously feared, welcomed and rejected by different Umuofians</li> <li>whilst in exile, Okonkwo is told by Obierika about the first white man to arrive in Abame. In fear, the clansmen killed the white man and 'tied his iron horse to their sacred tree'. In retribution, weeks later, 'a large number' of white men arrived and 'wiped out' the vast majority of Abame's inhabitants</li> <li>the first missionary to arrive in Umuofia and Mbanta is Mr Brown. He converts many of the Igbo (Ibo in the novel) tribe to Christianity. Mr Brown is understanding, kind and compassionate. He respects Igbo beliefs and customs: he 'was very firm in restraining his flock from provoking the wrath of the clan'</li> <li>Okonkwo thinks that the missionaries speak nonsense, but his son, Nwoye, soon becomes a convert and adopts a new Westernised forename, Isaac</li> <li>Mr Brown discusses religious beliefs with Akunna, one of the clan leaders. Although Akunna does not convert to Christianity, the men learn from and respect each other</li> <li>when a school and hospital are built in Umuofia, Mr Brown urges the people to attend, often enticing them with gifts and the promise of riding an 'iron horse'. Mr Brown knows that the British will introduce their own leaders and encourages the clan to adapt and change</li> <li>the church is built on land given to the missionaries by the village leaders. The clan believe that the missionaries will die because the plot is known as the Evil Forest, so, when the missionaries prosper, the people think that they have special magical powers. As a result, the new church soon attracts some of the less important villagers, the <i>efulefu</i></li> <li>the missionaries' interpreter, Mr Kiaga, is a teacher and church leader at Mbanta, and provides a bridge between the indigenous people and the missionaries</li> <li>when Mr Brown falls ill, he is forced to return home to Britain and is replaced by someone who is his antithesis, Reverend James Smith. Reverend Smith is strict and uncompromising. Believing Igbo beliefs and customs are pagan, he is intolerant of them, as when he suspends a woman from church membership when she follows Igbo tradition regarding her dead child</li> <li>Reverend Smith has a negative influence on the converts, who become almost fanatical about their new faith. When Enoch disrupts the Igbo ceremony, the <i>egwugwu</i> set fire to his hut and then destroy the church. Reverend Smith is only saved from attack because of the respect Mr Brown previously received from the Igbo leaders</li> <li>The District Commissioner, upset about the burning of the church, has the leaders of Umuofia arrested and placed in jail, where they are insulted and abused. On release, the clansmen hold a meeting where Okonkwo kills the leader of the five court messengers with his machete; however, the other clansmen do not rise up against the messengers in support of him</li> </ul>



- in despair at his clansmen's allowing the colonists to take control, Okonkwo takes his own life. Obierika takes the District Commissioner to Okonkwo's compound and explains how the clansmen cannot touch the body
- the District Commissioner demonstrates a thorough lack of understanding of Igbo culture and traditions. He is writing a book about Africa entitled *The Pacification of the Primitive Tribes of Lower Niger* and considers that Okonkwo's story will make a 'reasonable paragraph' in it.

**(AO4)**

- *Things Fall Apart* is set in the late 1800s and early 1900s, just before and during the early days of the British Empire's expansion in Nigeria
- the character of Mr Brown was possibly based on the real-life missionary G. T. Basden, who worked among the Igbo at the turn of the 20th century and was a friend of Achebe's parents
- missionaries and colonists challenged and influenced traditional customs and beliefs. For example, in the novel the missionaries accept a woman who refuses to throw away her new-born twins, which is the tribal custom
- the arrival of the missionaries and colonists challenged everyday aspects of village life, including the replacement of the traditional Igbo four-day week by the weekly calendar. 'Come every seventh day' soon becomes known as Sunday by the villagers.

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

