



Mark Scheme (Results)

June 2025

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, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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	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. The writer's descriptive skills: - the writer describes a child's visit to the hairdresser with his parent or carer. The poem begins in media res, where the boy is already having his hair cut and is 'in the barber's rotating chair' - the boy is described as being a small 7-year-old, small enough to need to be 'elevated by cushions' in the barber's chair. His 'blond, unswept curls' suggest an angelic appearance before the haircut. He is fascinated with his new appearance when he 'begins to see / a different boy in the mirror' - the haircut is described as a 'crime' and, afterwards, the boy is said hardly to recognise his reflection 'in a glass-veiled identity parade'. The semantic field of crime is also evident in the poem's title, <i>Daylight Robbery</i>, how the boy 'glances up, suspiciously', and the strand of hair that is 'snipped from its lock' - when the haircut is complete and 'the crime's done', the sun 'lies in its ashes, / a new child rises'. The description suggests that the experience transforms the child in both appearance and nature, just like a mythological phoenix - the haircut represents the loss of childhood innocence. The barber's chair is described as being 'suddenly serious' and is contrasted with the previous year's roundabout. The parent or carer realises the significance of the moment when stating the boy's 'hand slips from mine'. The writer's choice of language: - the title, <i>Daylight Robbery</i>, is an idiom suggesting an audacious crime has been committed during daylight hours. It also means that someone has paid more than they should have, which possibly refers to the parent or carer who has not only paid money for the boy's haircut, but has also paid with the child's innocence - the poem begins with a simile and fricative, 'Silent as cut hair falling', creating an atmosphere of quiet anticipation. The simile, 'like a painter checking', describes how the boy hopes the haircut will look right - continuous present participles in the first stanza convey the moments during the cutting of the boy's hair, 'falling', 'rotating', 'checking', 'blushing' - the aggressive action of the scissors is emphasised with the alliterative and plosive 'a bend / behind a blushing ear' - the simile and metaphor, 'like a final, forgotten strand / snipped from its lock', together with the use of alliteration and sibilance, emphasise how the child has gained a sense of newfound independence 'Turning a corner' can be read both literally, and as an idiom that means getting over a difficult period in time and seeing an improvement in the future

	- the onomatopoeic verb 'snipped' suggests a swiftness of action. The 'lock' could be a lock of hair or, metaphorically, the hold of the parent or carer. The writer's use of form and structure: - the poem is structured in four stanzas of varying length. Each stanza is a separate sentence dealing with a part of the experience: the haircut itself, after the haircut, going back to the car and how the boy's 'hand slips from' his parent or carer - the analogy between going to the hairdressers and being the victim of a crime is evident throughout the poem - caesuras provide pauses in the narrative, which is from the parent's or carer's perspective - the poem is in free verse. The lack of rhyme scheme makes the poem more casual, personal and anecdotal. These examples are suggestions only. Accept any valid responses.
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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	- 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	- The response may be 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	- 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	- 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	- 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	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. <i>Poem at Thirty-Nine</i> (AO2) Responses may include: • Alice Walker conveys her feelings about her father. The poem is about memories of her relationship with her father and his influence on her. The poem is autobiographical and the title refers to Walker's age when she wrote it • she feels that the relationship was not as close as she would have liked. She regrets that her father was 'so tired / when I was / born' but repeats how she misses him: 'How I miss my father!' • the poet thinks about the life skills her father has taught her. She fondly remembers how her father taught her the skill of 'Writing deposit slips and checks'. The poet feels that she is now like her father, being careful with money: 'I learned to see / bits of paper / as a way / to escape / the life he knew', suggesting that her father had once struggled financially • Walker values her father's memory: he taught her the importance of telling the truth. There is a suggestion that her relationship with her father was not always positive. She has learned to be honest, though she hints that her father would sometimes beat her for truths that must have 'grieved him', saying 'telling the truth / did not always mean / a beating'. Despite this, Walker does not feel resentful • the poet has learned to be generous by observing her father's enjoyment of the 'sharing / of good food'. Walker uses a metaphor to suggest that, like their cooking, her life is full of variety: 'seasoning none of my life / the same way twice' • the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire / the woman I've become'. The concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood', showing that she is practical and talented. She is able to take time to relax and think: 'staring into the fire' • the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's feelings for her father whilst revealing the strong, caring woman that she has become • the poem is divided into two sections: past and present. <i>My Last Duchess</i> (AO2) Responses may include: • the Duke's dramatic monologue reveals his feelings about his relationship with his last Duchess. The reader is aware of the Duke's personal perspective, as he talks about and remembers her. He is speaking to the emissary of a Count, whose daughter is his next proposed bride

- the Duke's relationship with his Duchess is revealed as having been difficult: 'Sir, 'twas not / Her husband's presence only, called that spot / Of joy into the Duchess' cheek'. He demonstrates his pride and arrogance when suggesting his Duchess was ungrateful and feels that: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift'
- the Duke demonstrates how he felt jealous of his wife's interactions with other men: 'she liked whate'er / She looked on, and her looks went everywhere'. The Duchess enjoyed the attention of others and accepted their compliments; she was 'too soon made glad'
- the Duke's relationship with his Duchess has sinister overtones when it is implied that he was responsible for her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive'. The Duke does not explicitly mention the death of the Duchess but uses abrupt euphemisms
- the Duke demonstrates his feelings of power over the Duchess. The story is told by the survivor, the victor, underlined by the description of the statue that shows the god, Neptune, 'Taming a sea-horse'
- the opening and closing lines also show that the Duchess is seen as a possession, another work of art, on a level with the statue
- the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of a number of lines, making the poem more fragmented and adding to the evasive tone of the narration.

Both poems

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

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

(AO3) Responses may include:

- both poems convey feelings about another person. Walker's poem is about her father and Browning's is about the Duke's last Duchess. Walker has positive feelings about her father; however, the Duke is negative and controlling
- the poems are written in first-person narrative. Whereas *Poem at Thirty-Nine* is written in free verse, *My Last Duchess* is a dramatic monologue written in rhyming couplets and iambic pentameter
- Walker reflects on her father's attitude towards her, but the Duke feels that his Duchess should have shown him more respect
- both poems consider feelings about another person who has died. Whereas Walker misses her father, the Duke does not appear to miss his Duchess and is planning his next marriage.

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	- 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	- The response may be 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. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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	- 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	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Question number	Indicative content
3	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>War Photographer</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. <i>War Photographer</i> (AO2) Responses may include: - the poem explores how a war photographer, and the victims of war, suffer whilst most other people are oblivious to their experiences - suffering is conveyed when the war photographer returns home and develops his pictures. The war photographer is described as being 'finally alone', suggesting that he has been looking forward to some isolation and to having the opportunity to study his 'spools of suffering' - the war photographer is affected by the experiences of suffering and pain that he has witnessed. In his isolation, the photographer relives the images he has seen. Numb to the horrors at the time, his hands now 'tremble' - powerful images of wartime experiences are captured on the photographer's 'spools of suffering'. The list of places, 'Belfast. Beirut. Phnom Penh', all war-torn places at the time the poem was written, demonstrates that suffering and isolation in war occur in many places across the world. The use of alliteration, plosives and caesura adds to the effect of these place names - as one photograph develops, the war photographer relives the experience: 'A stranger's features', 'a half-formed ghost'; he recalls the experience of photographing an injured man and the 'cries / of this man's wife' - the simile, 'as though this were a church', and the alliterative 'priest preparing ... a Mass' convey the peaceful atmosphere and sense of respect of the photographer's work in the darkroom - the photographer believes that the readers of the Sunday supplement do not give a second thought to others' horrific experiences as they are only affected for a brief moment: 'The reader's eyeballs prick / with tears between the bath and pre-lunch beers' - the simple ending is effective: the war photographer is alone with his own thoughts when he 'stares impassively' from 'the aeroplane'. He 'earns his living and they do not care'; we do not know whether 'they' are the readers of the Sunday supplement, the victims, the publishers, or even other war photographers. <i>War Photographer</i> and one other poem Both poems have particular merits and features and therefore there are a number of points of comparison which candidates 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 suffering is significant, such as <i>Prayer Before Birth</i>, <i>Search For My Tongue</i>, <i>Hide and Seek</i>, <i>Piano</i>, <i>La Belle Dame sans Merci</i>, <i>Poem at Thirty-Nine</i> or any other appropriate poem from the collection • the similarities and differences of subject matter in each poem will be considered • 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 • comparisons and comments will be made on the use of form and structure • comparisons of how the two poems affect the reader may be considered. These examples are suggestions only. Accept any valid responses.
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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	- 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	- The response may be 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. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13–18	- 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	- 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	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. - Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question number	Indicative content
4 <i>To Kill a Mockingbird</i>	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) • friendship is important in the novel because it offers hope against a backdrop of racism, injustice and poverty. Various friendships are shown in the novel, including the childhood friendships between Dill, Scout and Jem; the distant friendship between Boo Radley and the children; friendship between Atticus, Miss Maudie and Heck Tate; and the tight friendships in the black community • Jem and Scout are friends as well as brother and sister, enjoying childhood games together and spending time with Dill. Their fascination with Boo and relative freedom outdoors show their innocence, in contrast to the injustices of Maycomb. Scout befriends Walter Cunningham, despite his poor white status, and learns about the importance of social manners when Walter has dinner with her family • Tom Robinson shows friendship towards Mayella Ewell when he offers to help move a chiffarobe for her; this leads to Mayella's accusing him of rape. As a black man, by even speaking to the isolated and abused Mayella, Tom is putting himself in danger but, in spite of this risk, he gives her the time that no one else seems to offer. Ironically, it is this kindness and friendship that prove fatal to him in the judgemental world of Maycomb • friendship is important to Atticus, whose defence of Tom leads to some members of the community negatively judging and verbally attacking him. Miss Maudie and Heck Tate are two characters who are friends of Atticus. Miss Maudie lives next door while Heck Tate is the sheriff of Maycomb. Their friendship is positive as they stand by Atticus when the rest of the town disapproves of his stance. Moreover, Atticus shares a friendship with Calpurnia, his black housekeeper, on whom he relies greatly • Boo is isolated and withdrawn and is possibly the least likely person to befriend others. He shows small acts of kindness to Jem and Scout by leaving small gifts in the knothole of the tree and also by mending Jem's trousers after he snags them while running away. His most important act of friendship is in looking out for Scout and Jem, ultimately saving them from the violent hands of Bob Ewell when Bob attacks them after the Halloween pageant • the black community demonstrates tight friendships as they close ranks in the face of Tom's arrest. Calpurnia's church and the family of Tom Robinson demonstrate the importance of friendship within the black community, who are ostracised by many parts of Maycomb society. Helen Robinson finds it hard to find work after her husband is arrested, but is supported by Reverend Sykes, who uses the church collection money to help her feed her family.

	(AO4) • Maycomb is a microcosm of the southern states of America in the 1930s. The lives of its inhabitants are entwined but often fraught with the divisions in the social hierarchy. The black community is the lowest in this hierarchy. Atticus' friendship with Calpurnia subverts social convention • both the Ewells and Cunninghams are poor white families and representative of those who struggle financially during the Great Depression. Scout's friendship with Walter Cunningham becomes a powerful influence in dispersing the lynch mob • racial segregation was commonplace, particularly in the southern states. Aunt Alexandra berates Scout and Jem for attending Calpurnia's church • prejudice permeates Maycomb society. In addition to racial prejudice there is class prejudice and prejudice against individuals, such as Boo Radley and Dolphus Raymond.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the 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	• 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	• Some knowledge and understanding of the text. • The response is 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	• 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	• 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	• 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
5 <i>To Kill a Mockingbird</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) • Mrs Henry Lafayette Dubose is a significant character in the novel because, through her illness and racist attitude, she inadvertently teaches the children valuable life lessons • according to Scout, Mrs Dubose is the 'meanest old woman who ever lived'; she lives two doors 'up the street' from the Finch family. In her introduction, Scout says that Mrs Dubose is 'plain hell' and the children are afraid of her. Some, such as Cecil Jacobs, walk 'an extra mile' in order to avoid walking past her house • Scout continues to be honest in her views of Mrs Dubose; she says 'Jem and I hated her' and that she considers Mrs Dubose 'vicious' and 'horrible' • Mrs Dubose suffers poor health, which contributes to her ill-tempered, forthright and negative views. She is very old, ill and often bedridden. Scout describes Mrs Dubose as repulsive, observing that 'Cords of saliva would collect on her lips' • Mrs Dubose has prejudiced and racist views; she uses a racist slur against Atticus. She is even more offensive when she tells Scout and Jem that their father is no better than the 'trash he works for' • significantly, Atticus accepts that Mrs Dubose's language is 'vicious' but impresses on the children that they should remain polite and tolerant towards all people and at all times. Atticus tells Jem that she cannot be held 'responsible for what she says and does' owing to her illness • Mrs Dubose's racist comments and negative thoughts about Atticus' involvement with Tom Robinson's trial lead Jem to destroy her 'Snow-on-the-Mountain' camellias in his temper. Jem believes that Mrs Dubose is a thoroughly bad woman • when Mrs Dubose suggests that, as restitution, Jem should read to her every afternoon for a month, Atticus enforces this, and Scout accompanies him. Significantly, Mrs Dubose is using the reading sessions to help her cope with breaking her morphine addiction. Jem reads <i>Ivanhoe</i> to her and each session ends with the alarm clock going off a little later each time • Mrs Dubose suggests that Jem mumbles and needs to hold his head up when he speaks or reads. She cruelly taunts Jem by saying 'Don't guess you feel like holding it up, though, with your father what he is'. She further angers Jem by suggesting that his sister, Scout, is 'dirty' • before she dies, Mrs Dubose makes Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it is a sign of her appreciation

- Mrs Dubose's death is important, as Atticus tells the children that he wanted them to see and learn what 'real courage' is. He tells them about her morphine addiction and concludes by saying that she is the 'bravest person I ever knew'. When Atticus suggests that Mrs Dubose was very brave and a 'great lady', Jem throws the candy box on the fire in his outrage.

AO4

- Mrs Dubose's views and her racial and social prejudice reflect the nature of society at the time. She is typical of the Confederate South. Maycomb is a representative microcosm of the segregated southern states during the 1930s
- when Jem decapitates Mrs Dubose's camellias, the act can be seen as symbolic. The camellia was made the state flower of Alabama in 1959 and has historic links with the Knights of the White Camellia, a white supremacist organisation similar to the Ku Klux Klan
- Jem reads *Ivanhoe* to Mrs Dubose, a novel written by Walter Scott in 1819. The historical novel includes conflict, outlaws, a trial and divisions in society, perhaps just like Maycomb
- Mrs Dubose is representative of traditionalist thinking. She advocates traditions of the 'Old South', particularly those regarding guns, women and minorities. Scout and Jem are afraid of the loaded pistol that Mrs Dubose keeps under her shawls and wraps. She criticises Scout for the way she is dressed: 'What are you doing in those overalls? You should be in a dress and camisole, young lady!'

Level	Mark	AO1 Demonstrate a close knowledge and understanding of the 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	- 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	- Some knowledge and understanding of the text. - The response is 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	- 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	- 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	- Assured knowledge and understanding of the text. - The response shows assured personal engagement and a perceptive critical style. - Understanding of the relationship between text and context is integrated convincingly into the response. - Discriminating use of relevant examples in support.

Question number	Indicative content
6 <i>Of Mice and Men</i>	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) • Crooks is the stable buck who has his bunk in the harness room. Crooks has become proud and aloof as a result of his situation. His role in the novel is significant because he represents a minority. He is the only black ranch hand and he is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and often rubs his back with horse liniment to ease the pain • Crooks is significant because he illustrates how poorly people of other races were treated at the time. He is segregated, owing to his colour, and lives alone. Crooks is isolated from the other men in the bunk house. He has few comforts and the harness room is 'a little shed that leaned off the wall of the barn'. Apart from playing a game of horseshoes on Sundays, he does not socialise with anyone and has necessarily become aloof. When Lennie visits his room, he says 'A guy goes nuts if he ain't got nobody ... I tell ya a guy gets too lonely an' he gets sick' • Crooks is an outsider. He is referred to with derogatory terms by the other men, which shows how racism is taken for granted and is an everyday part of life on the ranch. The only character who does not call him by offensive names is Slim. Candy tells George and Lennie about how the boss 'gives him [Crooks] hell when he's mad' and a story about how, one Christmas, Crooks was allowed in the bunk house and Smitty beat him, but the ranch hands would not allow him to use his feet because of Crooks having 'a crooked back'. Candy demonstrates his racist attitudes when he recalls the event with 'relish' • Crooks has a few treasured possessions. Significantly, these include a number of books, among which is a 'mauled copy of the California civil code for 1905', suggesting that Crooks frequently refers to it and he knows his rights. Crooks also has other possessions, such as a pair of gold-rimmed spectacles and a 'tattered' dictionary that implies frequent use • he proudly informs Lennie that he is not descended from slaves and how he used to have friends. Crooks has no power on the ranch and seems almost to enjoy the opportunity of taunting Lennie when he says that George will not come back from town • initially, Crooks is sceptical of the dream of George and Lennie but eventually warms to the possibility. He promises to work for nothing, so long as he can live out the rest of his life with them and no longer feel like an outsider • significantly, Crooks is quickly and sharply put in his place by Curley's wife, who threatens him with hanging. Crooks knows that the threat is real and is crushed by it: 'Crooks had reduced himself to nothing ... "Yes, ma'am," and his voice was toneless'.

	(AO4) • during the Great Depression years of the 1930s, racism was widespread, particularly in California and the southern states. Lynch mobs were prevalent and often black people were lynched rather than receiving a fair trial. Curley's wife's treatment of Crooks and her threat of 'I could get you strung up on a tree so easy it ain't even funny' was a shocking reality at the time • in the social hierarchy of the southern states, a black man was lower than a white woman • Crooks symbolises the marginalisation of the black community • Crooks' momentary desire to join George, Lennie and Candy is representative of the many who had their own versions of the American Dream.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the 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	• 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	• Some knowledge and understanding of the text. • The response is 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	• 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	• 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	• 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 Men</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) • kindness is demonstrated in a number of ways throughout the novel. Characters such as George, Candy, Slim and Curley's wife all demonstrate acts of kindness. Other characters may be considered, such as Lennie, Crooks, or even Carlson and the boss. All relevant points should be rewarded • George demonstrates his kindness towards Lennie by caring for him like a father figure. Even though George can be harsh towards his companion, he also shows moments of tenderness, such as when he tells Lennie about their dream and when he praises him: 'Good boy! That's fine' • George is protective over Lennie, telling Slim 'He ain't no cuckoo', and when he explains how he came to look after Lennie following his Aunt Clara's death. Lennie believes that George is always kind to him. George confesses Lennie 'was so damn nice' when George saved him from drowning and adds that he 'Clean forgot I told him to jump in' • George's shooting of Lennie at the end of the novel could be considered the greatest act of kindness because Lennie dies thinking about the dream and he is saved from a harsher death at the hands of Curley • Candy shows kindness when he offers all of his savings to relative strangers in order for the dream to succeed: 'That's three hundred an' fifty bucks I'd put in', 'I'd make a will an' leave my share to you guys' • Slim shows kindness when he gives Lennie one of his puppies. Later, when Lennie crushes Curley's hand, Slim protects both George and Lennie by persuading Curley to say that he got his 'han' caught in a machine'. Slim also shows kindness towards Curley's wife and Crooks by treating them with some respect • at the end of the novel, Slim demonstrates his kind and caring nature by consoling George. He suggests that he and George should go and get a drink and tries to reassure him that he had no choice but to kill Lennie • Curley's wife shows some kindness towards Lennie when they are in the barn together. She tries to console him about the death of the puppy and she speaks 'soothingly' to him: 'Don't you worry none. He was jus' a mutt'. When Curley's wife invites Lennie to stroke her hair, because he likes 'to feel silk an' velvet', she does not realise this will lead to her death • it could be considered that Carlson's pragmatic approach is an act of kindness when he shoots Candy's old dog, especially as the dog is described as having 'nothing left for him. Can't eat, can't see, can't even walk without hurtin'' • some may even consider the boss as being kind by giving the men a job and for protecting Lennie's interests by warning George: 'I got my eye on you'.

	(AO4) - the novel is set during the Great Depression in the 1930s, a time when Darwin's evolutionary theory, 'survival of the fittest', was particularly relevant. At the time, acts of kindness were unusual - the novel is set in California at a time when many men were migrating west to find work. The southwest had experienced droughts, which led to crop failure and dust bowls. The life of itinerant farm labourers was often solitary; the relationship between George and Lennie is unusual for the time - Candy struggles to come to terms with the fact that his idea of sharing the American Dream with George and Lennie is only short lived and, following the deaths of Curley's wife and Lennie, is now over - in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he does not look after Lennie, then Lennie will end up in the 'booby hatch' or he will be strapped down and they will 'put him in a cage'. When George shoots Lennie at the end of the novel, it is an act of kindness.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the 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	- 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	- Some knowledge and understanding of the text. - The response is 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	- 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.
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Level 5	33–40	- 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
8 <i>The Whale Rider</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) - Nanny (Nani) Flowers is significant in the novel because she is presented as a central figure and has a prominent position in the Maori tribe, as she is the wife of the leader, Koro Apirana. Nanny is Kahu's great-grandmother; her real name is Putiputi, which means 'flowers' in the Maori language - Nanny is a strong woman and often argues with Koro about how he treats and rejects Kahu. Nanny is a descendant of a line of strong Maori women such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny is presented as a powerful force in the tribe because she has significant influence over Koro. Nanny says that Koro 'isn't any chief. I'm his chief' - Nanny brings some humour to the novel, particularly when she calls her husband a 'paka'. When showing her power over Koro, she claims that they do not actually argue but 'He argues, and I win' - Nanny is a traditionalist as she, together with 'the boys', is the one who buries Kahu's afterbirth in the <i>marae</i> in Whangara when Koro refuses to do it himself. Nanny has kept tradition and, when Rawiri thinks he sees a spear land nearby, it is possibly an omen that Kahu has been recognised as a worthy leader by Paikea, the whale rider - it is Nanny who allows Porourangi, Kahu's father, to name his daughter after the whale rider, Kahutia Te Rangi (later known as Paikea). When Kahu visits Whangara, it is Nanny who looks after her and a close bond is formed between them - significantly, Nanny makes Koro accept Kahu and see the error of his ways; she makes comparisons between Koro's treatment of Kahu and racism, suggesting that his treatment of Kahu is unacceptable. She tells Koro, 'Girls can do anything these days' - Nanny is presented as wise. When she and Rawiri witness Kahu retrieving the stone from the seabed, Nanny advises Rawiri that they should keep this to themselves for the time being. When the whales are stranded on the beach and Kahu climbs on the whale's back, Nanny gives the stone to Koro, who then realises that Kahu is his true successor. (AO4) - strong-willed women such as Nanny Flowers survive in what has become a mainly patriarchal society. The role of women and their place in Maori society at the time are challenged by Nanny and Kahu; the tribe believes that a boy should be leader

	- the Maori traditions, language and culture are central to the novel. Nanny maintains traditions and is involved with the burying of Kahu's birth cord in the <i>marae</i>. She is able to influence her husband to accept a female, Kahu, as a future leader - Maori genealogy and legendary women are explored through Nanny's ancestry. Strong women in Nanny's lineage are significant and include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	- 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.
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Question number	Indicative content
9 <i>The Whale Rider</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) - personal achievements are illustrated mainly through the actions of Kahutia te Rangi or Paikea, Koro Apirana, Nanny (Nani) Flowers, Kahu and Rawiri. All relevant points about achievements should be rewarded - the legend of Kahutia Te Rangi, the whale rider, is central to the novel. The prologue tells the story of Man's arrival at land near Whangara, which was 'long sought and now found'. They came in 'canoes from the east' with Kahutia Te Rangi riding the bull whale. He brings life forces, <i>mauri</i>, in the form of wooden spears that he gives to the forests and seas. Kahutia te Rangi is honoured with the name Paikea to commemorate his voyage and to acknowledge his achievements - Koro's personal achievements are shown through his leadership skills. As leader, he is respected by his tribe and those elsewhere. Rawiri explains how Koro's 'stern and tyrannical' leadership has led others to fear him; however, he represents the tribe all over the country and the family often refer to him as 'Super Maori' - Koro successfully establishes the <i>Kohanga Reo</i>, or language nests, to ensure that the Maori language is not lost and the children can learn it - Nanny's love for Koro forces her to attempt constantly to show him the errors of his 'deaf, dumb, blind <i>and</i> stubborn' attitude, particularly in relation to accepting Kahu. Her patience and wisdom are rewarded at the end of the novel when Koro accepts that he has been wrong about Kahu: 'His face was filled with the understanding of how rotten he had been' - Kahu achieves acclaim when she recites Koro's <i>whakapaka</i> at her school break-up ceremony in her Maori language. Even though Koro does not welcome Kahu to his language nests, Kahu embraces her Maori culture and is determined to learn the language, at which she has great success - Kahu is also successful when she retrieves the stone that Koro has thrown to the bottom of the sea as a test for the boys. Kahu demonstrates how she is the rightful tribal leader by communicating with the sea creatures and finding the stone. Nanny and Rawiri do not tell Koro about this until the right moment presents itself at the end of the novel - ultimately, Kahu's greatest personal achievement is shown when she rides the bull whale and takes the herd to the safety of deeper waters. By saving the bull whale and the herd, she has saved the tribe and <i>oneness</i> is restored - Rawiri's personal achievements are shown when he travels to Australia and Papua New Guinea. He not only achieves his desire to travel but learns about racial prejudice and the value of his place in Whangara. (AO4) - 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 the Whangara elders have been successful in keeping their customs and traditions alive - 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 <i>taniwha</i>. He had escaped drowning when his canoe, or <i>waka</i>, capsized - Maoris believe in the 'life-giving forces in the form of spears' that were brought from the House of Learning to the island by Kahutia Te Rangi. It is believed that these spears 'gave instructions on how man might talk with beasts' and 'taught oneness' or how mankind and nature can live in harmony - it could be argued that the writing of <i>The Whale Rider</i> is a huge personal achievement for Witi Ihimaera. The novel was inspired by his daughters, who wanted a strong female character. It has won numerous awards and the film adaptation was very successful.
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Level 2	9–16	- Some knowledge and understanding of the text. - The response is 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	- 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.
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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) • An-mei Hsu is an important character in the novel because she is one of the four mothers and is central to the Joy Luck Club. She has conquered her passivity and learned to assert herself through the struggles that she has faced • An-mei is married to George Hsu, who helps with the Joy Luck Club. They have seven children, but her parts of the novel focus on her relationship with their daughter, Rose • as a child in China, An-mei learned to be stoical. Her mother and her grandmother, Popo, taught her to conceal her emotions and to distrust others. After being widowed, An-mei's mother was tricked into becoming the Fourth Wife, or third concubine, to Wu Tsing in the city of Tientsin. Popo disowned her daughter, but An-mei lived with her grandmother until Popo's death. Then An-mei went to the city to live with her mother. Her mother taught her to sacrifice her own happiness for her family. An-mei's mother eventually took her own life so that Wu Tsing, fearing her spirit, would raise An-mei in wealth and status • the Second Wife of Wu Tsing previously had tried to gain An-mei's affections by giving her a pearl necklace, but An-mei's mother showed her it was nothing more than glass when she shattered one of the beads. An-mei broke more beads after her mother's death in an act of defiance and strength • An-mei learned from her mother's personal servant, Yan Chang, that she had a stepbrother, Syaudi, whom Wu Tsing's Second Wife claimed as her own. Later, she goes to visit him in China • An-mei is important because she illustrates beliefs in fate and faith. When the Hsu family goes on holiday, An-mei's 4-year-old son, Bing, is feared drowned. At first, An-mei maintains her faith and believes that God and her <i>nengkan</i> will help return Bing to them but, when he is never found, she ceases to show her belief in God. Rose thinks An-mei has lost her faith entirely • mother and daughter are often in conflict and An-mei feels that Rose does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist, to discuss her break-up with Ted, instead of talking to her about it • An-mei is important because she illustrates the struggles with the language barrier, and she wonders whether this is the reason why she and her daughter do not confide in each other. She is unable to pronounce certain American words and ponders whether some Chinese words cannot be fully translated and so their full meaning is lost.

	(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 tending to be passive - the mothers left China when it had been invaded by the Japanese. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from 7 July 1937 to 9 September 1945 - An-mei had emigrated to America at a time when immigration restrictions were eased and people were fleeing China in the aftermath of the war with Japan - Popo disowned An-mei when she married Wu Tsing as it was considered a disgrace for a widow to remarry, particularly as a lowly Fourth Wife, or third concubine - Chinese culture, traditions and superstition are ingrained in the novel. When An-mei's grandmother became terminally ill, An-mei's mother returned home and used Chinese superstitious healing methods to help her mother, Popo, by slicing off a piece of her own flesh and making a broth with it.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question number	Indicative content
11 <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) • fear is explored in a number of ways throughout the novel, such as the fear of war, the fears of the mothers and daughters, the fear of the supernatural and the fear of beliefs • Suyuan Woo's first husband, an officer with the Kuomintang, feared an imminent Japanese invasion, so he took her and their two small babies to Kweilin. There, Suyuan created the original Joy Luck Club in order to cope with the horrors of war • fleeing invasion, Suyuan took her daughters to rejoin her husband where he was stationed but discovered he had been killed. On her journey, fearing she would die of dysentery, she reluctantly abandoned her twin daughters • An-mei Hsu recounts the story of her childhood and how superstitious fears ensured that she and her brother were brought up in favourable conditions. An-mei warned her stepfather, Wu Tsing, that if he did not honour their dead mother, he would be haunted by her ghost. Wu Tsing's Second Wife feared she had lost control of the household when Wu Tsing agreed to honour An-mei's mother as his favourite First Wife • when it is suggested by other members of the Club that An-mei should try to bring her stepbrother to America, she is too frightened it will jeopardise her position there • Ying-ying St Clare tells of how she was fearless and reckless when she was younger. She lived a privileged and comfortable life in China when married to her first husband. After her termination and marriage breakdown, she married Clifford and emigrated to America. Their daughter, Lena, describes her mother looking in great fear in the photograph taken of her at the Immigration Station • Waverly fears losing a chess match and bringing shame to her family. Her mother, Lindo, tells her 'Is shame you fall down nobody push you' and suggests that Waverly only has herself to blame for her failures. Waverly lives her life in fear of her mother • Waverly later fears what her mother will say about her fiancé, Rich. She fears that a bad first impression will result in further criticism from Lindo. Waverly wants to go to China for her honeymoon but is afraid that she will not be allowed to return to America • Lena St Clare grows up fearing that her mother will make her marry Arnold, a boy living in the neighbourhood. Her mother threatens to punish her with this if she does not eat all of her rice. Lena becomes so afraid this could happen, she develops an eating disorder • Lena eventually marries Harold but lives in constant fear of being inferior to him • Rose Hsu Jordan believes everything her mother tells her, so when her mother, An-mei, warns her that Old Mr Chou will get her, Rose resists sleep, as she fears having nightmares. When Rose does dream about Mr Chou chasing her, her mother says it is because she does not listen to her.

	(AO4) - like the mothers, many people fled China in fear of the war. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from 7 July 1937 to 9 September 1945 - Amy Tan likens Lindo Jong to the Internal Revenue Service to stress how much Waverly fears her mother. The IRS collects taxes and triggers fear in people because of its power to examine tax payments, impose fines and seize property to pay off tax money owed - Amy Tan spoke of her own fears when writing <i>The Joy Luck Club</i>. She gave up her own business as she had been offered a lucrative contract from a prestigious publisher: 'I wrote it very quickly because I was afraid this chance would just slip out of my hands'. The novel was published in 1988 - most women in the novel find their voices and strength to overcome their fears. 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.
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Question number	Indicative content
12 <i>Things Fall Apart</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) • violence is evident throughout the novel and a number of violent incidents occur. Some of these appear to be unnecessary, others may be considered necessary in order to preserve Umuofia. Violence can be physical or emotional • Okonkwo often resorts to violence in order to maintain his position in Igbo (Ibo in the novel) society and to bring honour to his village, such as when he defeats Amalinze the Cat in a wrestling contest • Okonkwo is determined to show manly characteristics, unlike his father who was weak. This determination makes him volatile, insensitive and cruel to his wives. Okonkwo is unnecessarily violent towards his youngest wife, Ojiugo, when he beats her for braiding her hair rather than preparing a meal. He fires a gun at Ekwefi for taking leaves from his banana plant. Other husbands were violent towards their wives, such as Uzowulu. He severely beats his wife, Mgbafo, who runs away to her family • Okonkwo brutally kills Ikemefuna with a machete. Arguably this is unnecessary, especially as he has been warned not to take part • at Ezeudu's funeral, Okonkwo accidentally shoots and kills Ezeudu's 16-year-old son, resulting in Okonkwo's exile for seven years. The village men destroy Okonkwo's compound and livestock. They see this as necessary in order to cleanse the village of his sins • Obierika informs Okonkwo about the violence in Abame when the villagers kill a white man on the advice of the Oracle. In retribution, a large group of white men unnecessarily slaughter all inhabitants of the village • on Okonkwo's return to Umuofia, he cannot believe that his clansmen have not risen up in violence to prevent the missionaries from settling there. The white men have their own forms of violence, building a prison, having trials and being oppressive • violence erupts when Enoch, a Christian convert, unmask an <i>egwugwu</i>. The clan burns down Enoch's compound and destroys the church • Okonkwo beheads one of the court messengers, hoping that the rest of his clansmen will rise up and go to war with the white colonists. He feels violence is necessary to preserve the Igbo community. To his dismay, Okonkwo realises that he is not supported, and this lack of violence leads him to reflect that things have fallen apart for him. (AO4) • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture

	• Igbo society respects the orders of the Oracle, which demands that Ikemefuna should be killed • belief in the gods dictates how characters behave. Obierika warns Okonkwo that the earth goddess will seek revenge for his part in Ikemefuna's murder. After Ezeudu's death, when the village men destroy Okonkwo's compound in order to cleanse the earth of his sins, they do this as they feel it is essential to please the earth goddess and to protect their own lives • traditional Nigerian society and culture contrast with impending colonialism and Christian influences; however, there is violence on both sides.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the 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	• 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	• Some knowledge and understanding of the text. • The response is 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	• 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	• 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	• 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
13 <i>Things Fall Apart</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) - Ezinma, the daughter of Okonkwo and his second wife, Ekwefi, is an important character in the novel because of the way she appears to be an ideal daughter and how her father shows affection for her. All valid points should be rewarded - Ezinma means 'true beauty' and she is often affectionately called Nma and Ezibo, meaning 'good one'. Ekwefi says that Ezinma is her 'crowning glory'. Both of her parents shower her with terms of endearment and consider her the perfect daughter - Ezinma is important because Okonkwo adores his daughter and demonstrates some favouritism for her. Okonkwo is proud of her because he feels that she demonstrates more masculine traits than her brother, Nwoye. Through Okonkwo's relationship with his daughter, the reader can identify a more loving side to his character - Ezinma is Okonkwo's and Ekwefi's only child and is therefore highly prized. Ekwefi has had nine children previously, but they all died in infancy. Ekwefi demonstrates her love for Ezinma by giving her more privileges and by their eating forbidden eggs together. Mother and daughter share respect for each other - Ezinma is often ill but when a medicine man digs up Ezinma's <i>iyi-uwa</i>, a shiny pebble, releasing her from the <i>ogbanje</i> or evil spirit world, Ekwefi is sure that her daughter is free of evil spirits and will never become sick again - however, a year later Ezinma does become ill again. She is so important to Okonkwo that, when he is told of her illness, he rushes out in the middle of the night to gather medicines. He gathers grass, bark and leaves to prepare the medicine for her - the reaction to Ezinma's illness shows her importance. Okonkwo and Ekwefi are told that Ezinma must be taken to Agbala (the Oracle of the Hills and Caves). Despite their protests, the priestess, Chielo, takes Ezinma to all nine villages and then to the Oracle's cave. Ekwefi follows, although she has been ordered by Chielo not to. Okonkwo has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut - Ezinma is important because she demonstrates dedication and loyalty to her parents. She rejects many proposals from suitors from Mbanta because she knows that her father wants her to marry someone in Umuofia. (AO4) - in a patriarchal society with prescribed gender boundaries, Okonkwo unexpectedly enjoys seeing Ezinma challenge her role and behave more like a man

	- women play an important and essential role in Igbo (Ibo in the novel) society. A woman's position is determined by how many children she bears and how many of them are male - ceremonies and rituals are important in all aspects of Igbo society, such as the practice of burying an <i>iyi-uwa</i> and the belief in the <i>ogbanje</i> and other spirits.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of the 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	- 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	- Some knowledge and understanding of the text. - The response is 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	- 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	- 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	- 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.

