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# Mark Scheme (Results)

## January 2022

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 last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- 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.

**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.

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**Placing a mark within a level**

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

**Assessment objectives**

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

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**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.**<br><br>**The writer's descriptive skills:**<br>• the speaker describes an imaginary friend, Brendon Gallacher, who is said to be one year older than the speaker: 'He was seven and I was six'<br>• details and contrasts are given about the nationalities of the friends, 'He was Irish and I was Scottish', but both live in Glasgow: 'He'd get his mum out of Glasgow'<br>• the speaker describes how their families differ: 'His father was in prison'; 'my father was a communist party full-time worker'. Brendon 'had six brothers and I had one'<br>• Brendon Gallacher is described as being in charge: 'hold my hand and take me'<br>• Brendon's childhood is described as being difficult and full of troubles as he lives with a mother who drinks and his father 'was a cat burglar'. The speaker prefers to keep the fact that the friendship is imaginary secret so makes the excuse that Brendon has 'big holes in his trousers' when the speaker's mother invites Brendon to dinner<br>• the speaker reveals how his/her mother questions the truth of Brendon's existence, stating that 'there are no Gallachers at 24 Novar' and how after this, the imaginary friend dies in the speaker's mind 'Flat out' on the bedroom floor<br>• Brendon's physical appearance is only described at the end of the poem, suggesting that his personality is more important to the speaker.<br><br>**The writer's choice of language:**<br>• the use of the personal pronoun 'my' emphasises how the speaker sees Brendon as his/her very own property: 'my Brendon Gallacher'<br>• the alliterative 'hold my hand and take me by the river' in the largely monosyllabic line emphasises childhood innocence and companionship<br>• childish lexicon is used to suggest feelings as a child: 'his daddy was a cat burglar'<br>• repetition is used to emphasise the imaginary better place: 'some place nice. Some place far', suggesting that Brendon wishes to be far away from his current situation<br>• the asyndetic list describes Brendon's physical appearance in an almost cartoon-like fashion: 'his spiky hair, / His impish grin, his funny flapping ear'. The use of adjectives 'spiky' and 'impish' suggest that Brendon is mischievous and the alliterative 'funny flapping' draws attention to the detail, suggesting that Brendon can be naughty<br>• Scottish dialect or colloquialisms are used with references to 'A wee holiday' and 'the burn'<br>• the use of contractions gives the poem an informal and playful tone: 'He'd get', 'I'd tell', 'She'd say'. |

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| | **The writer's use of form and structure:**<br>• the poem is structured in five stanzas each of five lines. There is a clear developmental structure, with the third and fourth stanzas acting as a pivot in narrative, almost like a volta. The poem is possibly autobiographical and is an elegy for an imaginary friend who dies, along with childhood innocence<br>• the use of the refrain 'my Brendon Gallacher' is repeated. Where it is not used in the mother's section, it serves to differentiate the speaker's narrative from the mother's dialogue and her conversation with the speaker<br>• the use of the mother's questions shows her curiosity about the child's stories<br>• the use of 'One day' and the past tense gives a story-like feel to the narrative<br>• enjambement between the stanzas about the mother builds to the climax<br>• the caesura adds emphasis, such as the repetitive 'some place nice. Some place far', suggesting that the only 'nice' place is far away<br>• the final line repeats the refrain. The repeated 'oh' gives the poem a tone of sadness, regret and loss.<br><br>These examples are suggestions only. Accept any valid responses. |

| **Level** | **Mark** | **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1–4 | • The response is simple and the identification of language, form and structure used by the writer is minimal.<br>• Limited use of relevant examples to support the response. |
| **Level 2** | 5–8 | • The response is largely descriptive, with some comment on the language, form and structure used by the writer.<br>• 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.<br>• 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.<br>• 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.<br>• Discriminating use of relevant examples to support the response. |

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**Section B – Modern Prose**

| Question Number | Indicative content |
|---|---|
| **2**<br>***To Kill a Mocking-bird*** | **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:**<br><br>**(AO1)**<br>• Harper Lee explores the theme of courage through a variety of characters, such as Atticus, Jem, Scout, Boo Radley, Mrs Dubose, Tom Robinson and others<br>• Atticus demonstrates courage when he represents Tom Robinson during his trial. Atticus makes a stand against racial prejudice and the views held by the residents of Maycomb, even though he knows it will cause him and his family some difficulties. Atticus also shows courage when he keeps guard outside the jail. Some may consider the shooting of Tim Johnson, the rabid dog, even though Atticus says it is not courageous<br>• Jem and Scout show courage by standing up to the lynch mob and refusing to leave when ordered to by Atticus. Scout defuses the anger of the mob by addressing Mr Cunningham directly and reducing the mob mentality by individual connection. Jem also demonstrates courage when he goes to the Radley property to get his trousers and when he tries to save Scout from Bob Ewell's attack<br>• Boo Radley demonstrates courage when he ventures from the security of his house and rescues the children from Bob Ewell and carries Jem home<br>• Mrs Dubose is courageous when she battles with her morphine addiction so that she can be free of her addiction before she dies. Atticus uses the opportunity to teach Jem and Scout the meaning of courage: 'I wanted you to see what real courage is' and it is not 'a man with a gun in his hand … she was the bravest person I ever knew'<br>• Tom Robinson, perhaps, demonstrates courage when he tries to escape from jail<br>• other examples of courage in the novel include: Mr Underwood who, when writing the editorial for *The Maycomb Tribune*, likens Tom's death to the 'senseless slaughter of songbirds'; Miss Maudie, who tries to remain optimistic when her house has been destroyed by fire; Chuck Little, who has courage when standing up to Burris Ewell; Dill, who demonstrates courage when he runs away from home and returns to Maycomb.<br><br>**(AO4)**<br>• Atticus refers to Maycomb County's 'disease' when discussing racism. Tom Robinson's trial represents the unfairness and racism in places such as Maycomb during the 1930s<br>• in defending Tom Robinson, Atticus shows courage against the social mores of Maycomb County. Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself<br>• Boo Radley's courage challenges society's perception of him |

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| | • the newspaper report shows signs of progress by voicing the injustice of society and mirrors Lee's views at a time when the Civil Rights Movement w gaining momentum. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
|---|---|
| **3**<br>***To Kill a Mockingbird*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• candidates are free to write about whichever character they feel to be memorable. The most likely characters to be chosen are: Atticus, Scout, Boo Radley, Calpurnia, Tom Robinson, but there may be others<br>• Atticus Finch is a memorable character because of his distinctive parenting style and because he acts as a moral compass in the novel. When he agrees to represent Tom Robinson, he challenges the racist attitudes of Maycomb and is willing to risk his high reputation and face negative comments to promote his feelings about injustice<br>• Scout is memorable because the novel is conveyed through her narrative. As the reader views events through Scout's eyes, understanding of her character develops. Scout provides humour through her childhood innocence and does not demonstrate any prejudice against the black community<br>• Boo (Arthur) Radley is a memorable character because he provides mystery and intrigue in the novel. Boo is described as a 'malevolent phantom' and many rumours circulate in Maycomb about him. The reader is interested to find out who Boo Radley is and what has happened to him<br>• Calpurnia is a memorable character because she is central to the Finch household. Calpurnia not only cooks for the family, but she also teaches Scout how to read and how to behave. Scout 'felt her tyrannical presence' for as long as she can remember. Atticus relies on Calpurnia and she is seen as part of the family<br>• Tom Robinson is memorable because the reader empathises with him and the injustice he receives.<br><br>**(AO4)**<br>• contextual points will vary according to which character is chosen. Whichever character is chosen, candidates will consider the nature of Maycomb society, such as the social mores of Maycomb in the 1930s and the prejudice<br>• segregation laws affect many characters such as Calpurnia and Tom Robinson. Members of the black community have their own area in Maycomb, which is near the town dump, and have their own church.<br>• the injustices of the justice system are highlighted through Atticus and Tom Robinson. Harper Lee was keen to bring attention to racial injustice and the actions of lynch mobs such as the Ku Klux Klan<br>• the character of Scout very much mirrors that of Harper Lee when she was a child. Both had fathers who were lawyers, both were tomboys and both had friends who were unhappy, such as Dill in the novel, who is based on Lee's childhood friend, Truman Capote<br>• both Harper Lee and Truman Capote became famous writers. Capote wrote the novel *Breakfast at Tiffany's*. Both Lee's and Capote's novels were made into very successful films. |

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| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
|---|---|
| **4**<br>***Of Mice and Men*** | **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:**<br>**(AO1)**<br>• life on the ranch involves hard work and the men simply exist day-to-day. The majority of men are itinerant farm labourers and they live in meagre conditions in the bunkhouse. The layout of the bunkhouse is described as being regimental with 'eight bunks, five of them made up with blankets'. Personal or necessary items are stored in apple boxes converted into shelves: 'And these shelves were stocked with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe'. The men lack any privacy, but most are lonely<br>• life on the ranch involves long working days as well as hard labour. Lennie's sheer strength and ability to buck barley are valued on the ranch, especially as he can lift four hundred pounds on his own. Slim is the 'jerkline skinner', a skilled role and, as such, respected by the other workers. Crooks is the 'stable buck' and is lowest in the ranch hierarchy. Crooks lives with the mules and horses he cares for as he is not allowed to live with the other men in the bunkhouse: 'They say I stink'. Candy works as a 'swamper'<br>• leisure time for the men revolves around the bunkhouse and games of cards or solitaire. Whit outlines the advantages of visiting the brothel in town: 'Hell of a nice place. Old Susy's a laugh – always crackin' jokes'. The life of the itinerant worker precluded the possibility of raising a family and the men would go to town for companionship from Susy's 'girls'. When the men go into town, Lennie, Crooks and Candy are left behind along with Curley's wife. Another significant leisure activity is the game of horseshoes that the men play in the evenings and on Sundays. Crooks is adept at this game. It is ironic that, while George is finally relaxing with a game of horseshoes, happy that the dream is about to be realised, Lennie is engaged in the conversation with Curley's wife that proves fatal for both of them<br>• life on the ranch for Curley's wife is very dull and monotonous. She is lonely and craves companionship and attention from the workers. She devotes a good deal of time to her appearance. She has 'full, rouged lips', is 'heavily made up' and wears 'red mules, on the insteps of which were little bouquets of red ostrich feathers'. Curley's wife's need for someone to talk to leads her into her final, doomed exchange with Lennie in the barn.<br><br>**(AO4)**<br>• the reader sees the everyday life of itinerant ranch workers during the 1930s. During the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay. Itinerant farm labourers had to obtain work slips in order to work; George and Lennie have gained their work permits or slips from Murray and Ready's |

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| | • the social hierarchy on the ranch is reflective of American society of the ti Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place<br>• there was no provision for the old or disabled members of society. Candy knows that once he has been 'canned' he will have nowhere to go. Similarly, if Lennie did not have George to look after him, he would be put in a 'booby hatch'. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
|---|---|
| **5** ***Of Mice and Men*** | **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)**<br>• Candy is an important character in the novel as he is the first person at the ranch to greet George and Lennie. It is Candy who makes George and Lennie's dream a real possibility. Despite his savings, Candy represents what can happen in that society when a man is no longer useful<br>• Candy is described as 'a tall stoop-shouldered old man' and is dressed in blue jeans that are typically worn by the workers. He has lost his right hand in a farming accident and has a 'stick-like wrist'<br>• Candy is known as the 'old swamper' because of the work he does, which largely involves sweeping and cleaning the bunk house. He is a gossip and informs George and Lennie about other characters, such as the boss, Curley, Curley's wife, Crooks and Slim<br>• he has an old sheepdog that has been with him since it was a pup. The dog is his only companion and Candy speaks proudly of the dog's prowess in younger days: 'he was the best damn sheepdog I ever seen'. When Carlson pushes for the dog to be shot, Candy protests, but his pleas are ignored: 'Well – hell! I had him so long'. Despite Candy's protestations, Carlson shoots the old dog with his Luger<br>• Candy tells George that he should have shot his dog himself. His relationship with the dog mirrors that of George and Lennie, foreshadowing George's decision to end Lennie's life at the end of the novel by using Carlson's Luger<br>• after overhearing George and Lennie talking about the dream of owning their own place, Candy offers his compensation money towards the 'little place' that George describes. Candy has three hundred dollars in savings and has 'got fifty more comin' the end a the month'. He convinces George to let him join the dream by offering to work and pledges: 'I'd make a will an' leave my share to you guys'<br>• when the other men go into town, Candy goes to Crooks' room where Lennie has already gone. In Candy's excitement he mentions to Lennie that he has been 'figuring out about them rabbits'. Crooks is incredulous that they actually have the money and offers to join them and work for free. When Curley's wife enters the room she says: 'They left all the weak ones here', ironically not realising that she is including herself in this statement. She refers to Candy as 'a lousy ol' sheep'. Candy stands up to her: 'You got no call foolin' aroun' with other guys, causin' trouble'<br>• it is Candy who discovers the body of Curley's wife in the barn and raises the alarm with George. Candy is devastated that the dream has been ruined and blames Curley's wife for the trouble she has caused, reacting angrily to her dead body: 'You done it, di'n't you? … Ever'body knowed you'd mess things up'<br>• Candy hopes that perhaps he and George will be able to fulfil the dream themselves. George admits that he 'knowed we'd never do her' and when George does not answer Candy's question, 'Then – it's all off?', Candy knows that their dream is over. |

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| | **(AO4)**<br>• there was very little social care during the 1930s for the elderly. Candy worri about being 'cann'd', being put 'on the county' and having nowhere to live<br>• it was unusual, during the Great Depression, for people such as Candy to have savings<br>• like most other ranch workers, Candy shows that he is racially prejudiced. He tells George about the events one Christmas when Crooks was allowed in the bunk house. Candy 'paused in relish of the memory' of how Crooks was beaten by another ranch worker, Smitty. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
|---|---|
| **6** ***The Whale Rider*** | **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:**<br><br>**(AO1)**<br>• names of people and places are significant in the novel. Characters are often named after great ancestors and their names and those of places hold cultural and historical significance<br>• Kahu is named after Kahutia Te Rangi, despite her grandfather Koro's 'steadfast' opposition. Rawiri explains that he could understand Koro's argument because the name is not only a man's name, but it is the name of the 'ancestor of our village'. Koro believes that naming a girl after the ancestor would be 'belittling Kahutia Te Rangi's prestige'; however, Kahu's mother, Rehua, chose the name to honour her husband and his people<br>• Te Tai Rawhiti is the area where Kahutia Te Rangi first came ashore. The name means 'the place washed by the eastern tide' and from here, beyond the horizon, is Hawaiki, or 'The Place of the Gods', which is the ancestral homeland of Polynesia. The sea trench at Hawaiki is where the herd of whales rest before they travel to Whangara. It is while they are at the sea trench, that the whales manage to avoid a nuclear test: 'Sparkling like a galaxy was a net of radioactive death'<br>• when Kahutia Te Rangi first landed on the island he was given another name, Paikea, in commemoration of his voyage. The landscape reminded Paikea of his birthplace, Hawaiki, and so he named the place Whangara Mai Tawhiti, which is more simply known as Whangara<br>• other places in the area are significant to both culture and traditions as they are named after Paikea's homeland: 'Tawhiti Point, the Waiapu River, and Tihirau Mai Tawhiti'<br>• Porourangi is a significant name because four generations after Paikea, a great ancestor named Porourangi led the Maori people. In honour of this great leader, Kahu's father is named after him<br>• when Rawiri is in Australia, he meets a cousin who has changed her traditional Maori name, Reremoana ('water flowing to the sea'), to Lola L'Amour in an endeavour to change herself and her way of life. She has changed her name in order to seek 'fame, fortune, power and success', perhaps suggesting that she felt her Maori name and culture were restrictive.<br><br>**(AO4)**<br>• the novel refers to Aotearoa, 'land of the long white cloud', which is what the Maoris call New Zealand. The Maoris have inhabited Aotearoa since 1300 AD, long before the islands were sighted by a Dutch explorer, Abel Tasman, in the 1640s and he renamed them Nova Zeelandia. The British explorer, James Cook, anglicised the name to New Zealand in 1769<br>• Paikea is the Polynesian god of sea monsters<br>• the great ancestor, Porourangi, united the people of Te Tai Rawhiti, which is now known as the Ngati Porou confederation |

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| | • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The marae is the name given to the meeting area of a Maori settlement and is traditionally the place where the afterbirth of a new born child is buried<br>• *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms and nuclear test sites were a matter of public concern. In 1985, the Greenpeace ship, Rainbow Warrior, protesting against nuclear testing, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves that are killed as a result of a nuclear test at Moruroa. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
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| **7** ***The Whale Rider*** | **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:**<br><br>**(AO1)**<br>• candidates may agree or disagree with the premise that Koro is a dislikeable character in the novel. Some candidates may consider that his treatment of Kahu makes him dislikeable, whereas some may have a more sympathetic view of the character<br>• Koro could be considered dislikeable because he rejects Kahu. When Kahu is born, Koro reacts negatively: ' "A *girl*," Koro Apirana said, disgusted. "I will have nothing to do with her. She has broken the male line of descent" '. As Kahu grows up, she demonstrates her love for Koro, but he will not allow her access to his language school and shows greater rejection when he fails to attend Kahu's break-up ceremony<br>• Koro is dislikeable because he is selfish and does not appear to show affection towards Nanny (Nani) Flowers. The couple are always arguing and Nanny frequently threatens to divorce him: 'But *this* time … I'm *really* going to divorce him'<br>• Koro's stubbornness makes him dislikeable. Koro will not entertain the idea of a female leader and excludes females from any traditional male roles: 'Them's the rules'<br>• however, Koro could be considered likeable because he is determined that his Maori tribe, culture, language and customs survive the rapid modernisation of the country. Koro is keen to preserve traditions and is concerned about the advancement of modern technology when he goes to a conference at Raukawa country with Porourangi<br>• Koro's loving nature is demonstrated at the end of the novel, showing that he is not as dislikeable as he first appeared. When Kahu is returned to her people and recovering in hospital, Koro admits that he has been wrong and tells Nanny: 'I blame myself for this. It's all my fault'. It is only when Kahu's life is threatened that Koro tells Kahu that he loves her and that she is the 'best grandchild in the whole wide world'.<br><br>**(AO4)**<br>• at times, Koro's determination to preserve Maori customs and traditions causes friction and he appears to be a dislikeable person. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny<br>• Koro is head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time' so that there is a male heir to lead the tribe in the future<br>• the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a male descendant determine Koro's treatment of Kahu and the reactions of his wife. However, Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority. |

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| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of text maintaining a critical style and presenting an informed person engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
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| **8** ***The Joy Luck Club*** | **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:**<br>**(AO1)**<br>• Chinese parables are interwoven throughout the novel and are a device for the Chinese mothers to teach their daughters important life lessons. Each section of the novel begins with an italicised parable that links the four stories that follow. The stories that the mothers tell their daughters are a way for them to overcome communication barriers. Candidates are asked to examine two parables of their choice<br>• *Feathers From A Thousand Li Away* focuses on the theme of transformation. It tells the story of a woman who bought a swan and took it to America with her. The swan, which was once a duck, had 'stretched its neck in hopes of becoming a goose', showing that as a result of its efforts it had exceeded expectations. When the woman arrived in America, the swan was taken from her by immigration officials and she was left with only a feather. The parable symbolises the mothers' aspirations that their daughters aim high. The following four stories detail the hardship of the mothers' early lives and sacrifices, explaining why they have such high hopes for their daughters in America<br>• *The Twenty-Six Malignant Gates*, tells the story of a mother cautioning her child not to ride her bike 'around the corner' because bad things will happen away from home. Because the mother will not tell the child what the bad things are, the child storms out, rides her bike and falls off. The chapters that follow are from the viewpoint of the daughters and explore the communication, or lack of it, between mothers and daughters. The tensions in the relationships are explored, such as those to do with chess playing (Waverly Jong) and learning the piano (Jing-mei Woo)<br>• *American Translation* tells the story of a 'mirrored armoire' in a daughter's bedroom. The mother fears this will bring bad luck and so she gives her daughter another mirror, this time from the 'Price Club', which reflects back the first mirror. The effect of the facing mirrors reflecting mother and daughter multiple times perhaps signifies hopes for future grandchildren. The stories that follow explore the American daughters' unhappy marriages and relationships, such as Lena and Harold and Rose and Ted<br>• *Queen Mother of the Western Skies* tells the parable of a woman's innocence and how she throws it away to protect herself from being hurt. She wishes to teach her granddaughter: *lose your innocence but not your hope*. The stories that follow consider innocence, experience and identity. The novel ends with Jing-mei travelling to China with her father to meet her Chinese half-sisters.<br><br>**(AO4)**<br>• the parable of *Feathers From A Thousand Li Away* reflects the American Dream as the woman embarks on a journey, with her swan, to a fabled destination. The swan's feather is symbolic of memories of China and aiming high |

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| | • the 'Price Club' was a huge warehouse store selling goods at low prices. The mother in *American Translation* is careful with her money, whereas her daught enjoys elaborate surroundings. The 'Price Club' was founded in California in 1976 by Sol Price and later merged with Costco. It is now one of the biggest companies in the world<br>• storytelling is a method used to preserve Chinese cultural heritage and provides the daughters with understanding of their identity and cultural ancestry. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
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| **9** ***The Joy Luck Club*** | **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:**<br>**(AO1)**<br>• Lena St Clair is important in the novel because she illustrates the novel's main themes of family difficulties, communication, identity, cultural differences and difficult relationships<br>• in her first chapter, Lena is important because she reveals the effect of 'unspoken terrors' on an impressionable child. She harbours morbid thoughts about how her grandfather had 'sentenced a beggar to die in the worst possible way' and ponders what happened to the beggar and how her grandfather died. Lena wants to know the truth and believes the story matters so that she is not 'drawn by the magic of the unspeakable'<br>• Lena is important because her story illustrates the effects of fantastic stories. When Lena falls down the 'dark chasm' of the basement, her mother tells her of an imaginary 'bad man' who lived down there and would eat her should she go down the basement again. This, together with other fantastic stories her mother tells her, fills Lena with irrational fears all around her<br>• Lena fears her mother's descent into madness and wishes she could save her. When Lena overhears her neighbours, an Italian mother and daughter, arguing and screaming at each other but afterwards reconciling, Lena becomes envious of the loving relationship<br>• Lena explains the difficulties of a mixed-race identity that she struggles with. Her father is English-Irish and her mother is Chinese. Lena has Chinese eyes and Caucasian colouring and blames her eyes for the bad things she imagines<br>• Lena's stories illustrate Chinese superstitions and culture. When Lena's father gains promotion as a sales supervisor they move 'up in the world', both literally and figuratively. Her mother takes an instant dislike to the new apartment because it is 'built too steep' and the wind is powerful around it. Lena's mother feels she cannot gain 'invisible strength' and even tries to rearrange the furniture in an attempt to realign powers. It is this 'invisible strength' the mother tries to instil in Lena<br>• in her second chapter, Lena illustrates the importance of self-belief and identity. Lena is married to Harold Levotny. Despite their owning a successful business, the marriage is unhappy. Harold takes much of the profits but Lena still pays half of the expenses. Harold will not recognise Lena's contribution to the business and there is inequality in the relationship<br>• Lena is important as she believes in identity and fate. She believes it is her fate to remain married to Harold and cannot assert herself. She has an eating disorder and starves herself but, even with her friend Rose's advice and kind words, she does not have the strength to challenge Harold<br>• Lena is important because her story is full of symbolism. A table that Harold made is rickety and a vase that is on it topples and breaks. The table is symbolic of Lena and Harold's fragile relationship. |

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| | **(AO4)**<br>• Chinese culture, customs and beliefs, such as 'inner strength', are evident throughout Lena's story<br>• during and after the Second World War the mothers fled China and began new lives in America. The mothers use symbols and superstition from their former lives in order to advise and demonstrate their wisdom to their American-born daughters, for example Ying-ying's story of the 'pock-mark man' to suggest Lena will marry a 'bad man'<br>• Lena's story explores the difficulties of identity and of being mixed-race. Lena's mother had also experienced issues of identity because, when she emigrated to America in the 1940s, at the Immigration centre Lena's father had renamed her Betty and he gave her an incorrect date of birth, changing her zodiac sign and the characteristics associated with it<br>• there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
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| **10** ***Things Fall Apart*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:**<br>**(AO1)**<br>• Nwoye changes throughout the novel; he is influenced by Ikemefuna and by the arrival of the Christians. Nwoye defies his father and eventually leaves his father's compound<br>• Nwoye is Okonkwo's eldest son by his first wife. He is twelve when he is introduced to the reader and changes as he matures and the novel progresses<br>• Nwoye enjoys listening to his mother's stories, but Okonkwo fears that Nwoye is not manly and that he will be weak, too sensitive and feminine, like Okonkwo's father, Unoka<br>• Nwoye fears the anger of his powerful and demanding father and still finds it difficult to cope in his shadow. His interests are different from Okonkwo's and are more like his grandfather's. Nwoye suffers many beatings from his father, but finds it difficult to change into the young man he knows his father wants him to be<br>• when Okonkwo brings Ikemefuna home to live with them, Nwoye begins to change. The boys spend much time together and sit in Okonkwo's hut listening to stories of bloodshed. Nwoye begins to pretend that he does not enjoy womanly stories and attempts to be manlier in Okonkwo's presence. Okonkwo believes these changes are because of Ikemefuna's influence upon Nwoye<br>• Nwoye is devastated when he learns that Ikemefuna must leave them. When Nwoye cries, he is beaten by his father. Once Nwoye learns of Ikemefuna's murder and his father's involvement, a profound change comes over him and he cannot accept or forgive his father for what has happened<br>• during his exile in Mbanta, Okonkwo beats Nwoye with a heavy stick when a cousin tells Okonkwo that he has seen Nwoye inside the Christian church. Following the beating, Nwoye leaves his family and returns to Umuofia<br>• later in Okonkwo's exile, Obierika visits Okonkwo because he has observed Nwoye with some missionaries in Umuofia. Nwoye has told Obierika that he has become a Christian and that Okonkwo 'is not my father'. In the end, Obierika does not tell Okonkwo because he refuses to talk about Nwoye<br>• Nwoye is changed by Christianity when he senses the love and compassion it offers him. Nwoye's conflicting emotions lead to his change. He breaks away from his father and Igbo (Ibo in the novel) traditions by becoming a Christian and changing his name to Isaac. Nwoye hopes that in the future he will convert his mother, brothers and sisters<br>• Okonkwo will not be reconciled with his son, believing him to be lost and 'not worth fighting for'.<br>**(AO4)**<br>• the novel is set in a patriarchal society, where men are often feared. Nwoye challenges all that is important to his father and cannot change his ways in order to please him<br>• Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life, as the central lines in Yeats' poem, *The Second Coming*, suggest: 'Things fall apart; the centre cannot hold' |

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| | • the traditional and cultural background is inherent in everyday life, such as t ay in which the 'Senior wife' or 'Nwoye's mother', is never named. A mother is always wn by her eldest child's name<br>• *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity and the colonial experience that can be seen through Nwoye's change. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question Number | Indicative content |
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| **11**<br>***Things Fall Apart*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list bu the following points may be made:**<br>**(AO1)**<br>• marriage is explored in a number of ways throughout the novel, such as the various marriages presented, the role of women and their position in Igbo (Ibo in the novel) society<br>• when the novel begins we learn that Okonkwo has three wives and a number of children<br>• in Igbo culture, it is expected that wives will be subservient to their husbands. Okonkwo's wives obey him unconditionally. Okonkwo provides for his three wives, making his wealth visible to others; his *obi* (hut) is behind a gate in the red wall and his three wives each have their own hut behind it. Nwoye's mother has a good relationship with Ekwefi, who is Okonkwo's second wife<br>• it is believed that it is a sign of weakness for a man to be inseparable from, or publicly loving towards, his wife or wives. When Obierika and Okonkwo discuss the death of an elder, they scorn the close relationship he had with his wife, especially when the late widow complicates the announcement of the elder's death and funeral arrangements<br>• wives and their daughters are expected to prepare meals and do not eat until the husband begins his meal. The wives are responsible for preparing for celebrations and village events and have to decorate the huts. Ojiubo is Okonkwo's third and youngest wife and is mother to several of Okonkwo's children; Okonkwo violates the 'Week of Peace' when he beats Ojiubo; he beats her because she has her hair braided rather than preparing her dish for his meal<br>• a wife's status is dictated by how many children she has and how many of these are male. Nwoye's mother is never known by her own name. Ekwefi has lost nine children in infancy and her only surviving child is Ezinma. Despite only having a daughter, Ekwefi remains Okonkwo's favourite<br>• marriage negotiations are a tribal affair and are illustrated through the arrangements for Obierika's daughter's marriage<br>• women have little or no power over their men and are subjected to violent assaults. The *egwugwu* hear the case of Uzowulu and Mgbafo. Uzowulu regularly beats his wife and, after a severe beating, her family must rescue her before he kills her. The *egwugwu* simply tell him to appease the family with wine and tell him it is not brave to beat a woman. One elder cannot understand why the *egwugwu* must bother 'with such a trifle'<br>• when living in Mbanta, a number of suitors ask for Ezinma's hand in marriage, but Ezinma knows her father wants her to marry someone in Umuofia when they return from exile. Ezinma's loyalty to her father is evident when she encourages her sister, Obiageli, to do likewise.<br><br>**(AO4)**<br>• polygamy and patriarchy are accepted in this culture. Men would father numerous children to increase their status. Uchendu has twenty-seven children who gather for the *isa-ifi* ceremony which determines whether a bride has been faithful to her future husband |

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| | • some women in Igbo society are respected and important, such as the 'seni ives and the women who paint the houses of the *egwugwu*; at Nwakibie's *obi*, when first wife has not yet arrived, 'the others could not drink before her'<br>• in Igbo culture, the death of a woman who dies before a husband's death can be announced, but it is considered suspicious if the woman dies shortly after her husband. The wife must be buried before the death of a great warrior is announced<br>• daughters are sold to suitable suitors. The price is negotiated through discussion and the ritual of passing sticks, representing numbers, between the bride's family and the groom's relatives. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 9–16 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 17–24 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 25–32 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 33–40 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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