www.dynamicpapers.com

Pearson Edexcel

Mark Scheme (Provisional)

Summer 2021

Pearson Edexcel International GCSE in English Literature (4ET1)
Paper 1: Poetry and Modern Prose

www.dynamicpapers.com

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2021
Question Paper Log Number P65908A
Publications Code 4ET1_01_2106_MS
All the material in this publication is copyright
© Pearson Education Ltd 2021

www.dynamicpapers.com

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

Specific Marking Guidance

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

Placing a mark within a level

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

www.dynamicpapers.com

Assessment objectives

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

www.dynamicpapers.com

Section A – Unseen Poetry

Question Number	Indicative content
1	**Examiners should be alert to a variety of responses and should reward points t 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 sisters are described as having a large age gap. The older sister, the narrator, appears to be a mature and experienced adult, whereas the 'little sister' is twelve years old. The narrator, or older sister and possibly the poet, describes how her younger sister likes to emulate her and wear her shoes, despite their being too big for her. The shoes can be seen partly as a metaphor for life and experience • the younger sister is described as wanting to grow up too soon • the little sister's legs are described with the metaphor 'spindle-thin', emphasising how thin her legs actually are • the 'little sister' is described as being quite stubborn as she insists that the shoes 'fit her perfectly' • the game of hopscotch is described and how the 'little sister' is 'competent', even skilled, at the game with her 'neat hops-and-skips'. When describing how well the younger sister plays the game, her feet are not mentioned but are implied by the metaphorical use of 'their quick peck', their quick accurate touches like a bird pecking corn • the narrator tries to warn her sibling of the dangers of growing up too soon and adopts an almost motherly tone. The narrator describes her own feet negatively: 'distorted', having 'callouses' and 'odd patches of hard skin'. The image is undesirable and meant to dissuade her sister from trying to grow up too quickly. **The writer's choice of language:** • the verb 'strut' suggests that the younger sister is very confident and showing off in the shoes • the verb 'wobbles' could reflect how inexperienced the sister is, emphasising her immaturity and innocence, despite her confidence. It could suggest that the sister is taking tentative or shaky steps into maturity • the personal pronoun 'I' gives the poem a personal and attached tone. The older sister likes to watch her younger sibling playing childhood games • the alliterative and monosyllabic phrase 'quick peck' emphasises the brief amount of time the younger sister's feet touch the ground • the phrase 'over-stepping the line' could be viewed as an idiomatic metaphor suggesting that she has gone far in other aspects of her life. In the game, the player would be disqualified or lose if the foot lands in the wrong square • 'peever' is a Scottish colloquial term and is used to provide an alternative name for hopscotch • the use of sibilance could reflect the speaker's upset and wistful thoughts: 'I wish she should stay / sure footed, / sensible shod'. **The writer's use of form and structure:** • the poem is written in free verse and is in three stanzas. The first stanza describes how the younger sister enjoys wearing her older sister's shoes; the second describes how the younger sister enjoys childhood games, which expresses her innocence, and the final stanza uses the idea of the shoes to present the older sister's concerns about her younger sibling growing up too quickly or not sensibly

www.dynamicpapers.com

	• the poem is possibly autobiographical and may be about Liz Lochhead's ger sister • the lack of a regular rhyme scheme and rhythm could suggest how life is als perfect and irregular • contrasts are used to convey the younger sister's perceptions of being mature an realities of life. The sister's lack of experience as she 'wobbles' in high heels is contra with her competence 'at peever' • the use of enjambement creates a stream of consciousness where the older sister expresses her concerns • there is a tone of love and protectiveness for the younger sister. She wants her younger sister to learn from her experiences • there is also a tone of regret as the speaker suggests that she does not want her sister to experience the same hardships in life: 'I should not like to see her / in my shoes' • the final line is indented to emphasise the importance of remaining sensible and of choosing the right path in life. These examples are suggestions only. Accept any valid responses.

Level	**Mark**	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	• 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 is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9-12	• 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.

www.dynamicpapers.com

Section B – Modern Prose

Question Number	Indicative content
2 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward point t are clearly based on evidence from the text. This is not an exhaustive list but t following points may be made:** **(AO1)** • social inequality is evident throughout the novel and is illustrated through the social hierarchy and the contrasts between people of status, such as the Finch family, Mr Underwood and Link Deas, and the 'white trash' such as the Ewells and the black community. Social inequality is shown through misunderstanding and prejudice, for example, Miss Caroline's failure to appreciate Walter Cunningham's pride and the blinkered attitude of the white community towards Tom Robinson's trial • the greatest social inequality is the split between white and black people, which is central to the key events. Tom Robinson is found guilty because he is black, even though he could not possibly have raped or assaulted Mayella Ewell because of his disability. The Ewells are reviled and, if their word were to be used against anyone else, it would not be believed • the Ewells are regarded as 'white trash' and despised by the people of Maycomb because they represent the poorest in white society. Bob Ewell is unemployed and spends his money on alcohol. He does not look after his family and his children are out of control. Bob demonstrates his vile personality at Tom's trial when he uses crude expressions and obscene language • country farmers, like the Cunninghams, are portrayed as uneducated or ignorant but are considered better than the Ewells. In the social hierarchy, the Cunninghams come below other townspeople • the black community in Maycomb is subjected to social inequality and comes below the Ewells in the social hierarchy. The black community is often shown as having superior moral qualities and understanding and their houses are clean, warm and well cared for, as opposed to the squalor of the Ewells' house and yard • Aunt Alexandra is obsessed with the Finches' superiority and place in society. She objects to Scout's bringing home Walter Cunningham because Walter's family are 'not our kind of folks' and have a 'drinking streak'. She also objects to Scout visiting Calpurnia's home. Aunt Alexandra expects Scout to behave and dress like a lady in order to highlight their social standing in the community. Atticus challenges these 'Southern womanhood' views and expectations • the Radleys are not lower-class but are misunderstood and subjected to social inequality. They are shunned and isolated because of the stories surrounding Boo Radley. **(AO4)** • the novel illustrates the complicated and restrictive social hierarchy of Maycomb; the children's inability to understand a rationale for the hierarchy helps reveal that it is in fact irrational, but it is deep-seated within the traditions of this area in the South • the verdict of Tom Robinson's trial clearly illustrates prejudice and social inequality. The whites feared racial disturbance and so the trials of black people were unjust, such as that of the Scottsboro Boys. It was not until the Black Civil Rights Movement of the late 1950s that some progress in eliminating social inequality between races was seen

www.dynamicpapers.com

	• the Cunninghams represent the badly-hit farming community during t eat Depression • during the 1930s, the term 'white trash' was commonly applied to those who e considered poor, dirty and uneducated • Aunt Alexandra illustrates typical thinking of the time. She firmly believes in the ro of the 'Southern Belle' who should be revered and protected by their men. Idealised stereotypes are challenged in the novel in favour of morally strong, polite characters.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
3 ***To Kill a Mocking-bird***	Examiners should be alert to a variety of responses and should reward points are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made: **(AO1)** • the relationship between Calpurnia and the Finch family is very close. Calpurnia is the black housekeeper and cook who works for the Finch family. She is regarded as a 'faithful member of the family'. Atticus depends on Calpurnia and will not allow her to go when Aunt Alexandra comes to stay. Atticus' respect for Calpurnia is demonstrated when he asks her to accompany him when he tells Helen Robinson about her husband's, Tom's, death • Calpurnia has had a good relationship with the Finch family for many years, even before she started working for Atticus. She learned to read from a book given to her by Scout's grandfather. Calpurnia is one of only four people in her church who can read • Calpurnia's family is grown up and she is a mother figure to Scout and Jem as their own mother has died, leaving Atticus to bring up the children himself. Calpurnia is described as being 'all angles and bones; her hand was as wide as a bed slat and twice as hard'. Scout perceives Calpurnia as a disciplinarian: 'I had felt her tyrannical presence as long as I could remember' • it is Calpurnia who chastises Scout for being rude to Walter Cunningham when he comes to lunch; she smacks her and makes her eat in the kitchen. Later that day: 'Calpurnia bent down and kissed me. I ran along, wondering what had come over her'. Scout respects Calpurnia and, as Jem and Scout grow up, she appears to be more kindly towards them • it is to Calpurnia that the children run when they see the rabid dog, Tim Johnson, showing their trust in her. She telephones Atticus immediately and alerts the neighbours • Scout never wins an argument with her: 'Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side' • Scout learns many things from Calpurnia, such as about Scout's extended family and her origins at Finch's Landing. Calpurnia teaches Scout to write • Calpurnia teaches the children to be tolerant of others and not to be racist. She takes Scout and Jem to the black church and acts as though this is a normal thing to do, even though Lula suggests: 'You ain't got no business bringin' white chillun here' and 'they got their church, and we got our'n' • Calpurnia behaves differently when she is around black people. Scout comments: 'I thought her voice strange'. This shows that, even though she tries to bring black and white people together, her own subconscious behaviour reflects the rift that prevails between the two societies. Calpurnia represents the will to change, but the sense of racial tension is so ingrained that equality in Maycomb will take a long time to achieve. **(AO4)** • Calpurnia's relationship with the Finch family is set against the context of racial prejudice, economic deprivation and the Great Depression • Calpurnia provides a link between the black and white communities and provides Atticus with information about the Robinsons

www.dynamicpapers.com

	• Scout asks Calpurnia lots of questions such as when and where Calpu was born. Calpurnia does not know the year she was born, but she does shar sic facts. Calpurnia does not talk about her feelings, possibly suggesting that ei Harper Lee has only partially given her an identity in the novel or that she has private side to her.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
4 ***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)** • cruelty is an important theme in the novel and is illustrated in different ways, such as the cruel treatment of different people, the cruel nature of life on the ranch and cruelty within the natural surroundings • even George can be cruel to Lennie, especially when he loses patience with Lennie: "An' whatta I got,' George went on furiously. 'I got you! …'. George confesses to Slim about how he used to take advantage of and tease Lennie: 'Used to play jokes on 'im 'cause he was too dumb to take care of 'imself' and admits how he hit Lennie over the head with 'a fence picket' • Lennie can be considered unintentionally cruel. He is cruel to the animals that he pets. He does not realise how fragile the animals are and accidentally kills them, like the mice. He 'pinched their heads a little and then they was dead', and he kills his puppy by being too rough with it: 'I didn't bounce you hard'. Lennie is cruel when he crushes Curley's hand and later when he breaks Curley's wife's neck • Crooks is cruelly treated because he is the only black man on the ranch. Crooks is segregated from the others and is called derogatory names by most of the ranch hands. Crooks has a crooked back from a horse's kick, which presumably resulted from life on the ranch. Candy fondly recalls the time when Crooks was allowed in the bunkhouse and Smitty 'took after' him and 'woulda killed' him had he been allowed to use 'his feet'. Crooks, in turn, is cruel to Lennie when he teases him about George not coming back after a night out: 'Crooks' face lighted with pleasure in his torture' • Candy has lost his hand in an accident on the ranch. The cruel nature of life on the ranch has left him as the 'swamper' and he fears being 'cann'd'. Candy's dog is shot by Carlson. Some may consider this an act of cruelty, but others may see it as an act of kindness in putting the dog out of its misery. Candy considers the death of his dog as a cruel act as Carlson relentlessly pressures Candy into letting him take his dog away • Curley's wife is cruelly treated by some of the men on the ranch, as they see her as 'jail bait' and they fear that she will only bring them trouble. She thinks that her mother treated her cruelly by taking a letter meant for her from a man whom she believed to be a Hollywood film director. Curley could be considered cruel for keeping his wife isolated on the ranch • the natural environment can be cruel. In the final chapter, a heron plucks a water snake from the river: 'swallowed the little snake while its tail waved frantically'. The survival of the fittest illustrates the harsh realities of life. **(AO4)** • life for itinerant farm labourers was harsh during the Great Depression. They were forced to travel from place to place in search of work and became isolated from family and friends

www.dynamicpapers.com

	• society was cruel to those who were old or disabled. There was very li provision or help for those in need. Candy knows that once he is 'cann'd' will have nowhere to go. Similarly, if Lennie did not have George to look aft him, he would be put in a 'booby hatch' • Curley's wife talks about her dream of being 'in the movies'. Many people dreamt of being famous Hollywood stars at the time, as it offered the chance of an escape from poverty, and fulfilment of the American Dream.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

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)** • candidates may choose any one character that they feel is the most unhappy. These could include: George, Lennie, Candy, Crooks or Curley's wife; however, other characters may be considered • George could be considered most unhappy because at the end of the novel, he is forced to shoot his companion, Lennie. At times, George has demonstrated his frustration and anger about caring for Lennie, telling him that he could 'get along so easy' without him, even though Lennie's companionship keeps him from some of the loneliness the other workers suffer. George believes that he cannot have a future or 'a girl' all the time he must care for Lennie • Lennie could be considered most unhappy when George takes the dead mice from him or when he accidentally kills his puppy and Curley's wife at the end of the novel. He fears that George will not let him tend the rabbits. Lennie also demonstrates his unhappiness when Crooks teases him about George not coming back to the ranch for him • Candy's unhappiness is demonstrated when his dog is taken by Carlson and shot. Candy appeals to Slim for some 'reversal' of the decision, but he does not receive any. Candy lay 'rigidly on his bed staring at the ceiling'. Later in the novel, Candy demonstrates his unhappiness when he realises the dream has ended with Curley's wife's death. He 'viciously' comments on the lost dream; he 'sniveled, and his voice shook' with disappointment • Crooks may be considered as most unhappy, because he is lonely and subject to racial abuse. His segregation has made him a 'proud, aloof man'. Crooks is fully aware of his situation and is put in his place when Curley's wife threatens him: 'I could get you strung up on a tree so easy it ain't even funny' • other unhappy characters could include: Curley's wife who has lost her dream of being in the movies and now leads a lonely life as the only woman on the ranch, or Curley, whose dream of being a boxer is destroyed when Lennie crushes his hand. **(AO4)** • several contextual features may be significant to making characters unhappy. The Great Depression led to many men becoming itinerant farm labourers and living solitary lives • racial segregation led characters like Crooks to become isolated and desperately unhappy. The Scottsboro Boys' trial and the activities of the Ku Klux Klan highlight the injustices and racial discrimination at the time • Candy struggles to come to terms with the fact that the dream with George and Lennie is only short lived and is now over. For elderly people, like Candy, there was no provision or state care once they had retired.

www.dynamicpapers.com

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of tex 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
6 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward poin 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 an important theme in the novel: the bull whale fears mankind; Koro fears for the survival of the tribe; Nanny (Nani) Flowers fears that her husband, Koro, is too obsessed and old-fashioned in his thinking; Kahu fears rejection by her great-grandfather, Koro; the people of Whangara fear for the whales when they are beached; Kahu's family fear she is lost when she is taken by the whale • the bull whale fears the whales' biggest predator: mankind. He fears the loss of the herd through Man's destruction of the planet. He leads the herd through the frozen waters of Antarctica and the collapsing ice-shelves • Koro is afraid that, without a male heir for Kahu's generation, the Maori tribe in Whangara will not survive. He fears that Maori customs and traditions are being lost and is determined to teach others the Maori language. When Koro sets a challenge for the boys to retrieve a stone from the seabed, none of the boys is able to do so • Nanny Flowers fears that her husband is small-minded and needs to accept Kahu • Kahu fears rejection by her great-grandfather. Koro will not accept Kahu as a tribal leader and Kahu's love for him is unrequited. She fears that her great-grandfather will not attend the school ceremony when the reserved seat for Koro remains empty; his absence reduces her to tears • the people of Whangara are afraid when two hundred whales beach themselves. The news reporter says that it 'is like seeing the end of the world'. Despite people's efforts, the entire herd perishes. Following the loss of the herd, another large group of whales emerge and become beached, including the bull whale that has symbolic markings on it. Koro is fearful that if the bull whale dies it will signify the end of the tribe: 'When it dies, we die. I die' • Nanny, Koro and the family fear for Kahu's life when she rides the bull whale and is taken out to sea. Nanny collapses in fear and shock. Kahu is returned to her people and is found unconscious on the beach. She is taken to hospital and her anxious family keeps vigil by her bedside. Koro is so afraid that she will die that he 'asked the Gods to forgive him'. **(AO4)** • when the whales beach themselves, conservationists and environmental groups come to help with the rescue attempts: 'Greenpeace, Project Jonah and Friends of the Earth'. *Greenpeace* is a non-political environmental organization established in 1971 with offices all over the world. Its head office is in Amsterdam. *Project Jonah* was established in 1974 in New Zealand to protect and conserve marine mammals. *Friends of the Earth* was established in America in 1969 and is an international network of seventy-four countries dedicated to environmental concerns • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms was prevalent and nuclear test sites were very much a concern. In the novel, the whale herd mourns the death of some calves following nuclear testing at Moruroa. In 1985, the *Greenpeace* ship, Rainbow Warrior, protesting about nuclear testing, was sunk in Auckland harbour

www.dynamicpapers.com

	• Whangara is a small Maori community in the northeast of New Zealand' th Island. In 1961, the Whangara Kapa Haka Group was formed; the elders su the group in keeping customs and traditions alive.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
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:** **(AO1)** • Kahu's relationship with the natural world, including dolphins, is important in the novel. Kahu is named after the founder of Whangara, Kahutia Te Rangi, the whale rider; she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance. However, he always tells her 'Go away' as he does not consider a female to be a worthy future leader of the tribe. It is only when Kahu proves her relationship with the whales and nature that Koro realises his mistake and accepts her • Nanny (Nani) Flowers, Koro's wife, loves and takes care of her great-granddaughter, Kahu; it is Nanny Flowers who conducts the tradition of burying the birth cord when Kahu is born, which immediately creates an affinity between Kahu and nature. Rawiri observes what appears to be 'a small spear' land 'at the spot where Kahu's birth cord had been placed' in the *marae* • Kahu demonstrates empathy for the whales. When Rawiri takes her to the cinema, they watch a film about a whale being hunted. When the whale is captured and fatally wounded, Kahu is distraught and she cannot be pacified: 'tears were again tracking down her face' • when Kahu overhears Koro telling the boys at the *Kohanga Reo* about his memories of whaling, Kahu is visibly distressed. Rawiri tries to comfort her, but 'she was so frightened. She was making a mewing sound in her throat. She seemed immobilised by terror' • even at the age of seven, Kahu enjoys gardening and growing vegetables with Nanny: 'Nanny and me are hoeing the vegetable garden' • Kahu demonstrates special powers, with the natural ability to communicate with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that others could not reclaim: 'Kahu seemed to say, "Down here?" and the dolphins made a nodding motion' • when two hundred whales die on the beach, Rawiri finds Kahu 'up on the bluff' calling out to sea: 'She was making that mewing sound and then cocking her head to listen for a reply' • when the bull whale strands itself on the beach, it is Kahu who encourages it to return to the sea. The bull whale brings Kahu back to lead her people successfully into the future. The novel ends with Kahu asking Koro: 'can't you hear them? I've been listening to them for ages … the whales are still singing'. **(AO4)** • the natural settings and the relationship between nature and man are central to the novel. Kahu is bound to nature and is able to communicate spiritually with the creatures of the sea • the contamination of the oceans from nuclear testing and the melting of the ice cap, because of global warming, has resulted in damage to the natural world and has had an adverse effect on whales

www.dynamicpapers.com

	• the novel is structured in four sections: Spring, Summer, Autumn and W . The seasons represent the journeys made and the lessons learned, and ec the cyclical nature of the novel • Maori customs, traditions and legends are central to the novel. Customs and traditions are rooted in the preservation and survival of nature. The legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, is echoed in Kahu's story.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
8 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward poin that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ying-ying St. Clair is significant in the novel because she is one of the Chinese mothers who was a founding member of the Joy Luck Club and is Lena's mother. 'Ying-ying' means 'clear reflection', yet she lives in constant fear and anxiety and believes she is powerless; she is a fatalist • Ying-ying is the Chinese mother who broaches the subject of finding Suyuan Woo's twin daughters. Ying-ying writes a letter to them using the address that Suyuan had found. Ying-ying gives Jing-mei (June) an envelope with a cheque in it to pay for her flight to China. The money has been collected from the *mah jong* winnings and Ying-ying tells Jing-mei to go and see her sisters and tell them about their mother: 'The mother they did not know, they must now know'. Jing-mei confesses that she does not know what to tell her sisters, which prompts the other mothers to voice Suyuan's virtues and tell their stories • as a child, Ying-ying was headstrong and independent, but her nursemaid or Amah forced her to adopt more passive and fatalist ways of thinking • Ying-ying tells the story about when, at the age of four, she went with her family to the Moon Festival. She recalls the events as they occurred: the feast, her nursemaid's or Amah's anger when her clothes became dirty, becoming startled and falling into the water, being saved by a fisherman and her feelings of abandonment • at the Moon Festival, Ying-ying was told that she would see the Moon Lady, who granted secret wishes. Ying-ying was warned by her Amah that, if the secret wish was revealed to anyone else, it would become a selfish desire. Ying-ying was told that a girl 'can never ask, only listen' and it is only as she tells her story that she remembers her wish: 'I wished to be found'. It is at the festival that Ying-ying learnt to suppress her own desires; something she comes to regret in later life • Ying-ying recalls her first unhappy marriage to a much older 'vulgar' man. The marriage had been arranged by her family. Ying-ying came to know about her husband's infidelities but learned to love him until his premature death. She accepted her destiny without question • she then married Clifford St. Clair and emigrated to America with him. Clifford tells their daughter, Lena, that he had saved Ying-ying from a terrible life and he confesses that he never learned to speak Mandarin, so when he speaks for Ying-ying he often mistranslates her. Because Lena does not fully understand what her mother says, she thinks her words are nonsensical • Ying-ying and Clifford lose a son, who dies shortly after his birth. Ying-ying blames herself for the tragedy and the death reawakens her feelings of guilt about the termination of her first husband's son when she was in China • fearing that Lena would repeat the errors of her own life, Ying-ying is determined to tell her daughter her story in order to help her avoid making the same mistakes. Lena is unhappily married to Harold Livotny. Lena's marriage is not equal and she is passive in her relationship with him. Ying-ying urges her daughter to take more control in her life and live up to their zodiac symbol of the Tiger. Ying-ying is frustrated by her daughter's stubborn ways and her rejection of the Chinese ways of thinking and wants to push her into action 'and cut her tiger spirit loose'.

	(AO4) • Chinese beliefs, superstitions and traditions are important and central to Ying-life. The experiences at the Moon Festival and the words of the Moon Lady had a profound effect on Ying-ying • the Chinese mothers have a strong belief in the Chinese zodiac and the importance of the symbol they were born under. When Clifford gets Ying-ying's date of birth wrong, she becomes a Dragon rather than a Tiger yet being a Tiger is central to Ying-ying's identity • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because they were at war with Japan, the Second Sino-Japanese War (1937-1945).

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
9 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward p that are clearly based on evidence from the text. This is not an exhaustive l but the following points may be made:** **(AO1)** • the theme of journeys, both physical and emotional, is important in the novel. The Chinese mothers make both kinds of journey, whereas their daughters' journeys are more emotional • Jing-mei (June) Woo takes her mother's place at the *mah jong* table and it is here that the other Chinese mothers persuade Jing-mei to go to China to meet her half-sisters and to fulfil her mother's lifelong wish of reuniting the family. The mothers use their *mah jong* winnings to pay for her and her father's flights • each of the Chinese mothers fled China after experiencing the horrors of war and undergoing painful and emotional journeys; for example, Suyuan Woo had both the physical journey of escaping Kweilin and the emotional dilemma of leaving her twins behind • Lindo Jong experienced an emotional journey when she was caught in a loveless marriage and used superstitious beliefs to escape her situation. When Lindo visits China, she realises that she has adopted many American ways and accepts that she is no longer 'fully Chinese', when people in China treat her as a tourist • the daughters, Jing-mei Woo, Waverley Jong, Lena St. Clair and Rose Hsu Jordan all experience emotional journeys. Initially, the daughters all misunderstand their mothers and they have always identified themselves as American at the cost of their Chinese heritage. The differences in generations and cultures create tensions between the daughters and their mothers. Throughout the novel, the stories told at the Joy Luck Club bridge the cultural differences and a journey of reconciliation and understanding begins for the mothers and their daughters • some physical journeys result in tragedy. When the Hsu family goes on a trip to the beach, Bing Hsu drowns. Lindo Jong's eldest child, Winston, is killed in a car accident when he is sixteen • mothers and daughters embark on a journey of self-discovery. For example: Waverly Jong learns about using 'invisible strength' and comes to realise that her conceptions about her mother's views of Rich Schields are misjudged; Ying-ying St. Clair regrets being passive and fatalistic and she urges her daughter, Lena, to take control in her unhappy marriage; An-mei Hsu learns to speak up and assert herself. **(AO4)** • like Jing-mei (June) Woo, who makes a physical journey to China to meet her half-sisters for the first time, Amy Tan travelled to China. Tan was born in California in 1952 to immigrant Chinese parents and learned that her mother, prior to moving to America, had been married to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where they were reunited with the rest of the family. Amy Tan's Chinese name is An-mei, the same as one of her characters. It means 'a blessing from America'

www.dynamicpapers.com

	• the Chinese mothers left China and made their journey to America w heir country was at war with Japan. Many people fled China during the Secon o-Japanese War (1937-1945) and when immigration laws in America were bei eased • the women learn to become stronger. There is an emphasis on equal rights for women, such as Rose Hsu learning to speak up for herself.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
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:** **(AO1)** • Okonkwo demonstrates weaknesses throughout the novel. He is determined to be strong in reality as well as trying to avoid the appearance of weakness • Okonkwo is desperate to be the polar opposite of his father, Unoka, who is known as an *agbala* or someone who shows traits of female weakness • in order to achieve an elevated position in his society, Okonkwo demonstrates a fierce personality, does not show any affection to his family and regularly beats his wives • in his desire to show strength, Okonkwo shows weakness when taking part in Ikemefuna's murder. Okonkwo does not question the directive and is more concerned about his reputation, despite his friend, Obierika, warning him not to take part • it could be argued that he demonstrates weakness by not showing his son, Nwoye, any fatherly affection • on the other hand, some might argue that, when Ezinma is ill, Okonkwo demonstrates weakness by showing his concern for his daughter • when exiled to Mbanta, Okonkwo demonstrates weakness when he loses his determination and desire to do well, as he fears all is lost • Okonkwo's weakness is his total rejection of new ideas and ways introduced by the Christians and colonisation. Although his friend is more open to some of these new ideas, Okonkwo remains steadfast in his belief that these interlopers must be eradicated • in trying to demonstrate strength and resilience, Okonkwo brings about his own demise and exhibits his ultimate weakness. It is considered cowardly to take one's own life, which Okonkwo does at the end of the novel. **(AO4)** • the novel is set in a patriarchal society, where men are often feared. Okonkwo's obsessive desire for respect and status through his display of physical and emotional strength leads to his downfall and suicide • Obierika questions the Igbo (Ibo in the novel) traditions, culture and tribal law. He thinks that change could be a good thing and that it could benefit Igbo society. Okonkwo's solution is to resist change by using violence against the British, which is his weakness • beliefs and superstitions are central to the villagers. Ikemefuna is murdered when the Oracle commands; Okonkwo's guilt weakens him • Nigerian society is contrasted with impending colonialism and Christian influence; changes in the nature of Igbo society and its traditions and culture are feared. Okonkwo views Igbo society as weak for not resisting change.

www.dynamicpapers.com

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of s, 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Question Number	Indicative content
11 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • loss is a significant theme in the novel and can be explored in a variety of ways, for example: the loss of family members; the loss of Igbo (Ibo in the novel) traditions; the loss of respect; or any other valid example of loss • the loss of family members is central to the novel. When Okonkwo's father, Unoka, dies, Okonkwo does not appear to mourn his loss. Okonkwo's desire for success is driven by his loss of respect for his father and his wish to be the polar opposite of him. The loss of Ikemefuna through murder has a profound effect on Okonkwo and his son, Nwoye, who becomes alienated from his father and traditional beliefs • Ekwefi dotes on her daughter, Ezinma, because she is her only surviving child. Ekwefi has lost nine children in their infancy • Okonkwo and Obierika discuss with regret the loss of prestige for the *Ozo* title in other villages • the death of Ezeudu is significant. His death is greatly mourned by the clan and it is at the funeral ceremony that Okonkwo accidentally shoots and kills Ezeudu's sixteen-year-old son, resulting in Okonkwo's exile • Obierika is upset over the loss of Okonkwo when he is exiled. After his exile, Okonkwo loses the respect of his fellow clansmen and ultimately he loses his power in the community • Okonkwo feels lost when he is exiled. During his exile, when he learns of Nwoye's conversion to Christianity, he is inwardly upset but convinces himself that the loss of Nwoye is 'not worth fighting' • Okonkwo mourns the loss of the past and the loss of traditional Igbo ways. He cannot come to terms with colonisation and the only way he can deal with his loss is by taking his own life. **(AO4)** • loss is often owing to violence, which is a regular occurrence between tribes and is inherent in Igbo tradition and culture. Okonkwo's father, Unoka, will not take part in any violence which leads to his being called *agbala*. It is expected that men will win titles in battles, such as *Ozo*, as Okonkwo does. *Ozo* is not only the title of a man who has been victorious in battle, but is also the name of the traditional ritual when the title is awarded • infant mortality rates were high when the novel was set. Very few children reached adulthood • the loss of traditional Nigerian society and culture is contrasted with impending colonialism and Christian influences • Achebe wrote *Things Fall Apart* to present a more accurate portrait of native African life and the effects of colonialism. Achebe challenged Conrad's portrayal of native Africa in *Heart of Darkness*.

www.dynamicpapers.com

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of s, 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 may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• 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.

www.dynamicpapers.com

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom