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Pearson Edexcel

Mark Scheme (Results)

January 2022

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 1: 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

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.** **The writer's descriptive skills:** • reaching the age of ten is central to this poem. This poem describes how the child feels about growing up and losing innocence at the age of ten • the title of the poem is significant because it advises the reader what the poem is about; the age is not mentioned explicitly in the actual poem, just the 'first big number' • the speaker describes turning ten as a sickness, 'something worse than any stomach ache' or other ailments, such as 'headaches', 'measles', 'mumps' and 'chicken pox' • the child addresses another person, an adult and possibly a parent. The child suggests the adult will have 'forgotten' that every year feels different • the child describes these different ages and how his imagination made him an 'Arabian wizard', 'invisible', 'a soldier' and 'a prince' • the child describes what is observed from the window as if his reaching the age of ten changes what he sees: the tree house is now 'solemnly' lit by the sun and his bicycle will never be the same again with 'the dark blue speed drained out of it' • there is recognition of having to grow up and leave childhood behind: 'It is time to say good-bye to my imaginary friends'. There is a suggestion that the child is lonely as the only friends mentioned are 'imaginary' • in the final stanza, the child faces the reality that he/she is not extraordinary with 'nothing under my skin but light', but perhaps is just like anyone else: 'I skin my knees. I bleed'. **The writer's choice of language:** • repetition of 'something' emphasises the pain and discomfort of reaching the age of ten • the adjective 'disfiguring' suggests that reaching the age of ten has forever marked the child • the speaker uses juxtaposition when contrasting the 'perfect simplicity of being one' and the 'beautiful complexity introduced by two' • sibilance describes the innocence at the age of seven, 'At seven I was a soldier' • even though only one year before, the 'nine a prince' gives a childlike quality to the poem • the adverb 'mostly' suggests a change of experience from the active excitement of childhood imagination to the boredom of looking out of the window • the bicycle is personified as it 'leaned against the garage' with its 'dark blue speed drained out of it' • the metaphor 'walk through the universe in my sneakers' suggests the child is aware of being careful when taking steps into adulthood; 'sneakers' is an Americanism

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	• the writer uses a metaphor of a sidewalk when describing growing up and experiencing life's hazards: 'I fall upon the sidewalks of life'; 'sidewalks' is ano Americanism. **The writer's use of form and structure:** • the poem is written in five stanzas of varying lengths and is in free verse. First-person narrative conveys the personal thoughts about reaching the age of 10 • the speaker's ideas are presented using enjambement as the thoughts flow from one to the other in a stream of consciousness • the use of the dash provides short pause for thought before the asyndetic list of ailments: 'bad light – / a kind of measles … / a mumps … / a disfiguring chicken pox …' • there is a sad tone to the poem, as the child feels as though growing up is like an illness and that the simplicity of childhood is lost • the caesura in the final line of the poem gives a note of finality and adds emphasis to the realisation that the child is not some superhero, but can be hurt as he/she stumbles through life and grows up • the first stanza conveys how the child feels in the present, the second reminisces about past adventures and the last three stanzas return to the present and the sad realisation that childhood innocence has been forever lost. 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.

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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 points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Atticus Finch is one of the most important characters in the novel and embodies justice, courage and integrity. He is a widower and is the father of Jem and Scout. He is nearly fifty years old and is the lawyer who defends Tom Robinson and demonstrates determination and strength throughout the novel • Atticus brings up his children with the help of their housekeeper, Calpurnia; he has a unique parenting style, treating Scout and Jem as adults. They call him Atticus and he answers their questions honestly and passes his moral values on to them. He teaches them to respect others, for example when he supports Calpurnia's chastising Scout for rudeness. He also makes Jem apologise to Mrs Dubose and read to her. Atticus has the courage to let the children be themselves, for example when he allows Scout to dress as a tomboy, even though his sister, Aunt Alexandra, tries to insist that Scout wears a dress • Heck Tate asks Atticus to shoot the rabid dog, Tim Johnson, as Atticus is such a good marksman, but even though he succeeds and earns Jem's admiration, Atticus explains that 'courage is not a man with a gun in his hand' • Atticus demonstrates his kindness and thoughtful nature when he saves Miss Maudie's rocking chair from the house fire. Miss Maudie comments on Atticus' gentlemanly and consistent character • although he agrees to defend Tom Robinson, Atticus knows he cannot win the case as the word of a white woman would always be believed over that of a black man. His courage in taking the case reflects the view: 'you know you're licked before you begin but you begin anyway and you see it through no matter what' • when Atticus protects Tom Robinson by sitting on watch outside the jailhouse, he shows his courage and strength. He puts himself between Tom and the lynch mob, even though he is fully aware of the danger this situation presents. He refuses to back down even after the arrival of Jem, Scout and Dill. Scout's polite greeting to Mr Cunningham unexpectedly deters the lynch mob and defuses the situation • after Tom is convicted, Atticus leaves the courtroom alone. The black members of the community appreciate what he has done and applaud him from the upper balcony. Even after defeat he plans to appeal the case. When Tom is shot dead in an escape attempt, Atticus visits Tom's widow, Helen, to deliver the bad news: 'Atticus lifted Helen to her feet and half carried, half walked her to the cabin' • at the end of the novel, Atticus protects Boo Radley from being implicated in Bob Ewell's death. **(AO4)** • Maycomb is a microcosm of American society in the southern states during the Great Depression. Racial and social prejudices were ingrained in society. Maycomb is a fictional town based on Harper Lee's hometown of Monroeville

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	• the character of Atticus is modelled on Harper Lee's own father, who wa o a lawyer • Tom Robinson's trial mirrors those of the Scottsboro Boys • Atticus has a basic faith in the goodness of people in his community. As the novel progresses, this faith is tested by the hatred and prejudice that emerges from Tom Robinson's trial.

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.

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Question Number	Indicative content
3 ***To Kill a Mocking-bird***	**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)** • the theme of isolation affects a number of characters in the novel and the reader feels sympathy for them. The reasons for isolation in the novel include: racism, prejudice, class, wealth and childhood experiences. Characters who are isolated include: Boo (Arthur) Radley, Mayella Ewell, Dill, Tom Robinson after his arrest, Mrs Dubose and others. Other ways isolation is illustrated in the novel could include how Atticus feels isolated in his quest to seek justice for Tom Robinson • Boo (Arthur) Radley has been kept socially isolated since getting into trouble when he was a teenager. He observes life outside, such as the children playing, but rarely ventures out. Despite this, he leaves gifts for the children in a tree hole and helps them when he places a blanket around Scout and, finally, when he rescues Jem from Bob Ewell's attack • family poverty is the reason for Mayella Ewell's isolation and she is considered 'white trash'. She is forced to act like a mother for her many siblings. She has no friends, which is why she tries to befriend Tom Robinson. Mayella lacks love and affection and lives in fear of her father • Dill Harris feels isolated as he is not shown affection by his parents and spends much of his life with various relatives. However, Dill is befriended by Scout and Jem when he comes to stay with his Aunt Rachel in Maycomb. At one point, Dill runs away from home and heads for Maycomb. Isolation leads Dill to tell fantastical stories and lies, which angers Scout, but she feels that 'one must lie under certain circumstances and at all times when one can't do anything about them' • Tom Robinson's black community is segregated from the white community because of racial prejudice. After being falsely accused of raping Mayella, he is psychologically and physically isolated when imprisoned. Owing to racial discrimination, it is inevitable that Tom will be found guilty • old age and morphine addiction are the cause of Mrs Dubose's isolation. They make her a difficult and complex character. She is known as the 'meanest old woman who ever lived' and Scout and Jem try to avoid her as much as possible. Atticus makes them visit and read to her. **(AO4)** • the setting of Maycomb is isolated and serves as a microcosm of the deep American South in the 1930s, which was extremely prejudiced. Atticus challenges racial intolerance when he defends Tom Robinson • racial segregation and the Jim Crow Laws are central to the context of the novel and served to isolate the black community from the white. The account of Tom Robinson's trial could have been informed by the Scottsboro trials of 1931–1937 • groups of people or individuals who were different, such as Boo, were subjected to prejudice in Maycomb. The isolated community of Maycomb is prejudiced against Boo Radley because he is a recluse; people do not understand him and spread rumours that surround his isolation

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	• Mayella is isolated because of class divide and is representative of the de ed poor white group.

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.

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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)** • anger is a significant theme in the novel. A number of characters demonstrate anger, such as George, Lennie, Curley, Carlson, Crooks, Curley's wife and Candy • George demonstrates his anger when he loses patience with Lennie at the beginning of the novel. George acknowledges that he has 'been mean' to Lennie when he takes the mouse from him and loses his temper about Lennie's desire for 'ketchup'. George's anger soon dissipates when he tells Lennie about their dream • Lennie demonstrates his anger on a number of occasions. Slim comments: 'I hate to have you mad at me'. Lennie gets angry with Crooks when Crooks teases him about George not returning. Later when the puppy dies: 'Suddenly his anger rose, 'God damn you,' he cried … and hurled it from him'. Lennie's fear turns to anger when Curley's wife panics about him being too rough when he is stroking her hair, resulting in Lennie's breaking her neck: 'he shook her then, and he was angry with her' • Carlson shows anger when convincing Candy that his dog must be shot because it 'stinks'. Carlson shows no compassion for Candy's feelings about the shooting of his dog, nor for George at the end of the novel • Crooks vents his anger when Lennie goes to his harness room. He warns Lennie that he has 'no right to come' in his room and scowls at him. Crooks is a bitter, 'proud, aloof man' who is segregated because of his colour • Curley is probably the angriest character. Whenever he appears, there is tension. Curley is a character who is angry possibly because he is insecure and Candy tells George that Curley picks on big guys. When Curley finds his wife dead, his anger turns to thoughts of revenge when he threatens to shoot Lennie 'in the guts' • Curley's wife demonstrates her anger when she threatens Crooks that she will have him 'strung up on a tree' and later, when speaking with Lennie in the barn. Curley's wife tells Lennie her story and feels he is not listening to her: 'Don't you think of nothing but rabbits?' • Candy demonstrates anger when he addresses Curley's wife's dead body. He blames her for killing the dream: 'gradually his sorrow and his anger grew into words. 'You God damn tramp,' he said viciously'. **(AO4)** • anger is a common theme in Steinbeck's writing, possibly because he writes mostly about a male world, men who are struggling to survive and make a living in a difficult and hostile environment. Anger produces tension between characters and anger often explodes into violence • Crooks is angry because he is lonely and subjected to racist taunts. When Crooks taunts Lennie unnecessarily, Steinbeck shares a needless episode of conflict brought about by Crooks' personal frustration. Crooks usually hides his anger as he knows that he is not 'free' to vent his opinions

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	• the 'American Dream' gave hope for all those whose goal was to gain so form of independence. The many unfulfilled dreams, however, led to disillusionment and anger.

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.

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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 point that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to explore one character they deem important. Any character may be considered, but the most popular options would be one of the following: George, Lennie, Candy, Crooks or Curley's wife • George may be considered an important character because he features throughout the novel and his relationship with Lennie is central to events. It is George who tells Lennie about their dream and is like a father-figure to him. Through George, the reader learns about George and Lennie's past and information about different characters, such as Slim, when he engages in conversation with them. George frames the action in the novel, starting when he arrives with Lennie in the vicinity of the ranch and ending when he returns to the same location and shoots Lennie • Lennie could be considered an important character because he provides George with companionship, even though it can be challenging. It is Lennie's persistence in hearing about the dream that keeps it alive for George. Lennie features throughout the novel and is always at the ranch, even when George goes to the brothel with the other men. It is through Lennie that the reader learns about Crooks' and Curley's wife's back-stories and dreams. Lennie's actions lead to the climax of the novel • Candy is possibly an important character because he has the money to make George's and Lennie's dream a reality. He is important because he is the first character George and Lennie meet at the ranch and is the character that tells them about Curley, Curley's wife, Slim and Crooks. Candy is important because of his dog. He tells George that he should have shot his dog himself, which foreshadows later events when George shoots Lennie with the same gun. Candy and his dog embody the fate of those who are no longer useful • Crooks could be considered important because he illustrates how difficult it is living with prejudice and segregation. Crooks provides context, representing what life is like for black people in the area • Curley's wife could be considered important because her death ultimately causes the failure of George's, Lennie's and Candy's dream. She is important because she is the only woman on the ranch and illustrates the sexist society within which she lives. **(AO4)** • contextual points will vary according to which character has been chosen, but comment in relation to the American Dream and the Great Depression may feature in most responses • the lives of itinerant farm labourers may be considered and how the Dust Bowl led to many migrant workers travelling from ranch to ranch in search of work • the social hierarchy, sexism, racism or ageism in relation to the chosen character may be explored, such as how Crooks is subjected to racism and segregated owing to the Jim Crow Laws at the time or how Candy is expecting to be 'cann'd' because of his age and disability.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of text 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.

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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:** **(AO1)** • candidates may agree or disagree with the statement that Koro is a successful tribal leader • reasons for considering Koro a successful tribal leader include: as chief, he is determined to keep Maori culture and traditions alive; he is important and greatly respected; he holds tribal meetings and helps establish '*Kohanga Reo*, or language nests' and is dedicated • he is a successful tribal leader because he has knowledge of the fishing grounds and has a close affinity with the whales; he is a guardian of 'sacred knowledge' and displays genuine wisdom: 'It is a reminder of the oneness which the world once had' • Koro is a successful tribal leader because his instincts are often correct. He has an instinctive awareness of portents: 'Something's going on' • Koro demonstrates that he is a successful leader when he finally learns to overcome his prejudices and accept that he has been wrong. At the end of the novel, when he goes to Kahu's bedside at the hospital, he asks 'the Gods to forgive him'. When Kahu regains consciousness, he tells her that he loves her. Kahu is overjoyed: 'The old man cradled Kahu in his arms, partly because of emotion and partly because he didn't want those big ears out there to hear their big chief crying' • Koro could be considered an unsuccessful leader because he is not open to change and, to some, appears to be a figure of fun: a 'bald man with no teeth'. In one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there were preparing the youth for the future. Porourangi is impressed with what he sees, but Koro is concerned. Porourangi is worried about the future and wants to prepare his people for 'new challenges and the new technology', whereas Koro is more reluctant to accept change • Koro demonstrates weaknesses. He is preoccupied in securing a male heir for Kahu's generation and sets a challenge for the boys of the tribe to recover a stone that he has thrown to the bottom of the sea. When none of them succeed, he shuts himself away and weeps as he believes the tribe will end without a male successor • Koro is an unsuccessful leader because he is sexist and fails to notice Kahu's clear ability to be a natural tribal leader in the future. He will not allow Kahu to attend his 'language nests': '"Go away," Koro Apirana would thunder' and Kahu would go to Nanny (Nani) Flowers 'sobbing her heart out'. Koro will not allow women to attend the lessons as he insists 'Them's the rules' • Koro is an unsuccessful leader as he appears to use his position to treat others harshly. He is nicknamed the 'old *Paka*' by members of his family. **(AO4)** • when Koro learns that he has a granddaughter, he is disappointed and 'won't have anything to do with her'. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth'. Koro is the 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'

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	• Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creat tension between Koro and Nanny • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife. Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority.

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.

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Question Number	Indicative content
7 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward point that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of family is demonstrated throughout the novel, not only through Koro and his extended family who, at first, appear to be fragmented, but also by the family of whales who are united as a herd • Koro and Nanny (Nani) Flowers have two grandsons, Porourangi and his younger brother, Rawiri. At the beginning of the novel, the family is widely dispersed, but at the end of the novel the family unites and closer bonds are formed • Porourangi, who will be tribal leader for his generation, is married to Rehua and is Kahu's father. When he tells Nanny Flowers about the birth of his first child, Kahu, Nanny is thrilled about the news, but Koro is angry that the baby is a girl and 'jumped into the rowboat and made out to sea' because he is so disappointed. This demonstrates that Koro does not see the value of female children, especially in his family, and how little affection is demonstrated by him • Rehua dies when Kahu is three months old. Porourangi brings his wife's body to Whangara to be buried and Rehua's mother takes Kahu to live with her. Porourangi remarries and brings his new wife to live in Whangara. Kahu continues living with 'Rehua's folks' and it is not until she is six years old that she returns to Whangara to live with her father and Ana. The family is split and appears to lack 'oneness'. The birth of Porourangi's second daughter brings Koro further disappointment • Nanny Flowers is central in trying to keep her family together and to get her husband, Koro, to accept Kahu. Nanny appoints Rawiri as one of Kahu's guardians and gets him to help her bury Kahu's afterbirth in the grounds of the *marae*, the Maori tribe's sacred meeting area • the family is divided when Koro fails to attend Kahu's end of school term 'break up ceremony' with Nanny, Porourangi and Rawiri. Porourangi knows that Koro will not be attending, but does not have the heart to tell his daughter • after Kahu rides the bull whale and when there is a fear that she could die, Koro realises that she is a natural leader. He realises his mistakes and declares his love for his granddaughter. At the end of the novel, the family are together and there is 'oneness' • the whales, in contrast to Koro and his family, appear to share a 'oneness'. The whales are anthropomorphised. The bull whale is described as being 'handsome and virile' and very nostalgic. Like Koro, the bull whale feels responsible for preserving his lineage and leads the herd away from human predators. The female whales care for and love the bull whale • the whales mourn the deaths of some calves that have died as a result of nuclear testing. On their journey, they encounter further dangers, but the bull whale still leads them to the 'dangerous islands' of New Zealand where two hundred of them deliberately beach themselves. Despite Rawiri's and others' attempts to save them, they all die • the bull whale beaches himself near Whangara. When Kahu introduces herself to the bull whale, he believes she is his master, Paikea, and allows her to climb on his back. Kahu persuades the bull whale to return to the sea to rejoin his herd

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	• at the end of the novel, the importance of family togetherness is preserve d treasured by Koro and the bull whale returns to his family. **(AO4)** • family members in the novel have inherited names from great ancestors, such as Kahu's being named after the legend of Paikea and Porourangi who is in turn named after an ancestor who had united and led the descent lines of all the people of Te Tai Rawhiti in the Ngati Porou confederation • when Koro learns that he has a granddaughter, he is disappointed and will not have anything to do with her. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth' • Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside New Zealand and highlight the importance of family • Kahu and Nanny Flowers both challenge social conventions. They are both strong-willed women living in a misogynistic society.

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.

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Question Number	Indicative content
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:** **(AO1)** • misunderstanding is a significant theme in the novel. *The Joy Luck Club* contains sixteen interwoven stories about the misunderstandings between Chinese immigrant mothers and their American-raised daughters • the American daughters often believe that their Chinese mothers are far too meddling; they become frustrated when their mothers appear to misunderstand American culture. The Chinese mothers want their daughters to understand their cultural heritage. The misunderstandings are caused by cultural differences • Jing-mei recalls how she misunderstood her mother's good intentions over piano lessons; Jing-mei played the piano simply to please her mother. When Jing-mei takes her mother's seat at the mahjong table, she is hesitant and she finds it difficult to interact with the older generation • Jing-mei's and Waverly Jong's misunderstanding of each other and their long-standing rivalry, because of their mothers' competitive natures, is shown at the crab dinner • Waverly Jong misunderstands her mother, Lindo. Waverly becomes irritated by her mother's competitiveness and boasting, which leads to their arguing and Waverly's giving up playing chess. Waverly loses self-confidence because of her mother's ways. Later, Waverly fears that her mother will disapprove of her new fiancé, Rich Shields, and misunderstands her mother's true feelings • An-mei Hsu misunderstands her daughter, Rose, and feels that she does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist to discuss her break-up with Ted instead of talking to her mother about it • when she was growing up, Lena St Clair misunderstands her mother and, rather than argue with her, would remain silent. Lena learns from her neighbours who are always fighting, yelling and throwing things at each other, and realises that, by shouting and fighting, emotions are expressed and feelings are shared, even if peace and harmony are lost in the process • language barriers are often a source of misunderstanding between the mothers and their daughters. Suyuan finds it difficult to tell Jing-mei about her half-twin sisters because of the language barriers. Tension is created when Waverly Jong misinterprets her mother's, Lindo's, stories. **(AO4)** • the mothers migrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan. The Chinese mothers settled in San Francisco and Oakland • much of the novel is based on Tan's personal experiences. When Tan's father died, her mother, Daisy, moved the family to Switzerland. Tan and her mother had arguments and misunderstandings about her education and career plans. Tan's mother wanted her to study medicine, but Tan chose to study English and Linguistics

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	• polygamy and a patriarchal society in China resulted in many women accep their destiny and tending to be passive. Therefore, in America, the mothers try make their American-raised daughters strong and independent in their marriages, which leads to misunderstandings • Chinese culture, traditions and superstition are ingrained in the novel and are often a source of misunderstanding between the mothers and their daughters.

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.

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Question Number	Indicative content
9 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points th are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rose Hsu Jordan, like other characters in the novel, is complex. She is timid, lacks self-confidence and finds it difficult to express her opinions or make decisions. She is married to a physician, Ted Jordan, and her mother, An-mei Hsu, has much influence upon her • Rose has a large family and is one of seven siblings, with four brothers, Matthew, Mark, Luke and Bing, and two older sisters, Janice and Ruth • Rose Hsu Jordan can be courageous. She has carried the guilt of her brother's death, although it was not her fault and her family did not blame her. Bing dies when he is four years old; he drowns when the family is on holiday. Rose believes that Bing's death has resulted in her mother's losing faith in God and the reason for her own shying away from taking responsibility • Rose is determined to marry Ted, despite her mother's objections. Rose meets Ted at university and is attracted to him because he is so different from the Chinese boys she has previously dated • Rose's mother is disappointed that her daughter wants to marry an American, 'A *waigoran'.* At a family picnic, Ted's mother is racist and tells Rose that her son's future does not include being married to someone of a minority race but unsuccessfully tries to reassure Rose that she is not 'against minorities'. Ted is angry that Rose is thinking of breaking their relationship because of his mother's views • after Rose and Ted marry, Rose establishes a graphic arts business but Ted manages her money • Rose's marriage to Ted is unhappy. Ted is domineering and makes all of the decisions in their relationship. Rose becomes a victim and cannot make decisions for herself. She remains subservient to Ted • Ted leaves Rose for another woman and demands a divorce and possession of their home, which leads Rose to becoming depressed and full of grief • when Rose tells her mother that she has been to see a psychiatrist, An-mei is disappointed in her daughter telling a stranger about her troubles rather than her. An-mei is unable to pronounce the word 'psychiatrist', calling the doctor a 'psyche-atricks', perhaps suggesting that the doctor is not to be trusted. An-mei tells her daughter that she must try to save her marriage because it is 'what you must do' and it is her fate • Rose's dreams often include Old Mr Chou who, according to her mother, 'was a guardian of a door that opened into dreams'. An-mei used to ask the young Rose whether she was ready to go and see Mr Chou, but Rose would always decline. In adulthood and in her final lines, Rose feels as though she has embraced future hopes and dreams when she has a vision of her mother and Old Mr Chou • Rose struggles with language barriers and finds some words difficult to explain to her mother and feels that her mother does not understand her both emotionally and linguistically • towards the end of the novel, Rose learns to stand up for herself when she refuses to sign the papers handing over the property to Ted and she tells him that she is staying, which shocks him: 'The power of my words was that strong'. Rose finds her inner-strength.

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	(AO4) • the title of Rose's first chapter *Half and Half* can be interpreted as a representatio Rose and Ted's half-Chinese, half-American relationship • prejudice is evident through the views of Ted's mother, Mrs Jordan. Mrs Jordan believes that Rose is Vietnamese and shows little respect when suggesting that her son is marrying beneath his social class • female subservience can be a problem common in both Chinese and American cultures. Rose is passive, as she accepts stereotypical roles. Tan questions the concepts of respect for tradition and the disrespect of individuals • the references to Old Mr Chou link directly to Chinese cultural beliefs and superstitions • 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) **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.

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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)** • conflict is a central theme in the novel and is demonstrated through the conflict of emotions, physical conflict, conflicts within the clan, the potential conflict between the church and the village, and the conflict between the colonists and the clan • Okonkwo is ashamed of his father, Unoka, and his weaknesses cause emotional conflict when Okonkwo vows to be Unoka's antithesis. Okonkwo develops into an insensitive, volatile and controlling character who welcomes physical conflict • as a result of an earlier conflict, the people of Mbaino give Ikemefuna as a peace offering to the people of Umuofia • Nwoye struggles with conflicting emotions and is torn between appearing masculine and strong and showing his emotions, which his father believes to be weak. Later, his emotions are challenged when he learns that his father has been involved with Ikemefuna's murder • conflicts within the clan are settled by nine elder clan members, the *egwugwu,* for example when they hold a public trial to settle a dispute between a husband and his wife and again when Okonkwo is exiled for accidentally shooting Ezeudu's son • conflict occurs when the villagers of Abame kill the white man who arrives in their village on a bicycle. In retribution for this, a group of men kills all the villagers • the church and the village hope not to come into conflict with each other and they initially try to avoid each other. As more members of the clan convert to Christianity, most differences are settled in a non-violent way • when Okonkwo returns to Umuofia, he cannot believe how the village has changed and how many of the clan leaders have renounced their titles. Okonkwo is shocked and disappointed with the clan's choice of passivity rather than physical conflict • conflict ensues when Enoch unmasks one of the *egwugwu*. Enoch's compound is burnt to the ground and the Christian church is destroyed • the District Commissioner meets with six clan leaders, including Okonkwo, and the clansmen are jailed for their part in the conflict until their fine is paid • Okonkwo beheads a court messenger and is devastated that his fellow clan members will not go in pursuit of the others. Knowing his clan will not engage in conflict, Okonkwo takes his own life. **(AO4)** • a clash of cultures is significant and causes conflict in the novel. Cultural misunderstandings and misperceptions led to conflict. Achebe wrote *Things Fall Apart* as 'an act of atonement with [his] past' • Okonkwo represents the traditional Igbo (Ibo in the novel) 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 • *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity and the colonial experience, the conflicts and aftermath.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of text 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.

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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)** • candidates are free to choose the character they have most sympathy for in the novel. The most likely character chosen will be Ikemefuna, Nwoye or Okonkwo, but any character is acceptable • candidates may have most sympathy for Ikemefuna because he is an innocent character who suffers because of other people's actions. Ikemefuna is kind-hearted and portrayed as a caring character, particularly when he befriends Nwoye. At the age of fourteen, Ikemefuna has been sent as a peace offering by the people of Mbanta to Umuofia and, despite being favoured by Okonkwo, is violently murdered by him three years later • sympathy may be expressed for Nyowe because he is not understood by his father, Okonkwo. Okonkwo believes that his son is too feminine in his ways and wants him to be stronger. Nwoye is horrified when his father slays Ikemefuna and in defiance converts to Christianity. Nwoye adopts the Christian name of Isaac • Okonkwo could be chosen as his downfall gains sympathy from the reader. Despite his desire to keep the clan strong and to prove himself a strong warrior he resorts to the ultimate symbol of weakness, according to tribal beliefs, by taking his own life. The tragic fall of the protagonist, Okonkwo, and his despair is understood by the reader as things fall apart around him • some may consider Ekwefi, Okonkwo's second wife and mother of Ezinma. She left her first husband to begin a life with Okonkwo, but is beaten by him. She has had a number of children, but all have died in their infancy except for her only surviving daughter, Ezinma. **(AO4)** • contextual points may vary according to which character is chosen. Most characters will relate to Igbo (Ibo in the novel) culture and traditions and the introduction of Christianity and colonisation • Igbo traditions, rituals and ceremonies are important in all aspects of village life and affect many of the characters, such as when Okonkwo violates the Week of Peace and later when the family is exiled following Okonkwo's accidental killing of Ezeudu's son • the patriarchal society allows men to have more than one wife, such as Okonkwo who has three, and to father numerous children • many characters are affected or governed by the directives of Agbala, The Oracle of the Hills and Caves, who is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka who was very powerful in the nineteenth century.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of text 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.
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