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Mark Scheme (Results)

Summer 2022

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 01R: Poetry and Modern Prose

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General Marking Guidance

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

Specific Marking Guidance

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

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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.
AO3 Explore links and connections between texts.
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:** • the poem describes a boy who has been emotionally and physically hurt by bullies and how he suffers the rejection by a 'girl he fancied' • the boy is described as revealing some of his secrets and 'the crumbs of his heart' to the birds, although he finds it difficult to put the secrets into words • the boy speaks about the 'bully's fist' and describes how the bully bruised his face and broke his glasses • he is described as restless at night, haunted by 'things that nightly hissed': thoughts of the way he is being treated and how his note to the girl he fancied was mocked • the boy finds solace in the positivity he feels when talking to the birds. The comfort found is described as giving him 'new ways to become', perhaps suggesting he has learned, metaphorically, to find his own wings and rise above the bullies and gain more confidence in himself • the poem explores how we deal with being hurt. Agard, when talking about the poem, said that boys are never expected to cry and how the boy featured in the poem is under pressure. The reader feels empathy for the hurt boy. **The writer's choice of language:** • the repetition of 'The hurt boy' emphasises how hurt the boy really is • the metaphor 'fed them the crumbs of his heart' suggests the boy is heartbroken and there are only small fragments to give the birds • the boy metaphorically keeps his secrets 'hid under his skin', suggesting that he does not allow others to see the pain he is suffering • the bully's fist makes a 'bruised moon' of the boy's face. The metaphor makes the bruise easy to imagine with its shape and colour • sibilance is used to enhance the vicious attack on the boy, 'spectacles stamped to ruin', and further echo the sounds that 'nightly hissed'. The onomatopoeic 'hissed' gives his thoughts a predatory nature, 'as if his pillow was a hideaway for creepy-crawlies' • the alliterative simile 'creepy-crawlies' emphasises the boy's unrest.

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	The writer's use of form and structure: • the poem is written in alternating couplets and quintains and ends with a stand-alone line. The first line of each of the first four stanzas ends with either 'birds' or 'words' • the use of many monosyllabic words adds to the child-like simplicity of the poem • the last two lines create a rhyming couplet, even though in separate stanzas; however, the final line is stand-alone and gives a sense of hope and positivity for the 'hurt boy' • the use of dashes provides a pause and introduces additional information or detail in the lines that follow • the poem in third-person narrative could be about any person subjected to the cruel treatment of others. 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)** • Tom Robinson is significant in the novel as he is central to the development of the themes. He serves to illustrate the racial and social injustices of the time and his trial serves to educate Scout and Jem. Tom is significant because he is a mockingbird character • Tom is a twenty-five-year-old African-American, is happily married to Helen and they have three children. Tom's left arm is crippled because, as a child, his arm was caught in a cotton gin; however, he does not let this stop him working • Tom shows kindness to Mayella Ewell. He passes by the Ewells' cabin regularly on his way to work, befriends and feels sorry for the lonely and poverty-stricken Mayella, even though she is white • despite Tom's disability, he is willing to help Mayella Ewell when she asks him to get a box down from the chiffarobe, but instead she tries to kiss him. When Bob Ewell catches her in this situation, she feels she has to blame Tom rather than take responsibility for her actions • Tom is significant because he illustrates the desperate position of a black man accused of rape by a white woman. The events surrounding his arrest and conviction highlight the issues of racism and injustice • Atticus Finch's agreement to defend Tom in court adds to Tom's significance. Atticus knows the battle is lost before it begins. He knows that Mayella's accusations are untenable owing to Tom's disability, but the white judge and jury will ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in his having the temerity to feel pity for a white girl, however poor and despised her family are • Tom speaks well at his own trial and earns the respect of readers but is found guilty • Tom is significant because he is a mockingbird character: it is a sin to kill one as it never does any harm to anyone. The reader sees Tom's gentle character when he speaks to Atticus who has just protected him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?" ' • Atticus plans to appeal the verdict, but Tom is killed 'in cold blood' when trying to escape from prison. Significantly, Atticus points out: 'I guess Tom was tired of taking white man's chances and preferred to take his own'

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	• Tom is significant because his trial allows Scout and Jem to understand the society they live in and it makes some people in Maycomb consider the injustice of his trial and thus bring hope for a better future. **(AO4)** • Tom Robinson's trial mirrors those of the Scottsboro Boys. It is possible that Harper Lee was inspired to write the novel after learning about the trials. Atticus Finch is modelled on Lee's own father, who was a lawyer, and Maycomb is a fictional town based on Lee's hometown of Monroeville • the novel is of the bildungsroman genre: Scout learns lessons from the trial and the events surrounding it and begins to mature • Atticus gives the reader some hope that justice might be done and that times might be changing. Despite the prejudice around him and the threats made to both his children, Atticus shows courage in standing against the social mores of Maycomb County in the 1930s • Atticus refers to racism as Maycomb County's 'disease'. The newspaper report shows signs of progress by acknowledging the 'injustice' of the case the treatment of the mockingbird characters, such as Tom, demonstrates the injustices of the time.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **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 points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is set in the fictitious town of Maycomb, in the American southern state of Alabama during 1933-1935. The fictional Maycomb is typical of southern state small towns at the time • it is described as a quiet, isolated town where there 'was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with'. Scout describes how people move slowly: 'They ambled across the square, shuffled in and out of the stores around it, took their time about everything' • Scout describes Maycomb: 'Maycomb was an old town, but it was a tired old town'. She describes how when it rains the 'streets turned to red slop' and in the summer, the heat was suffocating in the 'sweltering shade of the live oaks' • Sundays are mostly spent going to church and Scout informs the reader that 'Shooting on Sundays was prohibited', so the children would play football instead • many of Maycomb's residents, such as the Cunninghams, suffer from the hardships of the Great Depression. Mr Cunningham pays Atticus for his legal services in produce rather than money as this is all he has. When Walter Cunningham goes to the Finch house for lunch, he pours molasses all over his food, craving the sweet taste because he is always so hungry. Scout does not understand this behaviour as she does not suffer the same daily hardships as he does • families have lived in Maycomb for generations. Atticus tells Scout that the Ewells have been 'the disgrace of Maycomb for three generations'. The characteristics of each family are well-known: 'Miss Maudie Atkinson's shoulder stoops because she was a Buford; if Miss Grace Merriweather sips gin…it's nothing unusual – her mother did the same'. The Radley family are reclusive. Maycomb is a town of isolationist mentality that accommodates eccentricity, suggesting that it struggles to move on from the past • Atticus suggests that the town is 'diseased' with racism and social prejudices, which are ingrained in Maycomb society. Most people cannot understand why Atticus is defending Tom Robinson. Atticus comments that racism is as much a part of the town as 'missionary teas' • Maycomb is segregated. More prosperous families, like the Finches, live in larger houses near the town centre, whereas the 'white trash', such as the Ewells, live in cabins near the dump and lack basic necessities. The black Americans have their own community on the outskirts of town, including the black church that Calpurnia attends and a cemetery beyond the confines of Maycomb

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	• Maycomb's residents reflect different aspects of life and social position. Burris Ewell frightens Miss Caroline, but the other children console her by explaining his behaviour • Aunt Alexandra's narrow-mindedness is set in contrast to Atticus. She holds the opinion that 'the longer a family had been squatting on one patch of land the finer it was'. **(AO4)** • the setting of Maycomb is based on Harper Lee's home town of Monroeville. Other locations mentioned in the novel, such as Montgomery, are real places • Atticus tells Jem and Scout about a time when Maycomb had 'a Klan' that would try to intimidate people, but tries to reassure the children that 'The Ku Klux's gone … It'll never come back' • racism was more evident in the southern states of America, with a stronger history of slavery, where black communities were often segregated. At the time the novel was written, the Civil Rights Movement, led by Martin Luther King, was gaining momentum • the setting of Maycomb is isolated and serves as a microcosm of the deep American South in the 1930s. Atticus challenges social intolerance when he defends Tom Robinson • the Wall Street Crash of 1929 and the Great Depression had a great impact on the farming and rural communities of the southern states, where poverty and hardship became more widespread.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **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)** • candidates are free to agree or disagree with the statement that George is a selfish character and does not truly care for Lennie. All valid points should be awarded • George is dominant in the relationship. When the two men are introduced, Lennie is walking behind George, as George always goes first and, perhaps, shows how he likes to be in control. It can be argued that George does this to help and protect Lennie • George takes the dead mice away from Lennie, even though Lennie finds comfort in petting them. George knows this upsets Lennie, but insists that he should not keep them, perhaps showing how he selfishly demands that Lennie does as he is instructed. Alternatively, this could be seen as a way that George cares for Lennie's wellbeing • George could be considered selfish because he often gets angry with Lennie, such as when Lennie says that he likes ketchup with his beans and George loses his temper saying that 'Whatever we ain't got, that's what you want'; however, some could argue that it is understandable that George loses his patience • George can be cruel and thinks of himself. He tells Lennie that if he did not have the burden of travelling with him, he 'could live so easy'. When Lennie says that he could go off and live in a cave, George suffers a guilty conscience because of voicing his selfishness • George insists on looking after Lennie's work card for him and does all the talking when they meet the Boss of the ranch. Even the Boss is suspicious of George's motives for travelling with Lennie: 'what stake you got in this guy? You taking his pay away from him?' George tells the lie that Lennie is his cousin and says that he was kicked in the head by a horse when he was a child. It is probable that George takes and looks after Lennie's wages, as he does every other aspect of Lennie's life, but it could be argued that this is to protect Lennie rather than being done for George's personal gain • he could be considered selfish because some may see him using Lennie's strength to gain enough money to fund his dream of owning 'a little house and a couple of acres' • George could be considered selfish because he exploited Lennie for fun. George confesses to Slim how he used to be unkind to Lennie. He admits that he used to 'play jokes on 'im 'cause he was too dumb to take care of himself' • George also tells Slim about when he told Lennie to jump in the Sacramento River, which Lennie did, even though he could not swim. He nearly drowned but never held it against George, and George says to Slim, after that, 'I ain't done nothing like that no more'

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	• there has been evidence that George has been physically violent towards Lennie, such as when he tells Slim how he hit Lennie 'over the head with a fence picket' to make him let go of a girl's skirt. Some may argue that this was the only way that George could stop him • it could be argued that, when George shoots Lennie, he was only thinking about his own happiness and freedom without having the burden of Lennie. Alternatively, others may see the act as saving Lennie from a worse fate at the hands of Curley and the other men. George could be considered very unselfish, especially as such friendships were uncommon. **(AO4)** • at the time of the Great Depression, itinerant farm workers tended to travel alone. It was survival of the fittest and perhaps some itinerant farm labourers had to be selfish in order to survive and gain jobs. It was unusual for men to travel as a pair • in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he did not look after Lennie, then Lennie would end up in the 'booby hatch' or he would be strapped down and they would 'put him in a cage'; however, George likes to remind Lennie of this • when President Roosevelt introduced an economic regeneration policy in the 1930s, agencies, such as 'Murray and Ready's' (where George and Lennie collect their work permits), were established to direct migrant workers to farms where work was available.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **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 points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • isolation is evident throughout the novel. There is the physical isolation of the ranch and the emotional isolation of the characters • the setting is described as being 'A few miles south of Soledad' and is described as a rural idyll, with the wildlife and natural beauty. When we are introduced to George and Lennie, they have followed a path 'beaten hard by boys coming down from the ranches to swim in the pool' • the ranch is geographically isolated. When George and Lennie get the bus to the ranch, George gets angry because they have to walk 'God damn near four miles' because the bus driver has misled them • characters are physically isolated, such as Curley's wife who lives in the main house with the boss, and his son, her new husband, Curley; Crooks is segregated and lives isolated in the harness room; Candy is isolated because of his disability and stays 'swamping' the bunk house when the others are out at work • Lennie is isolated when he is not with George, such as when he is in the barn with his pup and accidentally kills it, while the other men play horseshoes nearby • when Curley's wife enters the barn, she is able to start a conversation with Lennie, as no-one can see them. Lennie panics and accidentally breaks her neck • characters are emotionally isolated because of the nature of their job as itinerant farm labourers. Slim says 'I hardly never seen two guys travel together'. Characters are lonely because of the circumstances they find themselves in, such as Curley's wife who is the only female on the ranch • Crooks is also isolated because he is the only African-American on the ranch. He tells Lennie of the time when there were others, but now there 'ain't a colored man on the ranch an' there's jus' one family in Soledad'. Crooks' isolation has left him cynical and bitter • towards the end of the novel, George reminds Lennie that other men have 'got no fambly' and that 'They ain't got nobody in the worl' that gives a hoot in hell about 'em' • the isolated location of the pool provides the perfect setting for where George shoots Lennie. George is telling Lennie about the dream and the rabbits as the trigger is pulled: 'The crash of the shot rolled up the hills and rolled down again'. **(AO4)** • the ranch is located near Soledad, which means 'loneliness' in Spanish

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	• characters are often isolated because of discrimination: racism, sexism, ageism and disability; there was no social care for the old or vulnerable members of society. Lennie is only able to get employment because George speaks for him. Candy is expecting to be 'cann'd' because of his age and disability and Crooks is subjected to racism and segregation owing to the Jim Crow Laws at the time • even those higher in the social structure on the ranch suffer from isolation: Curley is often looking for his wife; the men on the ranch keep their distance from him • the nature of the life of itinerant ranch-hands leads them to have no stability, home, possessions, friendships or relationships because of their constantly moving in search of work. There was a high level of unemployment during the Great Depression.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **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)** • Kahu and Rawiri have a close, loving relationship. Rawiri is Kahu's uncle and the narrator of the story. He is sixteen years old at the beginning of the novel • a close relationship is established when Rawiri is appointed one of Kahu's guardians by Nanny (Nani) Flowers and helps Nanny put Kahu's afterbirth in the grounds of the *marae* (the Maori tribe's sacred meeting area). As they are leaving the area, Rawiri thinks that he sees an item like a spear land in the *marae* • a bond between Kahu and her uncle is formed. Rawiri takes the two-year-old Kahu to the cinema to see a film about whales. On their way home, they spot some orcas in the sea and Rawiri is amazed when Kahu calls out and warns them to swim away • when Kahu is three years old, Rawiri takes her sheep-shearing and she becomes a mascot for him and the other boys • when Kahu is four, Rawiri sees silver shapes leaping in the ocean near her the day after she is upset when she hears Koro describe killing the whales. In the same year, Rawiri travels to Australia and later to Papua New Guinea. He becomes homesick and realises that he must return home. Before Rawiri's departure, he receives a letter from Kahu begging him not to forget her and telling him about her Maori culture group at school. Kahu says they 'are all lonesome' for him • on Rawiri's return to Whangara, he gets a 'lump in his throat' when he sees Kahu returning from school. Rawiri describes Kahu, now seven, as a 'long-legged beauty with a sparkle and infectious giggle' and admits to himself that he 'hadn't realised how much' he has missed her • Kahu surprises Rawiri by showing him his motorbike, which she has lovingly cleaned every week during his absence. Rawiri is so touched by this that he cries. Later, when Rawiri is talking to Nanny, they agree that Kahu is beautiful both 'inside and outside. She had no guile. She had no envy. She had no jealousy' • when Rawiri and Nanny attend Kahu's break-up ceremony and hear her recite Koro's *whakapapa* or line of ancestors, Rawiri says his 'heart was aching for her' because of Koro's absence, but at the end he feels so proud of her and leaps to his feet 'to do a haka of support for her' • Rawiri, together with Nanny, witnesses Kahu diving and retrieving the stone that Koro has thrown into the ocean to set the boys a test. They agree to keep this a secret from Koro, who still rejects Kahu • at the end of the novel, the love shown by Rawiri for Kahu is evident when he risks his life to save her. When Kahu swims out to climb on to the bull whale, Rawiri tries to stop her, but is left in despair when a wave sweeps him away.

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	(AO4) • as narrator, Rawiri is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all', demonstrating Kahu's value, even though female, to Maori society • Maori customs and traditions are central to the novel. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside New Zealand. Rawiri's experiences abroad also provide contrasts between the modern Westernised world and his traditional Maori identity • through Rawiri's travels, he learns what it is like to be different and the racism that exists. The mother of his friend, Jeff, considers Rawiri 'too dark' and likens him to 'dogs and strays' • Kahu and Nanny Flowers both challenge social conventions. They are both strong-willed women living in a misogynistic society.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **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 points 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 courage is demonstrated throughout the novel. Nanny (Nani) Flowers and Kahu show courage when they challenge the male-dominated Maori society; Kahu demonstrates courage when she recites the *whakapapa*, later when she dives for the stone and when she rides the bull whale; Rawiri is courageous when he decides to travel abroad; some may consider the ancient whale rider, Kahutia Te Rangi, or Paikea, to be courageous • Nanny and Kahu demonstrate that they are brave, independent female characters. Nanny has the courage to challenge the ways of her husband, Koro, and is not afraid of him. Nanny's lineage has links to Muriwai, an independent woman who demonstrated strength and courage. Both Nanny and Kahu show that they can do whatever a man can. Similarly, the mother whale is wise and brave as she is the only one to challenge the bull whale's decisions • Kahu demonstrates courage when she recites the *whakapapa* in the Maori language at her school break-up ceremony. Rawiri, concerned about Kahu's vulnerability, tries 'to bolster her courage by clapping loudly' • Kahu demonstrates courage when she dives to the seabed to retrieve the stone that Koro has thrown there. Koro's challenge for the boys is meant to test their courage and to see if there is a worthy leader, but none are successful. When Kahu dives into the sea, she is not frightened by the dolphins or other sea creatures with whom she appears to communicate. Nanny and Rawiri remain incredulous when Kahu resurfaces with the stone. This is important as it demonstrates Kahu is a worthy leader • when Kahu saves the whales and rides on the back of the bull whale, she weeps out of fear and loneliness. Kahu misses her family and cries for her people. She shows immense courage when ignoring others' protestations, knowing that if the bull whale dies, the tribe will die. Her great-grandfather has said 'When it dies, we die, I die' and Kahu is not prepared to let this happen. It can be argued that Kahu's courage is the most important as it saves the Maori people • Rawiri can be considered courageous when he decides to travel to Australia and Papua New Guinea and is away from home for four years, Rawiri experiences racism from the family of his friend, Jeff, and is distressed after his cousin, Bernard, is accidentally killed when he is run over by Jeff. Rawiri is courageous when he stays with his dying cousin whilst Jeff and his parents flee the scene in fear of reprisal from the man's tribe

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	• Kahutia Te Rangi, or Paikea, the ancient whale rider, was courageous for riding the ancestral bull whale to New Zealand and planting the spears that secured the future of the Maori people. The sacred bull whale that Kahu saves believes Kahu to be Kahutia Te Rangi because of her courage: 'screwing up her courage, she started to kick the whale as if it was a horse'. **(AO4)** • the novel was published in 1978 and was written by Ihimaera for his two daughters who wanted a story with a female who was strong, courageous and heroic • Kahu and Nanny Flowers both show courage when they challenge social conventions. They are both strong-willed women living in a misogynistic society • Kahutia Te Rangi is the courageous ancestral whale rider who began the Whangara tribe. The legend of the whale rider is central to Maori customs and belief • when Koro learns that he has a great-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'; however, once Kahu proves her courage and leadership skills, Koro realises that he has been mistaken • 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.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **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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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)** • the relationship between An-mei Hsu and her daughter, Rose, is often fraught with misunderstandings and differences of opinions. An-mei Hsu is determined that her daughter should not experience a life such as hers. She wants Rose to learn to speak up for herself and to be assertive • An-mei emigrated to America, married George and had seven children. On a family outing, Rose, the youngest of three daughters, is assigned the care of her four brothers, Matthew, Mark, Luke, and Bing. Four-year-old Bing drowns in the ocean and Rose blames herself for the tragedy. An-mei pleads to God to return Bing, but when they have to accept that he is dead, she loses her faith, and uses her Bible to steady the table • An-mei believes that, to discover one's own true identity and heritage, one must: 'peel off your skin, and that of your mother, and her mother before her. Until then, there is nothing' • Rose has been a timid child and as an adult is insecure and unable to make decisions. An-mei rarely, if ever, praises her in fear that a vengeful god will seek retribution • Rose's lack of confidence makes her worry about what her mother thinks of her. An-mei takes a dislike to Ted Jordan, Rose's future husband, because he is American. Ted's parents are racist and object to the relationship. When Ted leaves Rose and demands a divorce, Rose has a breakdown and feels that she has no-one to turn to when she needs help. To Rose's surprise, eventually, An-mei advises Rose to speak up for herself rather than telling her to try to make the marriage work • An-mei is very critical of Rose, telling her that she is too thin, and berates her for seeking the help of a psychiatrist rather than talking to her own mother. An-mei believes that Rose is too indecisive and is 'without wood' • as a child, Rose has believed everything that her mother has told her, including the story of 'Old Mr Chou'. When served with divorce papers, Rose has nightmares about Old Mr Chou, who guards the door to dreams, and how he would chase her if she does not listen to her mother. Also, Rose has repeated dreams of Mr Chou and her garden and has visions of her mother planting weeds. Rose eventually loses her fear of Old Mr Chou and realises that she is strong, like a weed planted by her mother, so Rose phones her • initially, Rose rejects her mother's ways and values American ways and opinions more. As she matures, Rose finally finds herself and gains strength.

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	(AO4) • Chinese beliefs, superstitions and traditions are central to An-mei's relationship with her daughter and are often a source of misunderstanding between them • the cultural divide is shown and how to overcome the barriers between nationalities, generations and family members, such as Ted's mother's racist views • there is emphasis on equal rights for women and how Rose becomes a stronger woman when she learns to speak up for herself.

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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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.
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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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • destiny is an important theme in the novel. The story follows the destiny of the four mothers: Suyuan Woo, An-mei Hsu, Lindo Jong, and Ying-ying St. Clair and their four daughters: Jing-mei 'June' Woo, Rose Hsu Jordan, Waverly Jong and Lena St. Clair. The characters waver between the traditional acceptance of their destinies and the opportunity to decide their own fates • the Chinese zodiac is very important when exploring destiny in the novel. Some animals of the zodiac are represented by the women and serve to reflect their personalities and destinies. Ying-ying and her daughter, Lena, are both tigers, suggesting fierceness and unpredictability. Ying-ying is upset when Clifford puts the wrong year of birth on her immigration papers, changing her animal to a dragon and, possibly therefore, her destiny; Waverly is a rabbit, suggesting sensitivity and Lindo Jong is a horse, suggesting that she is tactless • in China, An-mei's mother had refused to accept a life of abuse, especially as her children also suffered. An-mei's mother decided to take her own life and was able to secure for her children a position of power. An-mei's mother decided her own destiny and the fortune of her children • the youngest of An-mei's seven children, Bing, drowns during a trip to the beach. Rose, his sister, blames herself for his death, but An-mei's strong belief in God and her *nengkan*, or belief in being able to do what one desires, leads her to believe that Bing will return. When Bing does not return, An-mei appears to lose her faith in God • when Rose asks her mother, An-mei, why she should try to save her marriage, at first An-mei tells her that she should try simply because she 'must' and it is her destiny. Rose sees her mother's belief in destiny, fate and faith are interwoven. An-mei mispronounces 'faith' as 'fate' and attributes their good luck to 'faith' • Jing-mei and her mother, Suyuan, often argue because they disagree about destiny. Suyuan is convinced that her daughter will be a child prodigy • Ying-ying has a strong belief in personal destiny. Her beliefs lead her to becoming passive. She finds great importance in omens and signs, ignoring her own thoughts and conscience. Ying-ying believes it is her destiny to marry an undesirable family friend and does nothing to avoid the marriage. Again, she feels it is her destiny when she marries Clifford and accepts his misinterpretations of her sentences, gestures and silences. Ying-ying lives in constant anxiety, fearing unpreventable tragedies will occur

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	• Lena only tolerates her unhappy marriage to Harold Livotny owing to her strong beliefs in superstition and destiny. Ying-ying is frustrated with her daughter's passivity and feels that the only way to save her is to tell her own story that led to her unhappiness • Lindo challenged and changed her destiny when she blew out one end of the two-ended candle in order to escape an unhappy marriage • Lindo believes that her daughter's destiny is ill-fated owing to her daughter having a crooked nose. Waverly likes her nose being crooked like her mother's, believing that it makes them look 'devious' and 'two-faced'. **(AO4)** • the traditional Chinese custom of storytelling is used as one way of controlling fate and destiny. The Joy Luck Club is formed as a place to meet and to exchange stories • the 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 on her immigration papers, she becomes a Dragon rather than a Tiger. Being a Tiger is central to Ying-ying's identity • the unusual structure of the novel, four parts each in four sections, mirrors the traditional Chinese game of mahjong. Each section tells the stories of the characters and how destiny has played a large part in their lives • different viewpoints about destiny are highlighted through the different Chinese and American customs and cultures.

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	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.
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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)** • Ikemefuna is important in the novel because he reveals a more loving aspect of Okonkwo's personality. Ikemefuna illustrates Igbo (Ibo in the novel) culture and traditions and is central to the breakdown of Okonkwo and Nwoye's relationship, resulting in Nwoye leaving his family and becoming a Christian • Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. Ikemefuna is important because he becomes a victim in reparation for a crime that he had nothing to do with • he is important because he is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother • initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Okonkwo feels that Ikemefuna is a good influence on Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Ikemefuna is important because he illustrates the power of Agbala, the Oracle of the Hills and Caves. After the Oracle demands that the boy should be put to death, one of the elders, Ezeudu, tries to persuade Okonkwo not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father'; however, Okonkwo wants to show his strength of character and ignores this advice • Okonkwo leads Ikemefuna to believe that he is to be taken home. Ikemefuna is so happy that he sings a song from his childhood. On the journey, Okonkwo helps to murder Ikemefuna with a machete • Ikemefuna is important because we see a softer side of Okonkwo. Okonkwo is filled with grief and remorse over killing Ikemefuna and goes to discuss his actions with his friend, Obierika, who has disapproved of Okonkwo's actions, and believes that the earth goddess will seek her revenge • Nwoye is devastated by Ikemefuna's death and becomes more distant to his father. Nwoye later rejects his people's traditions and beliefs and turns to Christianity. **(AO4)** • traditional Nigerian society, at the turn of the nineteenth century, is contrasted with impending colonialism and the arrival of Christian missionaries. There are changes in the nature of Igbo society and the loss of traditions and culture is feared

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	• Ikemefuna illustrates the ways Umuofian people settled disputes, as he is used as a peace settlement. His fate is foreshadowed when he is introduced in the novel as an 'ill-fated boy' • many characters are affected or governed by the directives of Agbala, the Oracle of the Hills and Caves, which is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka, which was very powerful in the nineteenth century • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life.

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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)** • feelings of shame are seen throughout the novel and include: Okonkwo's shame about the life and the death of his father, Unoka; Okonkwo's shame after beating his wife during the Week of Peace; Okonkwo's fear of shame if he does not kill Ikemefuna; Okonkwo's shame that his people do not resist change; and Okonkwo's shameful death, when a clansman says 'It is an abomination for a man to take his own life' • Okonkwo is ashamed of his father, Unoka, because he was regarded as being unmanly and had not earned any titles. Unoka had neglected his family and had a reputation of being a coward when faced with the sight of blood • Unoka died of a shameful illness. The swelling 'which was an abomination to the earth goddess' meant that Unoka was left in the Evil Forest to die. On his death, he left many unpaid debts and had a shameful reputation for his laziness • Okonkwo shames the Week of Peace and offends the earth goddess, or *nso-ani*, when he beats his youngest wife, Ojiugo, because she had gone to get her hair braided and had not cooked his meal. As punishment, the priest demands that Okonkwo pay a fine of one hundred cowries and give a length of cloth. He also has to sacrifice a nanny goat and a hen for shaming the Week of Peace • Okonkwo fears shame should he not take part in Ikemefuna's murder. He is afraid of appearing womanly and in order to demonstrate his masculinity strikes the fatal blow • Okonkwo faces the shame of exile, after accidentally killing one of Ezeudu's sons at Ezeudu's funeral ceremony. The clansmen destroy his compound and kill his animals to cleanse the land and appease the earth goddess • on his return from exile, Okonkwo is ashamed that his people have not resisted change. He cannot come to terms with the way his neighbours and tribesmen have accepted the Europeans; however, when one of the converts disrupts a traditional Igbo (Ibo in the novel) ceremony, the traditionalists of the village retaliate by burning the Christian church to the ground. Okonkwo and five others are arrested. Shortly after this event, Okonkwo kills a messenger believing that others will support his uprising, but they do not • in utter shame at the lack of action, Okonkwo kills himself. The act is seen as shameful. Okonkwo's close friend, Obierika, asks the District Commissioner to cut Okonkwo's body down from the tree and a clansman explains that to take one's own life is a great shame in Igbo culture: other clan members are not allowed to touch the body because the body is now considered evil.

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	(AO4) • the novel explores the customs, cultures and beliefs of the Igbo people. The shame Okonkwo feels for his father leads him to being the polar opposite. Okonkwo becomes wealthy and has a number of ankle bracelets to demonstrate publicly his titles. Like other important men in his village, his high status is demonstrated by the number of wives and how many children he has • the religion of the Igbo people is central to their society. The people obey the commands of the Oracle and they call on the spirits as their judges • the arrival of the Europeans and the representatives of the Christian church changes the nature of Umuofia beyond recognition, leaving Okonkwo feeling ashamed of his people • Igbo traditions, rituals and ceremonies are important in all aspects of village life and affect many of the characters, such as when Okonkwo shamefully violates the Week of Peace.

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