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Mark Scheme (Results)

January 2023

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.

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.

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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 writer describes his father's journey home from work as he 'travels on the late evening train'; the second stanza describes what his father does and thinks about when he arrives home • the references to the 'humid monsoon night', 'chappals', 'stale chapati' and 'subcontinent' suggest that the poem is located in the part of Asia containing India, Pakistan and Bangladesh; the 'narrow pass' could be a reference to the Khyber Pass between Afghanistan and Pakistan • the journey home is described as routine as the father stands amongst 'silent commuters', taking no notice of the passing locations with his 'unseeing eyes' that are 'dimmed with age' • the father's actions are described: 'Standing silent', 'hurries across the length of the grey platform, / Crosses the railway line, enters the lane', 'drinking weak tea, / Eating a stale chapati, reading a book' • there is a sense of isolation among the 'silent commuters', his being home alone, and hints of an earlier lack of communication with his children • colour imagery is used throughout the poem, creating a sombre atmosphere: 'yellow light', 'black raincoat', 'grey platform', 'greying hairs' • sensory images add to the impact of the poem: 'silent', 'can see him', 'sticky with mud', 'stale chapati'. **The writer's choice of language:** • the sibilant 'Standing among silent' and the 'Suburbs slide past' could reflect the muted sounds in the background • the simile 'like a word dropped from a long sentence' clearly conveys the idea of the length of the train and the father being just one small part of it, perhaps also suggesting that other passengers are simply other 'words' who experience the same routine • repetition and alliteration emphasise how, when at home, the father considers 'Man's estrangement from a man-made world', perhaps suggesting that the father or people are detached from the man-made world and returning to a simpler life • negative adjectives convey the father's existence as he is visibly ageing: 'silent', 'unseeing', 'dimmed', 'sticky', 'weak', 'stale', 'cling' • the use of present participles suggest that the events are ongoing: 'Standing', 'falling', 'getting', 'drinking', 'Eating', 'running', 'greying', 'Listening', 'dreaming', 'entering'. **The writer's use of form and structure:** • the poem is structured in two 12-lined stanzas. The first stanza describes the journey home and the second considers what the father does when he gets there

	• the poem is narrated through the omnipresent viewpoint of one of the father's children who realises, perhaps with some regret, how detached from the father the children have become: 'His sullen children have often refused to share / Jokes and secrets with him'. The reader feels a sense of sympathy for the father because of his miserable daily experiences • a syndetic list is used in the first stanza. The repeated 'and' highlights the father's uncomfortable situation with his 'shirt and pants' that are 'soggy', his 'raincoat / Stained with mud' and his bag 'falling apart'. This is contrasted with the asyndetic list in the second stanza that describes what the father does when he gets home, perhaps emphasising the father's daily routine • the lack of full stops in the first five lines perhaps reflects the monotony of the commute • the use of enjambement provides strong breaks and separates different lines of thoughts and observations: 'Stained with mud and his bag stuffed with books / Is falling apart. His eyes dimmed by age / Fade …', and '… to share / Jokes and secrets with him. He will …' • the father is described as existing in the present but dreaming of the past and future. 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 – Anthology Poetry

Question Number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***Poem at Thirty-Nine*** **(AO2) Responses may include:** • the poem conveys Walker's feelings about her father, her memories of him and how he influenced her. The narrative poem is autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the skills that he taught her to escape the life that he had been forced to lead • the opening statement conveys the poet's feelings of regret about the death of her father. This is repeated and exclaimed later in the poem: 'How I miss my father!' She is caring and remembers that her father was often weary: 'I wish he had not been / so tired' • Walker fondly remembers her father and how he taught her the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing / of good food'. The poet demonstrates that she is now like her father, being careful with money, honest, generous and 'seasoning none of my life / the same way twice' • there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful and learned from her experience that 'telling the truth / did not always mean / a beating' • the poet seeks approval from her father and thinks that he would be proud of her: 'He would have grown / to admire' • the concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think • the use of the first person and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become • the poem is divided into two sections: past and present. ***Do not go gentle into that good night*** **(AO2) Responses may include:** • the speaker conveys his feelings to his dying father. The speaker gives advice to his father and is desperately pleading with him to fight against imminent death • the speaker observes his father growing weaker and weaker and urges him to resist and fight death. The reference to 'blinding sight' could directly refer to his father, who is blind • the adjective 'gentle' is used with 'not' to describe how he does not want his father to accept death but rather to fight against it

- the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in to death and also demonstrates the love the son has for his father
- he feels that it is a characteristic of men of different characters ('wise men', 'Good men', 'Wild men', 'Grave men') to fight against their own deaths and uses these parallels to strengthen his views: death has been scorned but some men have had regrets in their final hours
- in the final stanza, the speaker is almost pleading with his father not to die without a fight; he advises his father to curse or bless him, anything, providing he does not give in
- the speaker uses repetition, lists of examples and the extended metaphor of sunset to convey his advice
- the son's love for his father is demonstrated through the use of powerful emotions. The use of paradox ('Curse, bless') and the contrasts emphasise his views: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight'
- the speaker uses a pun when referring to 'Grave men', suggesting both the seriousness of the men and where the dead are buried
- the poem has a very formal, set structure of a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections. The villanelle's structure lends itself to somewhat obsessive, relentless treatment of its subject. The use of this formal structure reinforces the intensity of the son's plea and demonstrates the depth of love he has for his father.

Both poems

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

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

(AO3) Responses may include:

- comment on the way both poems are addressed to the speakers' fathers and both are autobiographical. One is about a father who has died and the other is pleading with the father to fight imminent death; both poets demonstrate their love for their fathers
- examples of both poets' use of exclamative sentences and repetition
- the way Walker speaks of her regret for the loss of her father, whereas Thomas refers to men of different characters who have had regrets in their final hours
- exploring how *Poem at Thirty-Nine* is in free verse and is in two sections: past and present. *Do not go gentle into that good night* is structured as a villanelle to intensify the expression of the son's feelings.

These examples are suggestions only. Accept any valid responses.

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Level	Mark	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7–12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13–18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19–24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25–30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

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Question Number	Indicative content
3	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered for *Search For My Tongue* but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.** ***Search For My Tongue*** **(AO2) Responses may include:** • the writer speaks of her fears about losing her 'mother tongue'. At times she thinks that she has forgotten it, 'lost my tongue', but 'it grows back': 'Every time I think I've forgotten … / it blossoms out of my mouth' • the poem considers the issue of speaking and thinking in two languages: English and Gujarati; Gujarati is the poet's 'mother tongue'. The phrase 'lost my tongue' commonly means 'temporarily unable to speak' but here is interpreted as forgetting one's language • the writer speaks directly to the reader in conversational tone, as if answering a question: 'You ask me what I mean' • a tongue can be both the organ in the mouth and a language spoken with it. The writer speaks of the difficulties of having 'two tongues in your mouth': the 'mother tongue' can be forgotten, 'rot and die', when not used as much as the alien 'foreign tongue', which she 'could not really know' • much of the poem is an extended metaphor with the 'mother' language represented as a flower in bud that 'blossoms' in the writer's dreams • the writer feels that she has lost a part of her identity because she thinks that she cannot remember her cultural heritage: *Search For My Tongue*. There is a suggestion that it is lost or must be hidden and not used: 'lived in a place you had to / speak a foreign tongue' • the repetition of 'spit it out' suggests that the language and identity of the writer are no use to her, unlike the 'foreign tongue' • the structure of the poem is in three parts. The first part expresses the difficulty of having two languages and not using the first 'mother tongue' enough. In the second part, when she dreams, ideas are expressed in Gujarati together with a phonetic version. In the final part, the Gujarati section is translated and suggests that the 'mother tongue' remains and 'grows' stronger in her dreams. The writer recollects her language in an affectionate way when it 'blossoms' and she realises that it is not lost at all. ***Search For My Tongue* and one other poem** Both poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples.

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	(AO3) Responses may include: • the choice of any other appropriate poem from the collection in which loss is significant, such as *Prayer Before Birth*, *Piano*, *La Belle Dame sans Merci*, *Poem at Thirty-Nine*, *My Last Duchess*, *Remember* • the similarities and differences of subject matter in each poem • comparative links made between techniques, such as specific comparisons made in relation to language, and supporting these points with relevant evidence from the two poems • comparisons and comments on the use of form and structure • comparisons of how the two poems affect the reader. These examples are suggestions only. Accept any valid responses.

Level	**Mark**	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material.
Level 1	1–6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7–12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13–18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19–24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25–30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

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Section C – Modern Prose

Question Number	Indicative content
4 ***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 title, *To Kill a Mockingbird*, is significant because it is part of Atticus' famous speech and is the key theme throughout the novel. The mockingbird symbolises innocence and to kill a mockingbird, which does no harm to anybody, would be tantamount to killing innocence. The 'mockingbird characters' in the novel, such as Tom Robinson, Boo Radley, Dill Harris and Dolphus Raymond, all experience injury or destruction • when Atticus tells the children how to use their shotguns, he says 'Shoot all the bluejays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird'. This is one of the most famous quotations from the novel and is often cited. Scout comments that it is the one and only time that she has heard her father 'say it was a sin to do something' • Miss Maudie explains that the mockingbird is not destructive; it does nothing wrong and only makes music which others enjoy. Her words provide a moralistic message: 'they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird' • the mockingbird remains quiet during most tense moments, such as when Atticus has to shoot the rabid dog, Tim Johnson, or when everyone is awaiting the verdict of the trial • the mockingbird sings its song and is mentioned in other parts of the novel, such as in Mr Underwood's article when he likens Tom's death 'to the senseless slaughter of songbirds' • Tom Robinson, a 'mockingbird' character, suffers prejudice and is falsely accused of attacking Mayella Ewell and wrongly imprisoned. He is shot trying to escape. Tom is innocent and harmless and shows nothing but kindness towards Mayella • Boo Radley is a mockingbird character because he suffers from the misunderstanding of others and is made a prisoner in his own home. Boo shows kindness towards the children and saves them from Bob Ewell's attack • Dill Harris can be considered a mockingbird character because he has an unhappy home life. Dill loses his childhood innocence after witnessing Tom's trial • Dolphus Raymond can be considered a mockingbird character because he has to pretend to be drunk so that Maycomb society does not question why he has a family with his black mistress • Atticus can be considered a protector of the 'mockingbird' as he defends Tom's innocence. Scout says that public exposure of Boo would be 'like shootin' a mockingbird'. **(AO4)** • the title of the novel is symbolic; a mockingbird is a type of small bird with a beautiful song. The northern mockingbird is native to all parts of the United States • the treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of the time

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	• Maycomb is a microcosm of American society in the southern states during the Great Depression. Fictional Maycomb is based on Harper Lee's hometown of Monroeville, and the Jim Crow Laws and the Scottsboro trials of 1931 provide the context for Tom Robinson's trial • Harper Lee could be implying that the people of Maycomb are responsible for killing the innocent Tom Robinson, which was not only unjust and immoral, but sinful.

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 ***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)** • Jeremy (Jem) Atticus Finch has an important role. He is Scout's older brother by four years and ages from 10 to nearly 13 during the novel. Jem begins to mature through his relationship with Scout and Dill, and as a result of the trial. Jem is aware of events surrounding him and he explains things to Scout • Jem is immediately put at the centre of the narrative when we learn about his broken arm and Scout tells the story of how this happened. Jem identifies with Tom Robinson because Jem's injury following Bob Ewell's attack leaves 'His left arm … somewhat shorter than the right', just like Tom Robinson's. Tom Robinson sustained his injury on the cotton gin at approximately the same age. Ironically, Bob Ewell was responsible both for breaking Jem's arm and for Tom's conviction and death • Jem is imaginative and inventive. He creates a description of Boo Radley and fascinates Dill with his tale about 'Hot Steam'. He improvises particularly well when he builds a snowman largely out of soil, prompting Atticus to say: 'I'll never worry about what'll become of you, son, you'll always have an idea' • Jem is significant because he learns the true meaning of bravery. At the beginning of the novel, Scout says that he 'never declined a dare' and was brave to touch the Radley house. As events unfold, he learns what courage is when he observes his father shoot the rabid dog, Tim Johnson, and when he is told about Mrs Dubose fighting her morphine addiction • Jem is protective of his family. When Mrs Dubose criticises Atticus, Jem beheads her camellias in his anger. Atticus makes Jem read to Mrs Dubose every day to make amends • Jem's relationship with Scout is central to the novel. As siblings, they play and fight each other. He is protective of her, as in the flight from the Radley yard and during Bob Ewell's assault towards the end of the novel. But he can also be patronising and Scout often finds him irritating with his 'maddening superiority' • Jem is sensible and has strong principles. When he discovers that Dill has run away from home, he tells Atticus about it. Jem advises Dill to let his mother know where he is because he believes it is the right thing to do • Jem wants to become a lawyer when he grows up. He has great admiration and respect for his father and wants to avoid upsetting Atticus. However, he refuses to go home when Atticus tells him to when they are faced by the lynch mob. Jem is proud of Scout when she confronts the mob at the gaol • Jem is idealistic and struggles to understand how Tom's guilty verdict can be justice • Jem grows from a boy, who drags his sister along as a co-conspirator, to a young gentleman who protects Scout and tries to help her understand the implications of the events around her, which make him an important character in the novel.

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	(AO4) • the trial verdict horrifies Jem and shatters his belief in the fairness of Maycomb people and even the law itself. When Scout tells him about Miss Gates' hypocrisy and prejudice, he is furious • the realisation that society is divided along racial grounds is at the heart of the lessons that Jem and Scout have to learn. When Mrs Dubose makes Jem angry, by insulting Atticus for defending a black man, his violent response and Atticus' subsequent lesson in empathy are instrumental in helping Jem widen his perspective • the white population of Maycomb is also divided between the comfortably off and the poor. Aunt Alexandra is particularly concerned that Jem should behave as befits his 'gentle breeding' • racial segregation and the Jim Crow Laws provide a context for many events of the novel. Tom Robinson's trial may well have been informed by the Scottsboro trials of 1931.

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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 ***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)** • animals are important throughout the novel. In the first section, wildlife is described to set the scene and to foreshadow the events that follow. The watersnake manages to escape the heron, but at the end of the novel the heron catches the watersnake • Lennie is often described as an animal, suggesting both his strengths, being compared to a 'bear', 'bull' or 'horse', and his weaknesses: 'lamb'. Lennie loves to pet soft things and has caused trouble in Weed by trying to stroke a girl's dress and later 'broke' the mouse by 'pettin' it' too hard. Lennie's innate physical strength foreshadows the later part of the novel when he unintentionally kills his puppy, 'I didn't bounce you hard', and then breaks Curley's wife's neck after he strokes her hair too hard • Lennie is obsessed with rabbits. His dream is to tend the rabbits and to feed them with alfalfa. He threatens to break the necks of any 'God damn' cat that should threaten the lives of the 'future rabbits'. At the end of the novel, Lennie's conscience plays havoc when a gigantic rabbit springs out of his mind to scorn him • Slim gives Lennie one of Lulu's nine puppies. Lennie accidentally kills the puppy and it is when he is mourning his puppy in the barn, and trying to hide its body, that Curley's wife tries to engage in conversation with him, which ultimately results in her death • Candy's beloved dog is shot by Carlson, which Candy later regrets as he feels he should have done it himself. Candy is dependent on his dog and is reluctant to have him put down. When he says that he should have 'shot that dog myself', it foreshadows later events when George shoots Lennie in the back of the head with Carlson's Luger pistol • Crooks is the stable buck and he sleeps in the harness room attached to the barn. His bed is described as 'a long box filled with straw', which is no better than an animal's. Crooks' job is to look after the horses. Later, when Lennie accidentally kills Curley's wife, the horses 'stamped and snorted' on the other side of the feeding racks and they 'clashed the chains of their halters' • animals are described as having innate understanding. When a 'shepherd bitch' enters the barn where Curley's dead wife lies, she 'whimpered and cringed to the packing box, and jumped in among the puppies' • at the end of the novel, George indulges Lennie by making him think of their dream. The last thoughts Lennie has before he dies are related to tending the rabbits. In this way, he dies happy. **(AO4)** • the title of the novel comes directly from Robert Burns' poem *To a Mouse*. The poem tells of a mouse having to run from a scythe and that 'The best laid schemes o' Mice an' Men, / Gang aft agley'. The title links to characters' dreams and how the American Dream is often unfulfilled

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	• Lennie relies on George to care for him. There was little or no provision of social care. Without George, Lennie would most likely have been put in a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They'll tie ya up with a collar' • the novel is set at a time of insecurity and survival of the fittest. When Slim's dog, Lulu, has puppies, Slim 'drowned four of 'em right off', 'She couldn't feed that many' • the novel has a backdrop of the lives of itinerant farm labourers and how animals provided comfort and companionship, such as Lennie's petting the mice and the puppy, and Candy's dog being the only companion he has.

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 ***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)** • Curley's wife is the only female character who appears in the novel and, significantly, she is given no name. Her dream is to be in the movies and she tells Lennie 'I coulda made somethin' of myself … Maybe I will yet' • when George and Lennie first meet Curley's wife, 'the rectangle of sunshine in the doorway was cut off', possibly symbolising her negative impact on the men • she is described as having 'full-rouged lips and wide-spaced eyes, heavily made up'. She has red fingernails and her hair hangs 'in little rolled clusters, like sausages'. Her mules have ostrich feathers on them. Her provocative appearance is unsuitable for life on a ranch and it unsettles the men. The care she lavishes on her appearance shows she has nothing else to do and no role on the ranch or in her marriage • when the men are speaking about, or to, Curley's wife, comments are often offensive and vulgar; she is referred to as 'tart', 'rat-trap' and 'jail bait' • she has married Curley to escape her mother, who, she believes, stole her letters offering a movie deal. Curley is a thoughtless, cruel, controlling character who shows his wife little respect or attention. Their relationship is not a loving one. She confides in Lennie, telling him that she does not even like Curley • her husband has little time for her, choosing to spend Saturday night with the ranch hands at the local whorehouse instead of paying attention to his wife, even though they have only been married two weeks. The couple always appear to be looking for each other and are never seen together until her death • despite her lack of status, she knows that she is above Crooks in the social hierarchy and uses this as a threat: 'I could get you strung up on a tree so easy it ain't even funny' • when telling Lennie of her dreams of being in the movies, she demonstrates her outsider status even more, as her dreams are very different from those of the others on the ranch • she provokes Lennie by asking him to stroke her hair. When Lennie accidentally kills Curley's wife: 'the meanness and the plannings and the discontent and the ache for attention were all gone from her face'. Her death incites neither grief nor pity but rather anger on the part of Curley, who is more intent on pursuing his vendetta against Lennie. **(AO4)** • Curley's wife is no different from the men on the ranch who, at a time of hardship and depression, want to be part of the American Dream. She aspires to become an actress, a Hollywood star, as she confides to Lennie, but marries Curley when this dream fails. At the time, many women dreamed of being in the movies • by calling her 'Curley's wife', Steinbeck indicates she is seen as Curley's possession. Like many women at the time, she is totally dependent on her husband. He refuses to let her talk to anyone on the ranch, isolating her from everyone, setting the stage for trouble when she seeks attention. She is lonely because she is a social outcast; she suffers from being isolated from other women • she is of low status on the ranch but even she is above Crooks, the black stable buck, showing the pervasiveness of racism at all levels of society

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	• John Steinbeck wrote a letter to Claire Luce, the actress playing the part in the stage version of the novel. Steinbeck said that Curley's wife is essentially a good person who grew up 'in an atmosphere of fighting and suspicion' and that she has learned to use her sexuality as the only weapon she has to get her noticed.

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 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 marriages portrayed in the novel are: Nanny (Nani) Flowers to Koro Apirana; Porourangi to Rehua and, later, Porourangi to Ana • Nanny Flowers and Koro Apirana have been married for many years, but their relationship is full of arguments and disagreements. Nanny often threatens divorce: 'But *this* time … I'm *really* going to divorce him'; however, they love each other dearly and know each other's strengths and weaknesses. Despite their banter, they are very close: 'We don't argue … He argues, and I win' • Nanny often insults Koro by calling him an 'old *paka*' and he blames Nanny's 'Muriwai blood' for her strength of character • the relationship between Koro and Nanny is tested with the birth of Kahu. Koro rejects Kahu as she is female and cannot be his successor as tribal chief • Koro is upset that his great-granddaughter is named Kahutia Te Rangi (Kahu), because he feels that it is the rightful name of a male successor. Nanny Flowers approves the name, despite knowing this will make him angry. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Rawiri • Nanny uses female wiles and threats in order to make her stubborn husband accept Kahu: she keeps the stone that Kahu retrieves, even though the boys have failed, and only gives it to Koro at an appropriate time to convince him finally of Kahu's worth when she rides the bull whale. Nanny tells Koro that he is: 'deaf, dumb, blind and stubborn' • the couple continue their bickering and banter throughout the novel even when Kahu is in hospital. Koro jokingly suggests that Nanny should divorce him and marry 'old Waari over the hill'. Nanny, a source of humour in the novel, simply agrees with him • at the start of the novel, Porourangi is married to Rehua. Rehua, like Nanny, is also of Muriwai blood and is said to have a strong character. The novel begins with Porourangi telephoning Nanny to tell her of their daughter's difficult birth. Rehua does not recover, but before her death she wants 'to honour her husband by choosing a name from his people, not hers', showing her love and devotion to Porourangi. Their daughter is named Kahutia Te Rangi or Kahu • Porourangi and Rehua appear to be devoted to each other, as he stays by her hospital bedside. Rehua asks for Kahu's birth cord to be buried in Whangara's *marae*, which is in honour of Porourangi and his tribe. Rehua dies when Kahu is just three months old and her body is brought to Whangara to be buried, demonstrating Rehua's respected position in the tribe • two years later, Porourangi meets Ana. Rawiri comments that she is a 'lovely woman' and it 'looked like they were in love'. When Kahu is five, Porourangi and Ana get married. Their wedding is a small affair and Kahu is their flower girl. Ana suggests that it is time for Kahu, who has been living with her dead mother's family, to return home to Whangara and, soon after, Kahu becomes a sister to Putiputi. Porourangi's and Ana's marriage appears to be happy and content and Ana is keen to treat Kahu as her own child.

	(AO4) • Maori customs and traditions are central to the novel. The burying of the afterbirth is one such custom that creates some tension in Koro's and Nanny's marriage • this tension relates to the legend of Paikea (Kahutia Te Rangi). Koro's desire and obsession for a patrilineal descendant determine his treatment of Kahu and the reactions of his wife. Koro hopes that Porourangi, now re-married to Ana, will 'have a son next time'. However, Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • Koro is the head of the male-dominated Maori society and guardian of Maori customs.

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
9 ***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 bull whale and his herd are significant because they feature at the beginning of each section of the novel. The novel begins with the herd of whales off the coast of Patagonia in South America. The whales are significant because they symbolise the survival of Maori culture and traditions: 'When it dies, we die' • the whales are anthropomorphised. The bull whale is described as 'handsome and virile' and very nostalgic: 'even in his lumbering years of age the whale would remember his adolescence' • in Spring, the first part of the novel, the bull whale leads the herd away from human predators. The bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master' • although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west'. This is significant as it highlights contextual concerns of the time • the second part of the novel, Summer, returns to the whales who are now 'Four hundred leagues from Easter Island'. The bull whale continues to recall memories of the time his master was the whale rider, Paikea. This is significant because it provides the backstory of Kahutia Te Rangi, or Paikea • the Autumn section begins with the whales arriving at the 'Home of the Ancients' in Hawaiki. The whales are mourning the deaths of some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales but the bull whale, concerned about radiation, leads the herd further south • in the final section, Winter, the whales arrive in Antarctica. A collapsing shelf of ice puts them in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he leads the herd closer to the 'dangerous islands' of New Zealand where two hundred of them deliberately beach themselves. Despite Rawiri's and others' attempts to save them, the beached whales refuse to swim back to sea and they all die • it is significant that Kahu persuades the bull whale to return to the sea because of the belief in the link between the whales and the survival of Maori culture. The bull whale beaches himself near Whangara and, when Kahu introduces herself to him, he believes she is his master, Paikea, and allows her to climb on his back • the bull whale is representative of Koro Apirana and his traditional attitudes; the 'old mother whale' represents Nanny (Nani) Flowers, who is able to make her husband reconsider his views about Kahu. In the epilogue, the mother whale persuades the bull whale to return Kahu to the surface and back to Whangara. **(AO4)** • Kahutia Te Rangi is a Polynesian god and, in Maori mythology, is the founder of the Ngati Porou tribe in Whangara • whaling was a part of New Zealand's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whaling ships. Whaling declined when the number of whales dropped dramatically

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	• in 1946, New Zealand became a founding member of the International Whaling Commission (IWC) that monitors the world's whale population and advocates whale conservation • the whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and the Chernobyl nuclear disaster.

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)
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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 ***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 game of mah jong (mahjong) is significant in *The Joy Luck Club* because the tiles have symbolic meanings, and the game is what unites the mothers and their daughters. Mah jong represents culture and identity, and is what instigates the mothers telling their stories • the story is structured like a game of mah jong. It is in four sections, each containing four stories. Two sections are from the mothers' points of view, with Jing-mei representing her mother, and two sections from the daughters' perspectives • Suyuan Woo, Jing-mei's mother, was the founder of the Joy Luck Club. The first club was founded in China and was formed for a group of women to meet weekly and to play mah jong. Suyuan created the club to escape from the horrors of war. It was where the women would share what little they had and gave them opportunity to talk about happier times. Suyuan's stories about the original Chinese club vary, so Jing-mei is sceptical about them • Suyuan Woo establishes the American branch of the Joy Luck Club in 1949 at the First Chinese Baptist Church in San Francisco. The four mothers meet weekly to play mah jong, to talk and share Chinese delicacies • Jing-mei takes her mother's place at the mah jong table. It is here that she learns about her half-sisters in China and the other mothers ask Jing-mei to go and meet these half-sisters. The money from the mah jong winnings pays for the trip • mah jong tiles have symbolic meaning. The south wind tile symbolises a satisfactory ending, such as when Waverly Jong refers to the wind when playing in a chess match: 'Blow from the South … the wind leaves no trail … "Check,", I said, as the wind roared with laughter'. Later, she states that she has finally learned to understand her mother, which is perhaps a satisfactory ending: 'I did understand finally. Not what she had just said. But what had been true all along' • the mah jong sword tile represents the importance of making decisions before goals can be achieved. The symbolism of this tile is illustrated by Lena St. Clair when she imagines terrible fights between a mother and daughter: 'The sword came down and sliced back and forth', and the mother says that she now has 'perfect understanding' of the daughter • the peach tile represents purity of the female form. It is referenced when Jing-mei talks about Old Lady Chong: 'I met Old Lady Chong once … like an old peach I once found in the back of the refrigerator' • Lindo Jong refers to bamboo, represented by the bamboo tile, which symbolises a useful spirit and a turning point. In the story of *The Red Candle*, Lindo explains how she became useful to the Huangs when she recalls: 'What was happier than seeing everybody gobble down the shiny mushrooms and bamboo shoots I had helped to prepare that day?'

	(AO4) • mah jong is an ancient Chinese game. It was introduced into America in 1920. The game is played with dice, racks, and 144 domino-like tiles, divided into suits, honour and bonus tiles. The game is usually played by four people • in Chinese mah jong, the four players represent the four winds that blow from the four cardinal directions. In the novel, each woman plays in one of these positions. In the first game that Jing-mei plays with the other mothers, Lindo Jong is in the East wind position and plays first, then Ying-Ying St. Clair is South, An-Mei Hsu is West, and Jing-mei is North, and thus plays last • Chinese culture, traditions and superstition are ingrained in the novel. The game of mah jong represents Chinese culture and plays a significant part in each of the stories and the structure of the novel.

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

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question Number	Indicative content
12 ***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)** • the main settings in the novel are in villages of Lower Nigeria. The novel is set in the 1890s during the time of colonialism. Umuofia is home to Okonkwo and his father, Unoka; Mbanta is Okonkwo's motherland and where Okonkwo is exiled; Abame and Mbaino are nearby villages that experience conflicts; the Evil Forest is a cursed area given to the missionaries for their new church and the sacred hills and caves are where Chielo goes to consult with the Oracle • most of the story takes place in the fictional village of Iguedo, which is a part of Umuofia. The place name Iguedo is only mentioned three times in the novel. Achebe more frequently uses the name Umuofia to refer to Okonkwo's home village of Iguedo. Village gatherings and meetings take place on the village *ilo*, or central clearing • Okonkwo's high status is reflected in the description of his compound where he lives with his three wives and eight children. The compound is described as large and 'enclosed by a thick wall of red earth'. Okonkwo has his own hut, or *obi*, and each of his three wives have their own, which form a 'half-moon' behind his *obi*. His prosperity is clear to see with 'long stacks of yams' visible in his barn. In addition, there is a 'medicine house' or shrine where Okonkwo worships his ancestral spirits • there is evidence of conflict with neighbouring villages, such as when the elders of Mbaino give Ikemefuna to Umuofia as a peace offering following an earlier conflict • when Okonkwo is exiled, he and his family travel to Mbanta, Okonkwo's motherland. Although he is given land to build a hut and to farm, Okonkwo is very unhappy but is told by his uncle, Uchenda, that he should be grateful for the comfort of his motherland. Okonkwo sees living in the motherland as an insult to his masculinity and reputation • during his exile, Okonkwo is told by Obierika about the villagers of Abame killing the first white man to arrive in their village. In retribution for this, a group of white men kill all the villagers • many of the clan go to consult with the Oracle of the Hills and Caves to hear what the future may hold for them. The 'way into the shrine was a round hole at the side of a hill'. To enter the cave, people have to crawl into the 'dark, endless place' to find the priestess standing 'by the sacred fire'. Those who dare to go to the shrine dread it and leave in fear. The cave is a focus for superstitions and Igbo (Ibo in the novel) cultural belief. It is to the cave that Chielo takes Ezinma when she is ill • the Evil Forest that surrounds the village is feared and respected. It is where twin babies are taken and thrown away to die. Land is given to the missionaries to build their church there and, to the clan's disbelief, the church prospers • when Okonkwo returns to Umuofia, he cannot believe how the village has changed. In addition to a church, the white men have built a court and prison

	• the time setting is central to the novel because it follows Okonkwo's life before and during colonisation. **(AO4)** • *Things Fall Apart* is a post-colonial novel published in 1958. The novel is set during the 1890s and explores Igbo traditions, the arrival of Christianity, and the colonial experience: the conflicts and aftermath • the time setting is important. Much of the novel takes place before colonisation and the arrival of European missionaries. Clusters of villages had united to protect each other from outside influence • by 1952 the period of colonial rule in Nigeria was entering its final phase. Nigeria gained independence in 1960. The setting in Nigeria towards the end of the nineteenth century is extremely important; it allows Okonkwo's life to straddle the European imperial era. British imperialism began with the arrival of the missionaries who were soon followed by civil servants, who imposed their ways on the tribes • the District Commissioner writes a book entitled *The Pacification of the Tribes of the Lower Niger*, which was achieved with much bloodshed • Achebe bases the Agbala Oracle, the Oracle of the Hills and the Caves, on the Awka Oracle that was destroyed by the British. Awka is the town and capital of Anambra state in southern Nigeria and is the traditional home of the Igbo blacksmiths.

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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
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo has a close relationship with his daughter, Ezinma. Ekwefi and Okonkwo name their daughter Ezinma as it means 'true beauty'. She is also fondly called Nma and Ezibo, meaning 'good one'. Ezinma is Ekwefi's 'crowning glory' • Ezinma is adored by her parents. Okonkwo treats her as his favourite child, as he thinks that she shows more masculine traits than his eldest son, Nwoye • Ekwefi is very close to her daughter, Ezinma, as she is her only child. Nine other children have all died in infancy, making Ezinma even more precious to her. Ekwefi shows her deep love for her by giving her more privileges and eating forbidden eggs with her. Mother and daughter share respect for each other • Okonkwo finds it hard not to show his affection for Ezinma, but makes a point of telling her off when she is serving his evening meal in order to show his manliness and to hide his weakness • Okonkwo is so distressed when he is told that his daughter is unwell that he rushes out in the middle of the night to gather grass, bark and leaves to prepare a medicine for her • Okonkwo and Ekwefi are ordered to take Ezinma to Agbala, the Oracle of the Hills and Caves. Despite their protests, Chielo first takes Ezinma to all nine villages of Umuofia and then to the Oracle's cave. Ekwefi shows courage when she follows Chielo, although she has been ordered not to. Okonkwo, showing his love and concern for Ekwefi and Ezinma, has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut and Ezinma sleeps peacefully • as Ezinma has survived her illness, Ekwefi believes that faith will bring her daughter a long and happy life. Ekwefi believes that her daughter is free of evil spirits when a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, releasing Ezinma from the *ogbanje*, or evil spirit, world. Ekwefi believes her daughter will never become sick again • Ezinma's dedication and loyalty to her parents are demonstrated when she rejects many proposals from suitors of Mbanta. She knows that her father wants her to marry someone from Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo surprisingly enjoys seeing Ezinma challenge her role and behave more like a man • despite the way some are treated, women play an essential role in Igbo society. A woman's position would be determined by how many children she bears and how many of them are male

	• ceremonies and rituals are important in all aspects of Igbo society (Ibo in the novel), such as the practice of burying an *iyi-uwa* and the belief in the *ogbanje* and other spirits • 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.

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.
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