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Mark Scheme (Results)

November 2023

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

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the 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.

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- 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 writer begins by setting the scene of the event with a description of an attic bedroom that 'had two windows', one overlooking the street and the other a skylight • the moon is the only source of light that shines through the skylight like a 'long cylinder' • the speaker describes how an owl appears 'Suddenly' in the shaft of light and moves swiftly and silently through the room before it 'floated out' • the owl is described as 'mysterious and grey' • the speaker states that in the morning there was no evidence that an owl had flown into the room and ponders whether it was just a figment of the imagination. **The writer's choice of language:** • the similes 'Like a see-through slate' and 'like an apple-peeler' are used to create images that the reader can visualise • the metaphors 'the moonlight / Coring the darkness' and 'that long cylinder' support the image of the moonlight, creating the only source of light, a circular ray of light in the otherwise dark room • contrasts of light and dark provide a mysterious and ethereal atmosphere: 'darkness', 'light', 'grey', 'a piece of night adrift' • mystery is also enhanced by the lack of sounds made by the owl as he 'flew in silently' and does not settle. The contrasting onomatopoeic 'rattle' and 'stomp' are sounds the speaker expected to hear • the owl's movements are described with gender pronouns: 'He flew in', 'He circled', 'He simply floated in' • repetition and contrast are used to enhance the gentleness of the moment: 'floated in', 'floated out'. Later, 'nothing' is repeated to convey the speaker's uncertainty that the event has even occurred. **The writer's use of form and structure:** • the poem is structured in one stanza of free verse and ends with one stand-alone line. Free verse perhaps replicates the freedom that the owl experiences as it 'Escaped' the night. Alternatively, free verse could convey the speaker's thoughts as they are recalled • dashes often introduce additional information and slow down the pace • the caesura on 'Escaped' adds to the drama of the event

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	• the use of an ellipsis indicates that time moves on from the moment the owl flies out of the room to the following morning • the stand-alone line casts doubt on whether the incident was real or imagined as the speaker ends with self-doubt: 'I think'. 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 may be 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.** ***Sonnet 116*** **(AO2) Responses may include:** • Shakespeare conveys his thoughts about relationships and the meaning of true love. The reference to the 'marriage of true minds' suggests that a loving relationship is lasting and never changes: 'Love alters not' • the sonnet begins with a reminder of the traditional vows made at a Christian marriage, referring to 'impediments'. A loving relationship will not 'Admit impediments' • relationships and the durability of true love are emphasised through repeated words: 'love is not love / Which alters when it alteration finds / Or bends with the remover to remove' • Shakespeare suggests that true love can survive difficulties in a relationship through the metaphor: 'That looks on tempests and is never shaken' • it is suggested that love is a guide in a loving relationship and love is as precious and constant as 'an ever-fixèd mark', the 'star to every wandering bark'; a source of guidance on the direction we should take • love in a relationship is illustrated with the metaphor 'not Time's fool' showing that a loving relationship is not limited or tricked by time, even though looks may have changed: 'rosy lips and cheeks' may fade. The 'sickle's compass' signals the approach of death and so does the image of the 'Grim Reaper' • love will last even in extremes: 'even to the edge of doom' • the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if his thoughts about love are wrong and love is not enduring, then he has 'never writ' or no 'man ever loved'. ***My Last Duchess*** **(AO2) Responses may include:** • the Duke's dramatic monologue reveals his thoughts about his relationship with his 'Last Duchess'. The reader is aware of the Duke's personal perspective, as he talks about and remembers her. He is speaking to the emissary of a Count, whose daughter is his next proposed bride • the Duke's relationship with his Duchess is revealed as being difficult: 'Sir, 'twas not / Her husband's presence only, called that spot / Of joy into the Duchess' cheek'. He demonstrates his pride and arrogance when suggesting his Duchess was ungrateful: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop'

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	• the Duke demonstrates how he was jealous of his wife's interactions with other men: 'she liked whate'er / She looked on, and her looks went everywhere'. The Duchess enjoyed the attention of others and accepted their compliments; she was 'too soon made glad' • the Duke's relationship with his Duchess has sinister overtones when it is implied that he was responsible for her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive'. The Duke does not explicitly mention the death of the Duchess but uses abrupt euphemisms • the Duke's memories demonstrate his power over the Duchess. The story is told by the survivor, the victor, underlined by the description of the statue that shows the god, Neptune, 'Taming a sea-horse' • the closing lines also show that the Duchess is seen as a possession, another work of art, on a level with the statue • the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of a number of lines, making the poem more fragmented and adding to the evasive tone of the narration. **Both poems** Both poems have particular merits and features and therefore there are a number of points of comparison which candidates 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:** • both poems have a regular metre and are written in iambic pentameter. The rhythm shifts through enjambement and caesura • both poems are from a man's perspective. *Sonnet 116* does not refer to a specific partner, whereas *My Last Duchess* is about the Duke's deceased wife • Shakespeare makes reference to physical appearances, 'rosy lips and cheeks', with affection, whereas Browning's Duke refers to the 'spot / Of joy' of the Duchess' cheek in a vindictive manner • whereas Shakespeare speaks of not allowing 'impediments' to destroy the relationship, the Duke would not accept his wife's behaviour. 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 may be largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contracts 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 *Do not go gentle into that good night* 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.** ***Do not go gentle into that good night*** **(AO2) Responses may include:** • the writer presents strong emotions when he speaks to his father. The writer is desperately pleading with his father to fight against imminent death • strong emotions are expressed when Thomas observes his own father growing weaker and weaker. The reference to 'blinding sight' could directly refer to his father, who was blind • the adjective 'gentle' is used to describe how he does not want his father to act • 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 demonstrates the love and emotions the son has for his father • emotions are conveyed through examples of the characteristics of other men, 'wise men', 'Good men', 'Wild men', 'Grave men', who fought against their own deaths and are used as parallels to support the writer's views • these final hours of other men are used to convey the writer's emotions and to exemplify how death has been scorned. Some men have had regrets in their final hours; reasons for how they lived and why death has been resisted are given in strong images • in the final stanza, the writer is almost pleading with his father not to die without a fight; he begs his father to curse or bless him, anything, providing he does not give in • the writer uses repetition, lists of examples and the extended metaphor of the 'close of day' to convey his emotions • the son's love for his father is demonstrated through powerful emotions. The use of paradox ('Curse, bless') and contrasts emphasise his views: 'gentle' and 'rage', 'night' and 'day', 'light' and 'dark', 'blind' and 'sight' • the writer uses a pun when referring to 'Grave men', suggesting the seriousness of the men and a burial ground, and possibly emphasising the nearness to death • the form of the poem has the very formal set structure of the 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 deep emotions and demonstrates the depth of love he has for his father.

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	Do not go gentle into that good night **and one other poem** Both poems have particular merits and features and therefore there are a number of points of comparison which candidates 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:** • the poem chosen must be one in which emotions are significant, such as: *If–, Prayer Before Birth*, *Piano*, *Poem at Thirty-Nine*, *War Photographer* or any other appropriate poem from the collection • comparisons in relation to how emotions are central to the poems, such as the differences and/or similarities of the experiences, will be considered • how language, form and structure are used to present emotions by the writers will be evident • comments will be made on which strong images convey emotions and how these compare • how the emotions presented in the poems have an effect on the reader will be explored. 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 may be largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contracts 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)** • Mayella Violet Ewell is important in the novel because she falsely accuses Tom Robinson of raping her. Mayella's only appearance in the novel is at Tom's trial; however, much is learned about her character. Without Mayella, there would be no trial or case for Atticus Finch to defend • Mayella is the eldest daughter of the abusive Bob Ewell. When she was younger, her mother died and so she has the important role of looking after her seven younger siblings. At the trial, she tells Judge Taylor that she is 'Nineteen-and-a-half' • she is representative of 'white trash'. Scout comments that Mayella is a 'thick-bodied girl accustomed to strenuous labour' and that it looks as though she 'tried to keep clean' • the Ewells live a miserable and lonely life of poverty and violence, but Mayella demonstrates an appreciation of the beauty of nature when she grows a tiny patch of geraniums in the backyard: 'Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums'. The existence of these flowers could symbolise a desire to better her surroundings and improve her life • Mayella accuses Tom Robinson of rape when in fact all he had tried to do was show her some kindness. Mayella asks Tom to help her with some jobs and when she asks him to get a box down from the top of the chiffarobe, Tom says that she 'jumped on' him and kisses the side of his face. Tom refuses to return the kiss and runs away. In court, Tom says that he heard her father call her a 'goddamn whore' and threaten to kill her as Tom fled the Ewells' house • at the trial, Mayella is portrayed by the prosecution as an innocent white woman attacked by a black man. She plays the role of victim, fabricating her story of Tom's attack. In reality, she is a genuine victim as her desperate lies are partly to protect herself from her violent father, Bob Ewell, who beats and assaults her • Scout shows some maturity when she begins to understand Mayella's situation. Scout realises how unhappy Mayella must be, stating 'Mayella must have been the loneliest person in the world. She was even lonelier than Boo Radley' • some sympathy is gained for Mayella. Even Tom says, at the trial, that he feels sorry for her; however, when she maintains her false accusations about Tom raping her, possibly because he rejected her, the reader loses all sympathy • Mayella is important because her actions force Scout, Jem and Dill to think more about prejudice and injustice. Mayella's lies ultimately cost Tom his life, but there is some hope that the citizens of Maycomb will begin to be less prejudiced.

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	(AO4) • it can be argued that Mayella is the victim of the prejudices ingrained in Maycomb attitudes. Maycomb is a fictional town but is a microcosm of American society in the southern states at the time • Mayella and her family are viewed as the 'white trash' of Maycomb, but being white places them higher in the social hierarchy than Tom Robinson and other members of the black community • racial segregation and the Jim Crow laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931–1937. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • hatred and fear of the black community by many white people was extreme, especially during the Great Depression when money was scarce. As a victim, Tom Robinson epitomises the effects that such attitudes could have.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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)** • prejudice is evident throughout the novel and is explored through characters' racism, sexism and classism • Maycomb's racist and prejudiced views are clearly demonstrated through Tom Robinson's trial. Despite being shown to be innocent by Atticus Finch, Tom is found guilty of assaulting Mayella Ewell. It was very unlikely Tom would have been found innocent because a white person's word would take precedence. The white people in court are shocked when Tom says that he feels sorry for Mayella, and his temerity is rewarded with the jury's guilty verdict • Aunt Alexandra demonstrates prejudice both towards Calpurnia and when she voices her disappointment that Atticus is representing Tom Robinson. At one of her missionary teas, the ladies discuss their sympathy for the Mruna tribe, yet they are intolerant of the black community in Maycomb • Aunt Alexandra is also very class-conscious. She forbids Scout to play with Walter Cunningham because his family are poor farmers. She tries to influence Scout to be more ladylike • Dolphus Raymond is fully aware of Maycomb's prejudiced views. In order to avoid questions about his relationship with a black woman, he pretends to be drunk. Raymond and his family do not belong or conform to Maycomb society's expectations • prejudiced views are illustrated through the treatment of Boo Radley. Atticus and Miss Maudie believe that Boo should be left alone and in peace, but the 'malevolent phantom' is feared and gossiped about by the narrow-minded people of Maycomb • Scout, even though a tomboy, experiences sexism. Her brother, Jem, sometimes excludes her from playing with him and Dill because she is a girl • Scout comes to believe that any form of prejudice is misguided and ridiculous and comes to re-examine her own feelings towards other characters, such as Boo. **(AO4)** • Harper Lee created the fictitious Mruna tribe to illustrate the hypocrisy of women such as Aunt Alexandra and Mrs Merriweather • fictional Maycomb is presented as a microcosm of American society at the time. It is in a southern state, where social mores and prejudice were far more pronounced than in other states. Maycomb has clearly defined groups: the white middle class, the poor farming community, the 'white trash', and the black community • racism largely went unchallenged until the Civil Rights Movement in the late 1950s and early 1960s

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	• the Jim Crow laws, which applied in the southern states, are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931–1937 • Aunt Alexandra firmly believes in class hierarchy and the concept of the Southern Belle, where women were protected by their men; women were unequal to men at the time.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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	1–7	• 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	8–16	• Some knowledge and understanding of the text. • The response is 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)** • Lennie is significant because he is one of the two main protagonists in the novel. He is an itinerant farm worker who travels with his friend, George, to find work. Lennie is vulnerable as he has learning difficulties. He relies on George and does what George tells him to. Lennie's exceptional strength often results in his getting into trouble • physically, Lennie is described as George's opposite. George's defined 'sharp strong features' contrast with 'huge' Lennie's 'shapeless' face, with 'large, pale eyes'. Lennie is often described with animal features: he 'drags his paws', 'bleats like a lamb' and is 'as strong as a bull' • his life with George is seen as often happy: he dreams of tending the rabbits and feeding them alfalfa, and is delighted when George repeatedly tells him about their dream of living 'off the fatta the lan' ' • Lennie is significant because his actions foreshadow later events in the novel. Early in the novel, Lennie, not realising his own strength, inadvertently kills a mouse by petting it too hard. At the ranch, Slim gives Lennie one of Lulu's pups and, when playing with the puppy in the barn, it is accidentally killed by Lennie playing too roughly with it: 'I didn't bounce you hard'. Shortly after this, Lennie unintentionally kills Curley's wife. The seriousness of Lennie's heavy-handedness grows in severity as the novel progresses • Lennie is significant because he is a victim. Curley sees Lennie as an easy target for his hatred. Candy explains that Curley is 'like a lot of little fellas' in his resentment of big guys. When Lennie is attacked by Curley in the bunkhouse, his retaliation at George's command results in Curley's hand getting crushed. This is a poignant and violent event where Lennie can be seen as a victim of Curley, and then of his own strength and inability to control it • Lennie accidentally kills Curley's wife in the barn. In her conversation with him, Curley's wife confides in Lennie about her life and lost dreams. She is unaware of the real extent of Lennie's childlike nature and the dangers he represents. In encouraging him to stroke her hair, she loses her life • Lennie is pursued by Curley and his posse, intent on lynching him in revenge for killing Curley's wife. Lennie remembers where to go if he gets into trouble: 'Hide in the brush'. Although it crosses George's mind that Lennie could be caught and 'locked up', Slim and Candy know this will not happen. The only fate Lennie could meet would be a harsh one at the hands of Curley. It can be argued that George's shooting of Lennie was a necessity and an act of compassion • it is significant that Lennie dies thinking of the dream, and it could be considered, therefore, that he is the only character to 'almost see' his dream come true.

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	(AO4) • Lennie, like many other characters, is a victim of the circumstances surrounding the Great Depression. Lennie and George are itinerant farm workers who must travel to seek work • Lennie reacts defensively in the first section when he says he 'can go and live in a cave'; the only social care for people such as Lennie was to be put in a 'booby hatch' • during the time the novel is set, there was widespread prejudice, particularly towards women, the black community and those who were physically or mentally disadvantaged.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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)** • the importance of the settings of the clearing by the pool and the barn will be referred to by most candidates; however, other settings such as the bunk house, the harness room or Crooks' room, may be considered. In addition to the physical settings, the time settings may also be explored • the natural settings provide a contrast to the harsh realities of life on the ranch. The novel begins with a peaceful setting only disturbed by movements. The setting is idyllic and is likened to the Garden of Eden. Nature is often associated with innocence. However, the calm that is described is contrasted in the final section when the same location becomes restless and violent, such as when the heron catches the water snake, showing the survival of the fittest • nature is described at different parts of the day, which affects the mood and atmosphere; this often provides a sense of foreboding, such as the 'dusk' of the bunk house and the 'shade' of the final section. The novel begins and ends at the pool • the barn is a significant setting as this is where Lennie goes to see his pup and where he accidentally kills it. It is in the barn that Lennie kills Curley's wife. The horses sense unease as they stamp their feet and rattle 'their halter chains' • the bunk house is described in detail. The room is basic and lacks any home comforts, except for a 'black cast-iron stove' to provide warmth. There is a table 'littered with playing cards', showing the living conditions of the farm labourers and what they do in their spare time • Crooks' room is important because it shows his place in the hierarchy. It is no more than a shed that 'leaned off the wall of the barn'. The furniture in the room is even more basic than that provided for the other ranch hands. Crooks' bed is simply a 'long box filled with straw'. The room is full of broken pieces of harness and other equipment needed for Crooks' job as a stable buck • the fact that the events take place over the course of a few days stress the importance of the time settings within the novel. George and Lennie camp overnight on the Thursday and arrive at the ranch just before lunchtime on the Friday. Later in the day, Whit suggests the idea of George going with the others 'tomorra night', Saturday, to 'Old Susy's place'. On the Sunday, whilst others relax by playing horseshoes, Lennie kills Curley's wife. **(AO4)** • the time setting of the 1930s Great Depression and the Dust Bowl provides a glimpse of everyday life experienced by itinerant farm labourers, such as George and Lennie. They travel from farm to farm in search of work and must obtain work permits, such as those from Murray and Ready's

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	• the location of Soledad is significant as the name means loneliness, reflecting the lonely lives of the labourers • the descriptions provided tell us more about the everyday lives of the ranch hands. The freedom described in the outdoor locations is contrasted with the claustrophobic bunk house, Crooks' room and the barn • the descriptions of nature give clues to the itinerant nature of some of the farm workers. We learn that the branch of the sycamore tree is 'worn smooth by men who have sat on it'. This indicates to the reader the repetitive coming and going of farm hands, typical of the 1930s. There is an endless and hopeless cycle of men and the continuous cycle of the seasons • the condition of Crooks' room demonstrates how black people were segregated and lived in poor conditions. The broken harness could reflect how Crooks is a 'broken' man • the American Dream features throughout the novel, such as the longing for a piece of land and to 'live off the fatta the' land. The ideal for many was to work on your own land for your own benefit to provide independence, stability and prosperity. Curley's wife's dream was to be in the movies, at a time when Hollywood was becoming established.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the 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 is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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Question number	Indicative content
8 ***The 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)** • travelling is significant throughout the novel. Candidates may consider one or two examples in depth or explore a range of examples: the journey Rawiri makes to Australia and Papua New Guinea; Kahu's journeys to Whangara and when she rides the bull whale; the journeys that the whales make, both present and past • Rawiri travels to Australia and makes friends with Jeff. Jeff persuades Rawiri to go to his parents' coffee plantation in Papua New Guinea. Rawiri's travels are significant because he witnesses racism. It is at the plantation that Rawiri is shocked by their treatment of one of the native workers who has been involved in an accident. Rawiri has a vision of a whale and knows that he must return home • when Kahu is born, she is sent to live with her mother's family and travels back to see her father in Whangara every summer. She moves to Whangara permanently when she is six years old • the novel begins with a herd of whales heading for New Zealand. The bull whale recalls happy memories of a human he befriended who became the whale rider, Kahutia Te Rangi or Paikea. The bull whale decides which way the herd will travel. The females in the herd are concerned when it is decided that they should travel via Antarctica, which will take them too close to the 'dangerous islands' of New Zealand • when Kahu climbs onto the back of the bull whale, she persuades him to return with the herd to the sea. Fearing she will die, her family is horrified when she is taken out to sea with the whales. The old mother whale tells the whales that they must return Kahu to land and Kahu is found in a comatose state floating in the ocean near land • travelling demonstrates how Koro is reluctant to change and how he prefers to remain insulated from outside influences. In one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there are preparing the youth for the future. Porourangi is impressed with what he sees and wants to prepare his people for 'new challenges and the new technology', whereas Koro is reluctant to accept any changes in Whangara. **(AO4)** • *The Whale Rider* was published in 1987, when there was much concern about nuclear testing. The bull whale changes the herd's route to New Zealand after some of their calves were killed by a nuclear test near the island of Moruroa • Rawiri witnesses racism typical of the time when he is in Papua New Guinea and observes Jeff's family's poor treatment of a labourer. It makes him even closer to his Maori heritage

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	• the novel's structure in four sections, Spring, Summer, Autumn and Winter, supports the cyclical journey of life • Maori customs, legends and traditions are central to the novel, such as the legend of Kahutia Te Rangi, the original whale rider and Kahu's being symbolic of the last spear of Paikea.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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)** • Nanny (Nani) Flowers is presented as a central figure in the novel and has a prominent position in the Maori tribe, as she is the wife of the leader, Koro Apirana. Nanny is Kahu's great-grandmother; her real name is Putiputi, which means 'flowers' in the Maori language • Nanny is a strong woman and often argues with Koro about how he treats and rejects Kahu; Nanny brings some humour to the novel, particularly when she calls her husband a 'paka'. She shows her power over Koro when she says that they do not actually argue but 'He argues, and I win' • Nanny is a traditionalist as she, together with 'the boys', is the one who buries Kahu's afterbirth in the *marae* in Whangara when Koro refuses to do it himself. Nanny has kept tradition and, when Rawiri thinks he sees a spear land nearby, it is possibly an omen that Kahu has been recognised as a worthy leader by Paikea • Nanny is a descendant of a line of strong Maori women such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny is presented as a powerful force in the tribe because she has influence over Koro; she says that Koro 'isn't any chief. I'm his chief' • it is Nanny who allows Porourangi, Kahu's father, to name his daughter after the whale rider, Kahutia Te Rangi (later known as Paikea). When Kahu visits Whangara, it is Nanny who looks after her and a close bond is formed between them • Nanny makes Koro accept Kahu and see the error of his ways; she makes comparisons between Koro's treatment of Kahu and racism, suggesting that his treatment of Kahu is unacceptable despite traditional thinking. She tells Koro, 'Girls can do anything these days' • Nanny is presented as wise. When she and Rawiri witness Kahu retrieving the stone from the seabed, Nanny advises Rawiri that they should keep this to themselves for the time being. When the whales are stranded on the beach and Kahu climbs on the whale's back, Nanny gives the stone to Koro, who then realises that Kahu is his true successor. **(AO4)** • strong-willed women such as Nanny Flowers survive in a mainly patriarchal society. The role of women and their place in Maori society are challenged by Nanny and Kahu; tradition dictates that a boy should be the leader of the tribe • the Maori traditions, language and culture are central to the novel. Nanny maintains traditions and is involved with the burying of Kahu's birth cord in the *marae.* She is able to influence her traditionalist husband to accept a female, Kahu, as a future leader

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	• Maori genealogy and legendary women are explored through Nanny's ancestry. Strong women in Nanny's lineage include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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
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)** • hopes and dreams are explored through the mothers' lives and the pursuit of the American Dream. Each of the mothers flees to America for a better life. Jing-mei Woo reflects 'America was where all my mother's hopes lay' • in the first parable, *Feathers From A Thousand Li Away*, the story tells of an old woman sailing to America with a swan. The parable mirrors the aspirations of all the mothers: 'In America I will have a daughter just like me. But over there nobody will say her worth is measured by the loudness of her husband's belch. Over there nobody will look down on her, because I will make her speak only perfect American English. And over there she will be too full to swallow any sorrow!' The parable suggests that the swan wants to become 'more than what was hoped for', paralleling the mothers' ambitions for their daughters, which were too high and would result in disappointment • Suyuan Woo has high expectations of her daughter, Jing-mei, creating tension between them. Suyuan makes Jing-mei play the piano in the hope that she will be a child prodigy. She tells her daughter that she can be anything she wants. Suyuan wants her to compete with Waverly Jong, and eventually to become a famous pianist, just like the television celebrity, Ginny Tiu • Jing-mei realises how her mother had dreamt of being reunited with her lost daughters. Canning, Suyuan's husband and Jing-mei's father, explains how at the end of the war, before Jing-mei was born, he spent two years with Suyuan searching for the twins. After Suyuan's death, Jing-mei travels to Shanghai with him to fulfil her mother's wishes • the relationship between An-mei Hsu and her daughter, Rose, is often fraught with misunderstandings and differences of opinion. 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 • 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 fate and the fortune of her children • Ying-ying hopes that her daughter, Lena, does not repeat her mistake of being too passive. In China, Ying-ying believed it was her destiny to marry an undesirable family friend and did nothing to avoid the unhappy marriage. Later, she marries Clifford and accepts his misinterpretations of her sentences, gestures and silences. Ying-ying lives in constant anxiety, fearing that unpreventable tragedies will occur and that her daughter, Lena, will inherit these traits in her unhappy marriage to Harold Livotny

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	• Lindo, Waverly Jong's mother, teaches her youngest daughter to be strong and to hide her thoughts with 'invisible strength'. Lindo provides Waverly with the skills to become a champion chess player and later a successful attorney, but Waverly begins to resent her mother's control. Despite Lindo's hopes and dreams for her daughter, Waverly appears to be ashamed of her mother ('I wish you wouldn't do that, telling everybody I'm your daughter') and tends to project her fears onto her mother. **(AO4)** • the mothers' stories convey their experiences and how they fled China to start new lives in America during and after the Second World War, when immigration restrictions were eased • the American Dream is a phrase coined by James Adams and is rooted in the Declaration of Independence: it is the ideal that every citizen of the United States should have equal opportunities to achieve success and prosperity through hard work, determination and initiative • storytelling and the use of parables is a part of Chinese culture. The mothers, through their stories, imagine a future in America where their daughters will have better lives and will be judged by their personal abilities, and not valued because of their husbands • Ginny Tiu was a prodigal pianist. At the age of five, she made her television debut on *The Ed Sullivan Show* and later appeared in a number of other shows • polygamy and a patriarchal society in China resulted in many women accepting their destiny and tending to be passive. Initially, Ying-ying tries to make her daughter, Jing-mei, more passive but she changes her attitude. Some of the other mothers try to make their American-raised daughters strong and independent, particularly in their marriages, which leads to misunderstandings.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the 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 is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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Question number	Indicative content
11 ***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)** • Lindo Jong is an important character in *The Joy Luck Club.* She is a Chinese mother who joins with Suyuan Woo, An-mei Hsu and Ying-ying St Clair to form the club. The women first met at the San Francisco Refugee Welcome Society and now meet at each other's houses. They gather to share food, talk and to play mahjong. The women believe that the sharing of food will bring them joy and luck in their new lives • when Lindo was young, living in China, she learned the power of 'invisible strength'. Lindo later uses the wind as a metaphor to illustrate this strength to her daughter, Waverly • Lindo's parents promised her in marriage when she was still a baby. She had to go and live with her future husband's family at the age of twelve, when a flood forced her parents to move away. On parting, Lindo's mother gave her a jade necklace • on Lindo's and Huang Tyan-yu's wedding night, they lit the traditional red candle that had their names written on it. The candle had a wick at both ends, which symbolised a successful marriage in Chinese culture if it burned all night. Lindo took control of her own fate when she secretly blew out her husband's end of the candle, but the servant, who was supposed to keep watch, lied that it burned all night • therefore, Lindo was initially trapped in a loveless marriage and was oppressed by her tyrannical mother-in-law, Huang Taitai. She made Lindo's life very unhappy. Lindo played on her mother-in-law's superstitions when she told her about the candle going out. Lindo claimed the candle went out in a dream, but that was enough to persuade her mother-in-law that the marriage was doomed. In this way, Lindo succeeded in freeing herself from her marriage without bringing shame on her own parents • Lindo has three children, Winston, Vincent and Waverly, with her second husband, Tin. She names her daughter after the street where the family live. Winston is killed in a car accident when he is sixteen. When Vincent is given a second-hand chess set, Waverly discovers her interest in the game • Lindo nurtures Waverly's chess-playing skills, making financial sacrifices to promote her success. When Waverly decides that she will give up playing chess, Lindo is inwardly upset by the decision. Waverly does not understand her mother, believing her to be far too critical and controlling of her • Lindo was very critical of Waverly's first husband and father of Shoshana, Marvin Chen. Waverly fears that her mother will be just as critical of Rich Schields when she marries him • Lindo realises that she is no longer 'fully Chinese' and faces a crisis of cultural identity. She fears that she has made her daughter far too American, which has resulted in a cultural barrier between them. On a visit to China, Lindo feels as though she is treated as a tourist.

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	(AO4) • Lindo's mother showed her enduring love by giving Lindo her precious jade necklace. The material sacrifice meant little to her if it protected her daughter, as girls were powerless in the Chinese cultural hierarchy. Lindo was taught to be subservient to her husband by her mother-in-law • Lindo emigrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan. A large Chinese community, Chinatown, was established in San Francisco • polygamy and a patriarchal society in China resulted in women accepting their destiny and tending to be passive. Conflicts arise when the mothers try to make their American-raised daughters strong and independent in their marriages, in contrast to their own upbringing • Chinese culture, traditions and superstition are ingrained in the novel; for example, the burning of the candle at both ends on the wedding night.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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
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)** • tragic events are explored through Ikemefuna's murder, the accidental death of Ezeudu's son, the personal tragedy of Okonkwo as a tragic hero, and the demise of Igbo (Ibo in the novel) culture and traditions • the title suggests the tragic inevitability of the novel. Achebe takes the title from a line in W B Yeats' poem *The Second Coming*. The line 'Mere anarchy is loosed upon the world' is referred to twice in the novel: once by Ekwefi when she follows the Priestess to the Oracle's cave and again when Obierika is deep in reflective thought following the destruction of Okonkwo's compound and Okonkwo's exile to Mbanta. Both characters ponder how the Earth goddess would inflict further tragedy 'on all the land' should perceived crimes go unpunished • Okonkwo's hamartia, or fatal flaw, is his hyperbolised definition of manliness. In a desire to be his father's, Unoka's, antithesis, he takes his manliness to extremes in order to free himself of his father's disrepute and to earn himself a respected position among Umuofian elders • Okonkwo conceals his emotions and is cruel to his wives, beating them regularly. Chielo makes Okonkwo realise how important his wives and children are to him, yet his emotions are never fully revealed • the tragic event of Ikemefuna's death highlights Okonkwo's dilemma. Despite Okonkwo's love for Ikemefuna, he cannot appear to be weak and so he strikes the fatal blow. This tragedy results not only in the destruction of Nwoye's relationship with his father, but also the disappointment of clan elders who advised Okonkwo not to get involved • Obuefi Ezeudu's funeral is the scene of an accidental tragic event. When Okonkwo's gun accidentally explodes, it kills Ezeudu's sixteen-year-old son, resulting in Okonkwo and his family's being exiled to Mbanta • Okonkwo's death is tragic. He despairs at the demise of Igbo autonomy, resulting from the arrival of the missionaries and British colonists. He takes his own life, which is viewed as a sign of weakness in Igbo culture. Ironically, all that Okonkwo has striven for in his desire to display manliness results in his being, perhaps, no more revered than his father was. **(AO4)** • *Things Fall Apart* is a tragic novel of an individual, as well as the Igbo society. Aristotle describes a tragedy as a work that gives catharsis, or the release of emotions, by a tragic hero who is within tragic settings or surroundings. The tragedy will have serious, often dire, consequences for the tragic hero • Igbo traditions, rituals and ceremonies are important in all aspects of village life and affect many of the characters, such as when Okonkwo violates the Week of Peace and later when the family is exiled, following Okonkwo's accidental killing of Ezeudu's son

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	• the tragic events are amplified at the end of the novel when the British District Officer, who must 'be firm in cutting out details', reduces the entire story into 'a reasonable paragraph' for a book that is intended to glorify the British Empire. Readers understand that, despite its pretence to historical accuracy, *The Pacification of the Primitive Tribes of the Lower Niger* actually erases Igbo history, just as British colonialism threatens to erase Igbo culture.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 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
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)** • Unoka is Okonkwo's father and, at the beginning of the novel, has been dead ten years. Okonkwo's life is negatively affected by him and his one desire in life is to be the polar opposite of him: 'Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness' • the desire to be different from his father has an effect on the way Okonkwo treats others. Okonkwo overcompensates for his father's weakness and laziness and, as a result, is harsh towards his wives and children • Unoka was 'quite incapable of thinking about tomorrow' and had no shame. He had no titles, unlike other warrior friends. Okonkwo is affected by this and strives to gain as many titles as he can: 'His fame rested on solid personal achievements' • Unoka borrowed and squandered his money. He spent his money on palm wine and drank with his friends, with the effect of leaving his wife and children hungry. Unoka took no responsibility for his actions. He owed money to most of his friends and neighbours, and his debts were quite considerable: 'from a few cowries to quite substantial amounts' • Unoka played the flute and enjoyed performing to others: 'another village would ask Unoka's band and their dancing *egwugwu* to come and stay'; however, 'people laughed at him because he was a loafer'. Unoka only cared about enjoying himself and had little concern for others • Okonkwo was ashamed of Unoka. Unoka was a laughing stock of the village and, when Okonkwo was a child, one of his playmates called Unoka an *agbala*, suggesting that he was womanly. In order to counteract this, Okonkwo has gained a reputation for being a fierce warrior • even as a young man, Okonkwo becomes a successful warrior and a wealthy farmer. He wins two titles for his 'prowess in two inter-tribal wars' and has 'two barns full of yams'. His determination to overcome the stigma of his father's legacy leads to his becoming a wealthy, successful man with three wives • when the Oracle pronounces Ikemefuna's death, Okonkwo refuses to seem weak and, despite his love for Ikemefuna, he strikes the fatal blow • Okonkwo's part in Ikemefuna's death has a profound effect on Nwoye. He is already treated very harshly by Okonkwo but this totally shocks him and, ultimately, leads him to convert to Christianity • Unoka had died in disgrace and shame, leaving the family in debt. Okonkwo is determined not to be like his father, but he too dies a shameful death when he takes his own life after he realises that he cannot save the village from the colonists • Okonkwo is the protagonist of the novel and a tragic hero. When the novel begins, he holds a position of power, but his fear of weakness and failure leads to his eventual fall. In Igbo (Ibo in the novel) culture, his name reflects his personality as it implies male pride and stubbornness. At the end of the novel, it could be argued that Okonkwo's weaknesses make him little different from his father, Unoka, despite his efforts.

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	(AO4) • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture. Unoka would not take part in any violence, which led to him being called *agbala*. It was expected that men would win titles in battles, as Okonkwo did • traditional Nigerian society and culture are contrasted with impending colonialism and Christian influences • Nigerian society respects its elders and fathers, which is something that is lacking in Okonkwo's case • Achebe wrote *Things Fall Apart* to present a more accurate portrait of native African life and the effects of colonialism, such as that portrayed in Conrad's *Heart of Darkness*.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the 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 is 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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