



Pearson
Edexcel

Mark Scheme (Results)

November 2020

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 1R: 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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

Section A – Unseen Poetry

Question Number	Indicative content
1	<p>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.</p> <p>The writer’s descriptive skills:</p> <ul style="list-style-type: none"> • the speaker describes the daughter as ‘beautiful’ and already with a personality. The proud parent describes the time taking the baby daughter out for a walk. The descriptions of the ‘Blossom like balloons’ and birds, ‘pigeons like eagles’, together with the ‘Water’ and ‘Sea’ suggest the setting is a park or open space at the coast and is from a baby’s viewpoint • the reader assumes that the child is in a pram or buggy, as she is only six months old and, towards the end of the poem, we are told that ‘She rests’ and lies still • the use of sensory images throughout the poem enhances the ‘precious’ moments experienced through the child’s perspective • the parent describes how the child is inquisitive: ‘She turns to look at everything’, ‘wants to hold them all’: all things that cannot be touched or held. The parent’s hand ‘grounds’ the child in a recognisable reality • the shape of the child’s head is described with ‘Skin stretched fine’ over the skull’s ‘strong casing’ and she will start to make sense of the things around her: ‘developing from within / And from without’ • the baby is content. She is described as singing ‘long notes from the belly or the throat’ and her movements are free: ‘legs kick her feet up to her nose’. The child’s legs are described as almost having their own sense of control • when the child rests and lies still, she is compared to a rose: ‘like a large rose’. She is described as being ‘laid’, suggesting that she has been carefully placed. <p>The writer’s choice of language:</p> <ul style="list-style-type: none"> • hyperbole and similes are used to convey the child’s perspective: ‘People are like great clowns, / Blossom like balloons, black pigeons like eagles, / Water beyond belief’ • asyndeton is used to list the elements that the child tries to grab hold of: ‘Sea, sky, wind, sun, movement, stillness’. The use of contrasts helps to convey how the child tries to hold each item in quick succession, one after the other • sibilance is used to emphasise the parent’s desire to be quiet so as not to disturb the precious moment. The repeated ‘s’ sound replicates the sound of the sea or the hush: ‘Sea, sky, ...stillness’ • the repetition of ‘earth’ connects both parent and child and also connects both to reality • similes are used to describe the child’s head: ‘like an apple, or an egg’. Comparisons are simple and reflect childhood innocence • the contrast of ‘from within’ and ‘from without’, together with the present participle, ‘developing’, suggests that the child is learning from what she observes and is processing the information • the parent provides alternatives for the reader to understand fully how she views the child: ‘or an egg’, ‘or the throat’ • the use of the dash and the passive provide the reader with a pause. As the child finally rests from all the activity, both reader and parent can also: ‘She rests – laid still like a large rose’.

The writer's use of form and structure:

- the poem is written in four stanzas of varying lengths of free verse. There is no overall rhyming pattern and lines are of different lengths, perhaps supporting the surge of emotion and love
- the poem begins with 'And', perhaps suggesting that we join the poem midway through the parent's description of the child
- the perspective changes in the same stanza to looking through the eyes of a very young child, where everything appears rather big and fills the child with wonder
- the short sentences, particularly in the first stanza, support the idea that the parent does not want to 'disturb' the atmosphere 'with words'. Verbless sentences convey impressionistic images
- the rhyming couplet in the final verse emphasises the contrast between the liveliness and subsequent quietness of the child. The use of 'nose' and 'rose' may link to olfactory senses
- the poem begins with the setting, the second stanza focuses on the importance of touching, the third on the 'casing' and the final stanza considers the child's contentment and different activities. The final line provides the parent's thoughts about the child's future
- the parent ends by acknowledging that the child will have to learn that she cannot take and grab everything that she wants. The child will lose her innocence as she finds her place in the world: 'The world is not hers, she has to win it'.

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Section B – Anthology Poetry

Question Number	Indicative content
2	<p>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.</p> <p><i>Blessing</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> • a sense of wonder is presented in the imagining of water almost as a godly gift. This is reinforced when a ‘municipal pipe bursts’ during a drought. An event that would normally appear to be a problem brings wonderment and relief to the community • everyday life for the community is presented as harsh, as a supply of water is a scarcity. The poem opens with a powerful simile emphasising the discomfort of everyday life in severe heat where ‘The skin cracks like a pod’ when ‘There never is enough water’. A vivid picture is created of the dramatic and euphoric reactions of the crowds of people and children when the water pipe bursts • a sense of wonder is emphasised when the writer contrasts the picture of an imagined drip of water (‘the small splash’) with the ‘blessing’ of a torrent of water that ‘crashes to the ground’ from the burst pipe • the writer uses precious metal imagery for water to emphasise its value: ‘silver crashes to the ground’ • the excitement of the wonderful event is heightened with the desperate collection of all sorts of containers to hold the water: ‘pots’, ‘plastic buckets’, ‘frantic hands’ and striking images convey the moment the water breaks free: ‘the flow has found / a roar of tongues’ • onomatopoeia helps to convey the images of the events as they occur: ‘splash’, ‘bursts’, ‘crashes’, ‘roar’ • a sense of wonder is created with the use of alliteration: ‘polished to perfection’, describing the skin of children glistening under the water • the wonder of the moment is captured with religious imagery throughout the poem; the moment is a ‘blessing’. Other symbolic references are made: ‘a kindly god’, ‘a congregation’, ‘the blessing sings’ • the structure of the poem moves from the sight of parched earth and skin, through imagining a small drip and on to images of gushing water and the euphoria of the people. The poem begins with a two-lined stanza of two separate sentences. These ‘drips’ of information become more fluid, with the use of commas, as the water flows freely. The poem builds towards a climax of dramatic movement and sound. <p><i>The Tyger</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> • a sense of wonder at the tiger is presented throughout the poem. Blake questions the tiger’s creation and ideas are structured in a series of questions to the tiger itself • the use of questions about the contrasting nature of the tiger and lamb express the wonderment at God’s power, ‘What the hand dare seize the fire?’, to create the fearful tiger as well as the gentleness of the lamb: ‘Did he who made the Lamb make thee?’

- a sense of wonder is emphasised through the use of repetition. The poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure perhaps suggests a change in attitude and growing awe of the tiger, which the poem has explored and brought about. Repetition is important in the poem in both structure and language choice for dramatic emphasis
- a sense of wonder for the tiger is conveyed through the use of contrasting colour imagery: 'burning bright', 'forests of the night'. The contrast of light and dark make the tiger's appearance even more vivid and awe-inspiring for those who look at it
- language choice follows a pattern with references to sources of power: 'sinews', 'heart' and the 'anvil' and 'furnace' with which they were framed; wondrous images are used with references to the blacksmith's tools or those of the Industrial Revolution; the strong rhythm and beat reflect the noise and vibration of manufacturing and provide strong aural images
- alliteration emphasises Blake's sense of wonder for the tiger through the use of powerful images and plosives: 'burning bright', 'began to beat'
- the six quatrains each have two pairs of rhyming couplets; this structure, together with the regularity of the questions, patterns of language and repeated alliteration, evokes a sense of wonder for the tiger and reflects the regular beat of machinery
- the whole poem recognises the wonder of the creature. The poet is marvelling at a creator who could achieve both the 'fearful' tiger and the innocent lamb.

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:

- both poems present a sense of wonder. *Blessing* explores the wonder felt by the community at the unexpected arrival of water when the municipal water pipe bursts. *The Tyger* explores the wonder of God's creation and is conveyed through the speaker's observations of the creature
- Dharker uses powerful similes and colour imagery in his poem. Blake uses colour imagery, repetition and questions
- *The Tyger* has a regular rhythm and rhyme scheme. The poem is structured in six quatrains. In contrast, *Blessing* is written in free verse and in stanzas of unequal length
- both poems use religious imagery. *Blessing* refers to 'a kindly god', 'a congregation' and the 'blessing'. *The Tyger* makes reference to an 'immortal hand or eye' and 'he who made the lamb'.

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13-18	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
3	<p>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 <i>My Last Duchess</i> 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.</p> <p><i>My Last Duchess</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> • the poem explores the controlling attitude that the Duke had towards his Duchess. The form of dramatic monologue means that there is only one side of the story given to the reader. The reader has to see through the bias of the speaker as he talks about and remembers his 'Last Duchess'. The Duke is speaking to the emissary of a Count, whose daughter is the duke's next proposed bride • the Duke exerts his control because he is jealous of his Duchess' interactions with other people, particularly men. There are examples of the way that the Duchess interacted with others. The Duchess showed her happiness and enjoyment in their small actions and compliments: 'She thanked men, – good!' • from the Duke's perspective, the relationship between the Duke and his wife was strained. He does not like to lose his control in the relationship: 'she liked whate'er / She looked on, and her looks went everywhere' • the Duke's controlling nature is made evident throughout the poem. Through his memories, the Duke reveals his pride, cruelty and arrogance: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop' • the rhyming couplets move the story on in sections. The Duke does not mention the Duchess's death but uses euphemisms that illustrate his control and lead to her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive' • from the Duke's account, the memories demonstrate a relationship with an unequal balance of power. The story is told by the survivor, the victor, underlined by 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 the poem, makes the poem more fragmented and adds to the evasive tone of the narration. <p><i>My Last Duchess</i> 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.</p> <p>(AO3) Responses may include:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which a controlling individual, or group of people, is a significant theme, such as: <i>If–</i>, <i>Prayer Before Birth</i>, <i>Half-past Two</i>, <i>Hide and Seek</i>, <i>La Belle Dame sans Merci</i>, <i>Do not go gentle into that good night</i>, or any other appropriate poem from the collection

	<ul style="list-style-type: none"> the theme of a controlling individual or group of people will be central to the comparison: control of another person; control in a relationship; control of someone's destiny or any other appropriate exploration of control comparisons of how language, form and structure convey control in the two poems will be made throughout the response candidates will consider comparative links between writers' attitudes and their ideas about control in the two poems. <p>These examples are suggestions only. Accept any valid responses.</p>
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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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13-18	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Section C – Modern Prose

Question Number	Indicative content
<p>4 <i>To Kill a Mockingbird</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • fear is a central theme in the novel. Fear of change and difference can be seen in attitudes of prejudice in Maycomb and the community's attitude to Tom Robinson after his arrest and before and during the trial • fear in childhood is presented through the children's fear of the Radley Place, Boo Radley and their games of dare, running up to his house and knocking. Jem is the only one of the three children who faces his fear and conquers it. 'He threw open the gate and sped to the side of the house, slapped it with his palm and ran back past us, not waiting to see if his foray was successful' • the racism of the Ewells is fuelled by their own fears and insecurities. Bob Ewell lacks the education and moral code to understand others and is therefore compelled by his fears to behave aggressively and without conscience • Mayella is in fear of her father, Bob. It is her fear of his physical abuse that leads to her false testimony against Tom Robinson • Boo Radley's fear of his father, and society in general, leads to his isolation and segregation from society while Atticus' relationship with his children shows the contrast of an upbringing based on courage and conviction • Tom Robinson's fear is exposed during his questioning by the prosecution. He is afraid of wrongful conviction: 'No suh, scared I'd hafta face up to what I didn't do' • Tom Robinson's fear of the justice system and of the mob who seek him out at the jailhouse is real and terrifying for the readers. His fear of torture and murder by a lynch mob is genuine and it is significant that he would rather be shot dead than face them. When Atticus guards him at the jailhouse, it is only the arrival of the children that dissipates the group intent on getting to Tom. Later, Scout comments: 'Gone was the terror in my mind of stale whiskey and barnyard smells, of sleepy-eyed sullen men, of a husky voice calling in the night ... Our nightmare had gone with daylight, everything would come out all right' • Atticus shows his ability to deal rationally with fear both in the jailhouse scene and when he is confronted by the situation with the rabid dog, which he shoots dead to protect his community • the most dramatic expression of fear in the novel takes place at the end when Bob attacks Jem and Scout at Halloween. The scene reflects sheer physical fear which is intensified by Scout not being able to see what is going on because of her costume. <p>(AO4)</p> <ul style="list-style-type: none"> • the given quotation: 'Maycomb County had recently been told that it had nothing to fear but fear itself' is adapted from a speech given by President Roosevelt who attempted to solve the economic crisis and introduced the National Industrial Recovery Act (NRA New Deal) in 1933 • the novel is set in the Southern American States in the 1930s. Maycomb society was divided both racially and socially and many people lived in fear of social injustices • memories of the American Civil War (1861-65) were still prominent in the minds of people. Fearful memories of war and violence permeated. Social unrest and violent groups of people, such as the Ku Klux Klan persecuted black communities

	<ul style="list-style-type: none"> the Civil Rights Movement was established in the 1950s. At the time that the novel was written at the end of the 1950s, the plight of black people and other marginalised groups, was becoming more widely acknowledged. The general public began to realise the full scale of the injustices of the past and the isolationist mentality experienced in their childhoods.
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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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Question Number	Indicative content
<p>5 <i>To Kill a Mockingbird</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Mayella Ewell is the eldest daughter of the abusive Bob Ewell. Her mother died a 'long time' earlier and she has to look after her seven younger siblings • Mayella is central to the novel because she falsely accuses Tom Robinson of raping her. Mayella's only appearance in the novel is at Tom's trial • Mayella can be considered a victim. She lives a miserable and lonely life of poverty and violence but 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 is symbolic, as they show that she has a desire to better her surroundings and improve her life • Mayella appears to be desperate and cunning: 'Took me a slap year to save seb'm nickels, but I done it. They all gone to town'. She gets the children out of the house so that she can be alone with Tom Robinson • Mayella accuses Tom Robinson of trying to rape her when in fact all he had tried to do was help her and 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 kissed the side of his face. Tom refuses to return the kiss and runs away. At court, Tom says that he heard her father call her a 'goddamn whore' and threatened to kill her as Tom fled the Ewells' house • at the trial, Mayella is portrayed as an innocent white woman attacked by a black man. She plays the role of victim, fabricating her story of Tom's attack. However, in reality she is a genuine victim as her desperate lies are partly to protect herself from her own violent father, Bob Ewell, who regularly beats and assaults her • some sympathy is gained for Mayella, but when she maintains her false accusations about Tom raping her, possibly because he rejected her, all sympathy is lost • Mayella, a powerless and degraded young woman, has achieved some sort of power as her lies ultimately cost Tom his life. <p>(AO4)</p> <ul style="list-style-type: none"> • it can be argued that Mayella is the victim of the prejudices ingrained in Maycomb attitudes. Maycomb is a fictional town but is representative of 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	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
Level 1	1-8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
<p>6 <i>Of Mice and Men</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • suffering is a significant theme in the novel. Most characters in the novel suffer because of the situation that they find themselves in • George suffers through the burden of Lennie's condition. Although Lennie provides companionship, George must always think about future possible outcomes of Lennie's behaviour and worry while considering their next move. George suffers at the end of the novel because he has to sacrifice his best friend for Lennie's own good. Through this act, George faces the loss of his friend and his dream, which will inevitably lead to loneliness, but it is the only option remaining to him • Lennie suffers as he must cope with his disabilities and must learn to control his strength. Lennie suffers emotionally when he accidentally kills his mice and puppy. He suffers physically and mentally when Curley picks a fight with him. He does not understand why Curley is beating him and does not retaliate until George sanctions it. Lennie reproaches himself for killing Curley's wife and knows that he has done another 'bad thing'. To save Lennie, George shoots him in order to spare him the greater suffering that would be imposed by Curley and his posse • Crooks suffers because he is physically disabled, by having a crooked back, and lives in constant pain. He also suffers from prejudice and segregation because, as he is black, he is lowest in the ranch hierarchy. He is referred to by the other men, apart from Slim, as the 'nigger'. When he is allowed in the bunkhouse at Christmas, the other men beat him. Even Curley's wife made Crooks reduce 'himself to nothing' with her threat that she could get him 'strung up so easy', as any accusation by a white woman against a black man would be believed • Curley's wife suffers as she is isolated and lonely. She is so insignificant on the ranch that she is not given a name. She is unhappy in her marriage to Curley who she states 'ain't nice'. Curley's wife tries hard to gain attention and companionship from the men on the ranch, but they rightly consider her to be nothing but trouble: 'jailbait'. When seeking Lennie's company in the barn, she tells him about her dream of being in the movies and, through her attempt to be friendly, she suffers the ultimate penalty of death when Lennie accidentally breaks her neck • Candy, the 'old swamper', suffers. He has lost a hand in a farming accident and can now only sweep up and do the most menial jobs on the ranch. Candy suffers greatly when his only companion, his old dog, is shot by Carlson because it is too old and 'no good'. He becomes involved with George's and Lennie's dream, pledging money to help make it happen. He lives in terror of being 'cann'd' and faces a bleak future when the dream is shattered by the death of Curley's wife • Curley suffers when his hand is crushed by Lennie, preventing him from pursuing his boxing dream. He suffers loneliness because his mean nature results in his not being liked or respected by the ranch hands or his wife. <p>(AO4)</p> <ul style="list-style-type: none"> • at the time of the Great Depression, work was scarce. Itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay and many suffered hardships as a consequence • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place

	<ul style="list-style-type: none"> there was no proper provision for the old or disabled members of society. Candy knows that once he has been 'canned' he will have nowhere to go. Similarly, if Lennie did not have George to look after him, he would be put in a 'booby hatch'.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
Level 1	1-8	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Question Number	Indicative content
7 <i>Of Mice and Men</i>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the relationship between George and Lennie is central to the novel. At the beginning of the novel, George is introduced as Lennie’s protector and carer. The physical differences between them are marked: George is ‘small and quick’ and Lennie is ‘huge’. When Lennie follows George to the clearing, ‘one stayed behind the other’, establishing George’s dominance in the relationship. He prevents Lennie from drinking the stagnant water and chastises him for carrying dead mice to pet: ‘That mouse ain’t fresh’ • George gets frustrated by Lennie, speaking to him harshly when Lennie says he likes ketchup with his beans: ‘Whatever we ain’t got, that’s what you want’. George says that if he did not have the burden of travelling with Lennie he ‘could live so easy’. When Lennie says that he could go off and live in a cave, George suffers a guilty conscience and defuses the tension by telling him about their dream • George looks after Lennie’s work card for him and does all the talking when they meet the Boss of the ranch. The Boss is suspicious of George’s motives for travelling with Lennie: ‘Say, what you selling?’ George tells the lie that Lennie is his cousin and that he was kicked in the head by a horse when he was a child • George tells Slim how he and Lennie have known each other since they were young: ‘Him and me was both born in Auburn. I knowed his Aunt Clara’. He relates how he used to ‘play jokes on ‘im ‘cause he was too dumb to take care of himself’. He tells Slim how one day he told Lennie to jump in the Sacramento River, which Lennie did, even though he could not swim. He nearly drowned but never held it against George • George and Lennie share the same dream of having a little place to live where they work for themselves and do not have to answer to anyone: ‘We got a future. We got somebody to talk to that gives a damn about us... we’re gonna have a little house and a couple of acres an’ a cow and some pigs and –’ • George also relies on Lennie for friendship and companionship. Theirs is a relationship that stands outside the bleak hardships of the Great Depression. In sharing the dream they have a common goal and, rather than being the ‘loneliest guys in the world’, they have each other. Lennie is defensive of George when Crooks suggests he might not return from the town • Lennie relies on George for protection: ‘Jesus Christ, somebody’d shoot you for a coyote if you was by yourself. He warns him to stay away from both Curley and his wife, explaining that both are likely to bring trouble. When Curley attacks Lennie, it is George who tells him to fight back • when Lennie kills Curley’s wife, his first thought is that George will be mad at him. He obediently runs to the clearing where they spent the first night. George’s final act of friendship towards Lennie is to shoot him in the back of the head out of mercy before Curley and his posse arrive to enact mob justice. <p>(AO4)</p> <ul style="list-style-type: none"> • at the time of the Great Depression, itinerant farm workers tended to travel alone. It was unusual for men to travel as a pair

	<ul style="list-style-type: none"> • in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he did not look after Lennie, then Lennie would end up in the 'booby hatch' or he would be strapped down and they would 'put him in a cage' • when President Roosevelt introduced an economic regeneration policy in the 1930s, agencies, like 'Murray and Ready' (where George and Lennie collect their work permits), were established to direct migrant workers to farms where work was available.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
<p>8 <i>The Whale Rider</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Porourangi is important in the novel. He will be tribal leader for his generation after Koro's death. He is married to Rehua and is Kahu's father and Koro's eldest grandson. His brother, Rawiri, narrates the story. The story opens with Porourangi telephoning his grandmother, Nanny (Nani) Flowers, to tell her about the difficult birth of his first child, Kahu. Nanny is delighted about the announcement of a new grandchild, but Koro is angry that the baby is a girl and 'jumped into the rowboat and made out to sea' • when Porourangi telephones to say that Rehua wants to name their child Kahu, Nanny approves of it, but Koro is angered. Nanny tells Koro that Porourangi fears that Rehua may die following Kahu's difficult birth. Rehua wishes to honour her husband by 'choosing a name from his people'. Porourangi also conveys Rehua's request that Kahu's birth cord is buried 'in the earth on the <i>mareā</i>' • Rehua dies when Kahu is three months old. Porourangi brings her body to Whangara to be buried and Rehua's mother takes Kahu to live with her • Porourangi brings Kahu to Whangara for a holiday. During a 'cultural practice' at the meeting house, he looks up at their ancestor, Paikea, and tells his grandfather that he is feeling 'very lonely' for his daughter. When Kahu is two, Porourangi returns to Whangara with Kahu and his new partner, Ana • when Rawiri is living in Australia, Porourangi telephones him to tell him that he is getting married to Ana and that Kahu will be flower girl. He tells his brother that, now she is five years old, Kahu has started school, but she still lives with 'Rehua's folks'. Porourangi makes Rawiri feel homesick when he thinks about his family • Porourangi is a 'good letter writer'. He keeps Rawiri informed of the news from home and tells him how Koro is still looking for a boy to be 'the one' to lead Kahu's generation. Porourangi informs Rawiri the six-year-old Kahu is returning to Whangara to live with him and Ana. In his letters, Porourangi expresses his concerns about 'the problems he felt were facing the Maori people'. In another letter, he informs Rawiri that he and Ana are expecting a child and the whole family 'were hoping that the child would be a son', but they have a daughter who they name Putiputi • Porourangi attends Kahu's end of school term 'break up ceremony' with Nanny and Rawiri. Porourangi knows that Koro will not be attending, but does not have the heart to tell his daughter • Porourangi takes a greater role in tribal matters as the story progresses. He accompanies Koro to the Southern island to settle a land dispute and is central to organising the desperate attempt to rescue the whales: 'Porourangi gave the orders'. <p>(AO4)</p> <ul style="list-style-type: none"> • Porourangi is named after a great ancestor. The ancestor had united and led the descent lines of all the people of Te Tai Rawhiti in the Ngati Porou confederation and the ancestor's younger brother, Tahu Potiki, founded the Southern Island's Kai Tahu confederation

	<ul style="list-style-type: none"> • when Koro learns that he has a granddaughter, he is disappointed and will not have anything to do with her. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth'. Koro is the head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time' • in one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there were preparing the youth for the future. Porourangi is impressed with what he sees, but Koro is concerned. Porourangi is worried about the future and wants to prepare his people for 'new challenges and the new technology'.
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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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
<p>9 <i>The Whale Rider</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Maori culture and traditions are important throughout the novel and are central to the plot. Koro Apirana is desperate to secure Maori traditions and culture for future generations through the male line • the Whangara tribe is traditionally led by a male. When Koro's first-born great-grandchild, Kahu, is born, Koro is devastated and refuses to have anything to do with her • Koro is angered when the baby girl is named Kahu after the whale rider, Paikea or Kahutia Te Rangi. Koro will not take part in the tradition of burying Kahu's birth cord in the earth on the <i>marae</i> or meeting area. Nanny (Nani), Rawiri and 'the boys' place the birth cord 'in sight of Kahutia Te Rangi' so that Kahu is always protected. The exact place is kept a secret and those who help become Kahu's guardians. At the same time, Rawiri believes that he 'saw something flying through the air. It looked like a small spear' and heard a whale sounding '<i>Hui e, haumi e, taiki e</i>' ('join everyone together, bind it together, let it be done') • Koro teaches the boys about tribal traditions and history and establishes language nests, <i>Kohanga Reo</i>. Maori legends are passed down from generation to generation. The tribe believes in the legend of their ancestor, Paikea, who escaped drowning by riding on the back of a whale to safety. It is believed that if the spiritually tattooed or marked bull whale should die, then the tribe will die along with it: 'When it dies, we die. I die' • Maori terms are used throughout the novel and are an essential part of Kahu's development and appreciation of her culture; Kahu wins a prize for reciting the <i>whakapapa</i>, the ancestral line. The use of the repeated motif, the Maori phrase, '<i>hui e, haumi e, taiki e</i>', reinforces the importance of repairing the relationship between man and nature • in his quest to find a male heir for Kahu's generation, Koro sets a challenge for the boys to recover a stone that he has thrown to the bottom of the sea. When none of them succeed, he shuts himself away and weeps. Later, Kahu dives to retrieve the stone and in doing so is helped by the dolphins that 'seemed to be talking to her'. Kahu's ability to communicate with the sea creatures proves her worthiness to be a leader • Rawiri's narrative provides additional information about the history of the tribe and how the 'first of the Ancients and ancestors had come from the east' and how others came to settle in Aotearoa. <p>(AO4)</p> <ul style="list-style-type: none"> • the legend of Paikea is central to the plot. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa • Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a <i>taniwha</i>, a water monster. He had escaped drowning when his <i>whaka</i> capsized • Maoris believe in the 'life-giving forces in the form of spears' that were brought from the House of Learning to the island by Kahutia Te Rangi. It is believed that these spears 'gave instructions on how man might talk with beasts' and 'taught <i>oneness</i>', how mankind and nature can live in harmony

	<ul style="list-style-type: none"> Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive the novel is in the 'Magical Realism' genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.
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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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Question Number	Indicative content
<p>10 <i>The Joy Luck Club</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Lindo Jong is an important character in <i>The Joy Luck Club</i>. She is one of the Chinese mothers who join 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 Centre 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. Huang Tyan-yu 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 for her mother-in-law. Lindo persuaded her mother-in-law that the marriage was doomed and succeeded in freeing herself from it without bringing shame to 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. <p>(AO4)</p> <ul style="list-style-type: none"> • 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

	<ul style="list-style-type: none"> 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 be 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.
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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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Question Number	Indicative content
<p>11 <i>The Joy Luck Club</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the mothers in the novel have all experienced difficult childhoods. It can also be argued that many of the younger generation have experienced difficult childhoods • the Woo family experienced difficulties in childhood. Suyuan’s twin daughters, Wang Chwan Yu and Wang Chwun Hwa Chwun, had to be abandoned by the side of the road. Suyuan spends much of her adult life trying to find out what happened to them. In America, Suyuan’s daughter, Jing-mei (June), believes she has a difficult childhood trying to be the daughter that her mother wants her to be. As a budding child prodigy playing the piano, June feels that her mother is constantly criticising her and fears that she is never good enough for her • the Jong family experience difficulties in childhood. Lindo was promised in marriage to Huang Tyan-yu, was separated from her parents at the age of twelve and forced to live with her future husband’s family. She was subjected to tyranny and domineering behaviour from both her future husband and mother-in-law. Waverly believes she has a difficult childhood as she sees her relationship with her mother as if it were a chess tournament. Waverly has been encouraged to be competitive and there is strong rivalry with Jin-mei Woo during their childhoods. Shoshana, Waverly’s and Marvin Chen’s daughter, has a difficult childhood as she experiences her parents’ separation and divorce • the Hsu family experience difficulties in childhood. As a child, An-mei learned that she must be stoical when she received harsh treatment from her grandmother, Popo. She was taught to swallow her pain and not to show any emotion. An-mei’s mother left her when she became the fourth wife of Wu Tsing but eventually committed suicide to protect An-mei’s future. Following the deaths of her mother and grandmother, An-mei was raised by Wu Tsing’s second wife. Syaudi, An-mei’s half-brother, was taken from An-mei’s mother and raised as the second wife’s own child. Later in America, An-mei’s youngest child, Bing, dies by drowning when the family is on holiday. Rose has lived with the guilt of Bing’s death, growing up believing that she is to blame • the St Clair family also experienced difficulties in childhood. Ying-ying was taught to be meek and passive and was ‘destined’ to marry a family friend. Ying-ying believed that she could not do anything to change her fate and accepted her destiny. Similarly, Lena has learned to be passive. As a child, Lena learns lessons from her neighbours who are always arguing and shouting with each other. Lena comes to learn that the neighbours love each other, an emotion that her own life appears to be lacking. <p>(AO4)</p> <ul style="list-style-type: none"> • Suyuan Woo’s story in <i>The Joy Luck Club</i> mirrors Amy Tan’s mother’s story. Amy Tan was born in California in 1952 to immigrant Chinese parents. Tan learned that her mother, prior to moving to America, had been married before to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • Amy Tan explores traditional Chinese values of filial obedience. The Chinese mothers often clash with their American-born daughters owing to cultural and generational differences. The daughters often misunderstand their mothers’ criticism and severity, believing that they are unloved

	<ul style="list-style-type: none"> the Chinese mothers were taught to be passive and subservient in childhood and this led to unhappy experiences in adulthood. Lindo was forced to live almost as a servant; An-mei's mother was raped by her future husband and must marry to preserve her honour. Men in China were allowed polygamous marriages and to have any number of concubines there is emphasis on equal rights for women in America. The women become stronger when they learn to speak up for themselves in adulthood.
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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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Question Number	Indicative content
<p>12 <i>Things Fall Apart</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • power is an important theme in <i>Things Fall Apart</i>. Okonkwo is a powerful and influential leader within the Igbo (Ibo in the novel) community of Umuofia. He demonstrates his physical power when he defeats Amalinze the Cat in a wrestling contest • Okonkwo is determined to become wealthy and powerful by gaining as many titles he can. He wants to be the polar opposite of his weak father, Unoka. Okonkwo believes that he is merely demonstrating his power when he is harsh and insensitive to his three wives and children • the Oracle holds power over the Igbo community. The Oracle orders Ikemefuna's death in retribution for the Umuofian woman killed in Mbaino. Later, the Oracle tells the people of Abame that the white man who rode his bicycle in to the village would destroy them, so the villagers murder him • the white men demonstrate their power through the use of violence when they slaughter the people of Abame in an act of retribution • the six missionaries demonstrate their power of faith and begin to convert the clan to Christianity. The missionaries are deemed to be very powerful because they survive on land that is said to be cursed. Mr Brown is a respected missionary who gains respect and power because he shows a genuine interest in Igbo culture and traditions. When he is replaced by Reverend James Smith, Smith demonstrates power through intolerance and strict ways • Obierika is a wise, faithful and powerful friend. Okonkwo goes to his friend when he is in need. After killing Ikemefuna, Okonkwo goes to Obierika, who has warned Okonkwo not to get involved. Only after discussing his feelings with his friend is Okonkwo able to sleep • the <i>egwugwu</i> hold power over the community. The nine clan leaders represent each of the nine villages of Umuofia. The <i>egwugwu</i> make key decisions and decide suitable punishments for crimes committed. When an <i>egwugwu</i> is unmasked by Enoch, they show their power by destroying Enoch's compound and by burning down the Christian church • Uchendu, Okonkwo's maternal uncle in Mbanta, holds a position of power as he is an elder of the tribe. He gives Okonkwo land to farm and a place to build a compound • when Okonkwo returns to Umuofia, he is shocked to see that many villagers have converted to Christianity and given up their titles and power • the District Commissioner holds power and jails the <i>egwugwu</i> members who have burned down Enoch's compound. He cuts down the dead body of Okonkwo at the end of the novel and considers himself powerful and successful when he writes his book: <i>The Pacification of the Primitive Tribes of the Lower Niger</i>. <p>(AO4)</p> <ul style="list-style-type: none"> • Achebe presents the complexities of Igbo society before the arrival of colonialists. He presents the power struggles within communities through portrayal of clan rituals, customs and beliefs. The power struggles intensify with the arrival of the white men and the Christians, all vying for their own power roles

	<ul style="list-style-type: none"> • Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who exerted power and controlled Igbo societies for centuries • the lack of one central leader in Igbo society possibly led to the clan's demise; there was a lack of central power. Achebe used a line from W B Yeats' poem, <i>The Second Coming</i>, as inspiration for the title of his novel: 'Things fall apart; the centre cannot hold'.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material.
Level 1	1-8	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
<p>13 <i>Things Fall Apart</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the lives of Okonkwo and Nwoye are greatly affected by Ikemefuna • Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. He is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother. At first, Ikemefuna is very unhappy, as he misses his mother and sister. He tries to run away and will not eat. When Okonkwo threatens to beat him, he finally eats, but then becomes ill for twelve days. Ikemefuna's fear and sadness gradually subside • at first, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Ikemefuna affects the lives of those around him. He has become very popular in Okonkwo's compound, especially with Nwoye and the other children. To them, he seems to know everything and can make useful things like flutes, traps and bows • Okonkwo is affected by Ikemefuna's presence. He becomes inwardly fond of Ikemefuna, but he does not show affection as it is womanly and a sign of weakness. He treats Ikemefuna like other members of his family and beats him, like the others. Okonkwo allows Ikemefuna to accompany him like a son to meetings and feasts, carrying his stool and his bag. Ikemefuna calls Okonkwo 'father' • Nwoye and Ikemefuna spend much of their time together. They often sit with Okonkwo in his hut and listen to his stories of violence and bloodshed. Nwoye does not show any jealousy over Okonkwo's close relationship with Ikemefuna. Ikemefuna has a positive effect on Nwoye, broadening his mind with outside perspectives • Ikemefuna suffers in reparation for a crime he had nothing to do with. Ikemefuna does not believe that he will ever see his mother again, but Okonkwo leads him to believe that he is to be sent home. Ikemefuna is so happy that he sings a song from his childhood • after the Oracle demands that the boy should be put to death, one of the elders, Ogbuefi Ezeudu, tries to persuade his friend, Okonkwo, not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father', but Okonkwo wants to show his strength of belief and character and ignores this advice. After Ikemefuna has been attacked, Okonkwo murders him with a machete • Okonkwo is filled with grief and remorse over killing Ikemefuna and goes to discuss his actions with his friend, Obierika, who disapproves of what he has done and believes that the earth goddess will seek her revenge • when Nwoye realises that his father has murdered Ikemefuna, he distances himself from him and his clansmen. He breaks away from his father and Igbo traditions by becoming a Christian and changing his name to Isaac. Okonkwo believes that his son is lost and 'not worth fighting for'. <p>(AO4)</p> <ul style="list-style-type: none"> • the traditional and cultural background is inherent in everyday life, such as how Ikemefuna was given up by his village in exchange for peace and the way in which Nwoye's mother, as 'Senior wife' or 'Nwoye's mother', is never named. A mother was known by her eldest child's name

	<ul style="list-style-type: none"> • Nwoye challenges all that is important to his father. The novel is set in a patriarchal society, where men are often feared. Nwoye is devastated by Ikemefuna's death and becomes more distant to his father. Nwoye rejects his people's traditions and beliefs and turns to Christianity • traditional Nigerian society is contrasted with the impending colonialism and Christian influences. Changes in the nature of Igbo society were dramatic, and Okonkwo feared the loss of traditions and culture.
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Level 3	17-24	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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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