



# **Mark Scheme**

## Extra Assessment Materials

Pearson Edexcel International GCSE in  
English Literature (4ET1) Paper 01

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Extra Assessment Materials

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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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Assessment objectives and weightings

<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects.
<b>AO3</b> Explore links and connections between texts.
<b>AO4</b> 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><b>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.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the poem is about a nine-year-old, the narrator, and his ten-year-old friend who are given the responsibility of looking after the younger brother. The poem explores the relationship between siblings. It is written from an adult perspective but considers the feelings of the older brother who thinks of his younger brother as an inconvenience</li> <li>the enthusiastic younger brother reflects pride and excitement at being with the older brother he clearly worships; the older children lack the outward enthusiasm of the younger boy, but then they are 'doing what grown-ups do'</li> <li>the third stanza makes it clear that the older boys are still children, despite how they would like to be seen by the world: they 'chased Olympic Gold' when running for the bus, a metaphor showing their competitive natures that they cannot help but reveal</li> <li>the voice of the speaker suggests that he is feeling resentment having to look after the younger brother; he scorns his 'ridiculous tank-top' and his 'six-year-old views'</li> <li>the friendship in the poem is important, and yet the final image suggests the loss that the speaker feels at not being closer to his brother: 'I ran on, unable to close the distance I'd set in motion'. It seems that the younger boy will miss the bus and so be separated from the brother he wants to be like and be with. The older boy is probably relieved not to be 'Saddled' with him any more</li> <li>'Looking back' at the image of brothers separated by a distance - in age and time - is a cause for sadness and regret. 'Looking back' is used both literally to refer to the older boy checking on the progress of his younger brother finding his bus fare, as well as metaphorically suggesting a look back through time.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the opening metaphor sets the tone for the relationship between the two brothers. 'Saddled' suggests the negative feelings the speaker has for his brother, as if he is an inconvenience, restricting the freedom of the speaker</li> <li>the metaphor 'threadbare field' could suggest that the poem is set during the winter months when little is growing; the setting is rural and the boys must take a bus into town</li> </ul>

- alliteration, in the form of sibilance, is used to emphasise the older brother's frustration at having to look after his sibling: 'I sighed, said you should...'
- the feelings of the characters in the poem are revealed through the choice of verbs. In the first stanza the speaker and his friend 'ambled', 'talking' as they went, whereas the younger brother 'skipped' and was 'spouting six-year-old views'. This continues in the second stanza: 'sighed' and 'stroll' contrast with 'windmilled', a metaphor suggesting that the younger brother is full of energy, possibly swinging his arms in circular motion or running in circles
- the speaker emphasises the ages of the boys: the speaker is nine, his friend Paul is ten and the younger brother is six.

**The writer's use of form and structure:**

- some may consider this a sonnet as it contains 14 lines; however, it does not follow true sonnet form. Alternatively, others may consider it is written in free verse, perhaps to reflect the simplicity and freedom of childhood; the use of second-person narrative, the brother addressing his younger sibling, suggests sadness and regret, almost as if he is apologising in his thoughts or memories
- the poem does not use rhyme or have a strict pattern to its rhythm, typical of modern poetry and perhaps reflective of youthful freedom
- there are three stanzas; they recount three stages of the afternoon: the first stanza sets the scene, showing the relationship between the speaker and his brother as well as the speaker and his friend; the second stanza presents the disruption to plans for the afternoon (because the younger brother does not have his bus fare); the final stanza concludes the story, revealing the separation of the brothers
- use of internal rhyme 'mine' and 'nine' suggest a mood of smugness as the boys get rid of their charge
- the poem is written in the past tense.

These examples are suggestions only. Accept any valid responses.

Level	Mark	<b>A02</b> Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>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.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>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.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>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.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## Section B – Anthology Poetry

Question number	Indicative content
2	<p><b>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.</b></p> <p><b><i>Sonnet 116</i></b>  <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>the sonnet begins with a reference to the traditional Christian marriage ceremony: 'impediments'</li> <li>the durability of true love is emphasised through repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove'</li> <li>Shakespeare suggests that true love can survive difficulties through the metaphor: 'That looks on tempests and is never shaken'</li> <li>it is suggested that love is as precious and constant as 'the star to every wandering bark' showing the significance of the North Star in contemporary navigation</li> <li>love is a positive force and can overcome extremes: 'even to the edge of doom'</li> <li>the metaphor 'not Time's fool' shows that love is not controlled or tricked by time, even though looks may have changed; the 'sickle's compass' perhaps suggests the approach of death</li> <li>the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if he is wrong and love is not enduring, then he has 'never writ' or no 'man ever loved'.</li> </ul> <p><b><i>Remember</i></b>  <b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>in the poem, the poet thinks about what might happen when she dies and is reflecting on how she would like to be remembered by her loved one. In the early 1860s, Rossetti fell in love with Charles Cayley. The couple were engaged to be married, but Rossetti decided to break the engagement because of their differing religious views. Many believe that this poem, written in 1862, was written for Cayley in the event that Rossetti died while the two were together</li> <li>the poem is a (Petrarchan) sonnet with a theme of love and it asks for her to be remembered without excessive grieving; there is a slight ambiguity in the poet's attitude: 'You tell me of our future that you planned'</li> <li>the poet's view of death is also ambiguous. Euphemisms are used rather than the harshness of death: 'when I am gone', 'silent land'. However, 'darkness and corruption' give a bleaker view</li> <li>the poet concerns herself with counteracting the anticipated grief of her beloved</li> </ul>

- the poet suggests she has thought of leaving before, but changes her mind or possibly has been seriously ill before: 'yet turning stay'
- in inevitable death, the poet asks her lover not to 'grieve' but to 'forget and smile'; she does not wish him to remember if this causes him to grieve excessively
- the octave, lines 1-8, focuses on remembering; the sestet, lines 9-14, focuses on forgetting and overcoming grief
- there is a regular rhyme that contributes to the sonnet form
- the poet uses a formal tone as she develops her argument or point of view in the sonnet
- although entitled 'Remember', the final lines are about forgetting; therefore it is a paradox.

### ***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.

### **(A03) Responses may include:**

- both poems are sonnets: one is a Shakespearean sonnet and the other Petrarchan
- Shakespeare is stating his views about the meaning of true love and is directing the poem to the reader, whilst Rosetti is letting her lover know how she feels and is talking directly to him
- Rosetti uses metaphors and a volta to express ideas and to convey her love; Shakespeare uses metaphors and nautical imagery
- Shakespeare suggests that love will survive even in death, whilst Rosetti tells her lover it would be 'Better by far' to forget than be sad
- both poems are written in the first person
- Rosetti's feelings are not as decided as Shakespeare's; there is some ambiguity in *Remember*, whereas Shakespeare's views in his sonnet are firm and unchanging.

These examples are suggestions only. Accept any valid responses.



Level	Mark	<b>A02</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) <b>A03</b> Explore links and connections between texts. (15 marks)
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>Some use of relevant examples to support the response.</li> </ul> <p><b>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

Question number	Indicative content
3	<p><b>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>Prayer Before Birth</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.</b></p> <p><b><i>Prayer Before Birth</i></b>  <b>(A02) Responses may include:</b></p> <ul style="list-style-type: none"> <li>the monologue conveys the unborn child's fears and strong views of the world; the unborn child pleads with God for protection in life throughout the prayer</li> <li>the unborn child expresses a strong point of view and wants to be surrounded by nature in life: 'grass to grow for me, trees to talk to me, sky to sing to me', rather than being exposed to the evils in life</li> <li>the unborn child asks God for 'strength against those' who may harm him or corrupt him so that he harms others. He would prefer to die, rather than be exposed to these dangers: 'Otherwise kill me'</li> <li>repetition is used to emphasise the unborn child's situation: 'I am not yet born'</li> <li>alliteration and assonance provide internal rhyme: 'with wise lies lure me', 'bloodsucking bat or the rat'. These emphasise the sense of danger</li> <li>the metaphorical 'cog in a machine' and 'like water held in the / hands would spill me' suggest a fear of the lack of identity</li> <li>the negative tone provides a depressing view of life and a fear of the world</li> <li>the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines shorten. The two short stanzas perhaps sum up his fears while the final short line shows the strength of his desperation.</li> </ul> <p><b><i>Prayer Before Birth</i> and one other poem</b>  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.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p> <p><b>(A03) Responses may include:</b></p> <ul style="list-style-type: none"> <li>the poem chosen must be one in which a strong point of view is a significant theme, such as: <i>If-</i>, <i>Sonnet 116</i>, <i>My Last Duchess</i>, <i>Half-caste</i>, <i>Do not go gentle into that good night</i> or any other appropriate poem from the collection</li> </ul>

<b>3</b> (continued)	<ul style="list-style-type: none"> <li>the strong points of view will be central to the comparison and could include: feelings towards others; expressing a point of view; a warning to others; fears and concerns for the future</li> <li>imagery may be used to express a strong point of view and how these compare</li> <li>comparative links are made between the writer's attitudes, thoughts and feelings when expressing a strong point of view and those of the writer of the second poem</li> <li>the ways the writers use language, form and structure are compared.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
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Level	Mark	<b>A02</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) <b>A03</b> Explore links and connections between texts. (15 marks)
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>Some use of relevant examples to support the response.</li> </ul> <p><b>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>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.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## Section C – Modern Prose

Question number	Indicative content
<p><b>4</b> <i>To Kill a Mockingbird</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• courage is demonstrated by Atticus when he represents Tom Robinson during his trial. Atticus does this by making a stand against racial prejudice and the views held by many of the residents of Maycomb. Atticus also shows courage when he keeps guard outside the jailhouse</li> <li>• Jem shows courage by standing up to the lynch mob and refusing to leave when ordered to by Atticus. Scout, not fully aware of the danger, defuses the anger of the mob by addressing Mr Cunningham directly and reducing the mob mentality by individual connection</li> <li>• Boo Radley demonstrates courage when he rescues the children from Bob Ewell and carries Jem home</li> <li>• the editorial in <i>The Maycomb Tribune</i> demonstrates the courage of its writer, Mr B. B. Underwood, who 'likened Tom's death to the senseless slaughter of songbirds'. Writing about the 'senseless slaughter' shows that some progress has been made towards understanding the injustice suffered by Tom</li> <li>• other examples of courage in the novel are demonstrated: Mrs Dubose's battle with her morphine addiction; Miss Maudie, when her house has been destroyed by fire and Chuck Little's standing up to Burris Ewell. Some candidates may consider Tom Robinson and Dolphus Raymond.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Atticus refers to Maycomb County's 'disease' when discussing racism. The newspaper report shows signs of progress by voicing the 'injustice'. In defending Tom Robinson, Atticus shows courage against the social mores of Maycomb County in the 1930s</li> <li>• the character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself</li> <li>• There was no safety net for vulnerable adults on the fringe of society, such as Boo Radley, and they were dependent on the kindness and compassion of those in their community. Boo Radley's courage towards the end of the novel challenges society's perception of him.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>5</b> <i>To Kill a Mockingbird</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Atticus Finch is a respected lawyer in Maycomb. He is also respected for the way he brings up his two young motherless children. He is admired by some for his determination to defend a black man, Tom Robinson, against high on impossible odds</li> <li>• he has a unique parenting style, treating Scout and Jem as adults. They call him 'Atticus' and he answers their questions honestly and passes his moral values on to them. He teaches them to respect others, for example when he supports Calpurnia's chastising Scout for rudeness. He also makes Jem apologise to Mrs Dubose and read to her</li> <li>• the community shows respect for Atticus; they rely on him to shoot the rabid dog, Tim Johnson. Heck Tate requests that he takes the shot as he is such a good marksman, but even though he succeeds and earns Jem's respect, he explains that 'courage is not a man with a gun in his hand'. At the end of the novel Heck Tate again shows his respect for Atticus when he discusses what they should do about Boo Radley</li> <li>• in agreeing to defend Tom Robinson, Atticus earns respect for staying faithful to his belief that everyone deserves a fair trial: 'you know you're licked before you begin anyway and you see it through no matter what'</li> <li>• when Atticus protects Tom Robinson by sitting on watch outside the jailhouse, he is shown some respect even by the lynch mob as they pause in their attack</li> <li>• after Tom is convicted, Atticus leaves the courtroom alone. The black members of the community show their deep respect for his efforts in defending Tom by standing and applauding him from the upper balcony</li> <li>• Atticus is not only respected but shows respect for others, even those on the margins of society, such as Mrs Dubose and Helen, Tom's widow, whom he visits after his death to deliver the news.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the novel reflects society and 'justice' of the time; Maycomb is a microcosm of American society in the southern states during The Great Depression. This impacts on Atticus's relationships and actions</li> <li>• he knows he cannot win the case as the word of a white woman would always be believed over that of a black man; such was the extent of racial prejudice in the southern states of America at the time</li> <li>• Atticus has a basic faith in the goodness of people in his community. As the novel progresses, this faith is tested by the hatred and prejudice that is released by Tom Robinson's trial.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>6</b> <i>Of Mice and Men</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Curley's wife is the only female character in the text and, significantly, she is given no name. She married Curley to escape her mother. Curley is a thoughtless, cruel, controlling character who mistreats his wife; their relationship is not a loving one; it is a marriage of convenience.</li> <li>• references about, or to, Curley's wife, are often offensive and vulgar; she dresses provocatively which unsettles some of the men. Her husband clearly has little time for her, choosing to spend Saturday night with the men on the ranch at the local whorehouse instead of paying attention to his wife</li> <li>• her appearance is always unsuitable for life on the ranch and is provocative to the men. This appearance leads the men to believe she is a 'tart'. The care she lavishes on her appearance shows she has nothing else to do and no role on the ranch or in her marriage</li> <li>• despite her lack of status, she knows that she is superior to Crooks and uses this as a threat: 'I could get you strung up on a tree so easy it ain't even funny'</li> <li>• when telling Lennie of her dreams of being in the movies, she demonstrates her outsider status even more, as her dreams are very different from those of the others on the ranch</li> <li>• when Lennie accidentally kills Curley's wife: 'the meanness and the plannings and the discontent and the ache for attention were all gone from her face'. Her death incites neither grief nor pity, but rather anger on the part of Curley who is more intent on pursuing his vendetta against Lennie.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Curley's wife is no different to the men on the ranch who, at a time of hardship and depression, want to be part of 'the American Dream'. She had aspired to become an actress, a Hollywood star, as she confides to Lennie, but married Curley when this dream failed</li> <li>• by calling her 'Curley's wife', Steinbeck indicates she is Curley's possession. Like many women at the time she is totally dependent on her husband. He refuses to let her talk to anyone on the ranch, isolating her from everyone and setting the stage for trouble when she seeks attention. She is lonely because she is a social outcast; she suffers from being isolated from other women</li> <li>• she is of low status on the ranch but even she is above Crooks, the black stable buck, showing the pervasiveness of racism at all levels of society.</li> </ul>



Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>7</b></p> <p><i>Of Mice and Men</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• life on the ranch is inherently violent: Candy has lost his hand in a machinery accident; his dog is shot when it reaches the end of its useful life; Crooks's beating at Christmas demonstrates casual racism, sometimes fuelled by alcohol</li> <li>• George uses harsh language to Lennie in his frustration with him when he wants 'ketchup'; the relationship between the two men can be strained. George's confessions, when speaking with Slim about the time he hit Lennie with a 'fence picket', show that George sometimes has to use force to control Lennie. At the end of the novel, George has to take a violent step to protect Lennie from greater violence from Curley, who has threatened to shoot Lennie in 'the guts'</li> <li>• Curley demonstrates aggression when he picks on and fights Lennie. He is a bully and is able to bully others because of his position as the boss's son; this is significant as it demonstrates the hierarchy of the ranch. After the death of Curley's wife, Curley gathers the men together to pursue Lennie and George knows he cannot protect Lennie any longer</li> <li>• Lennie is unaware of his own strength as shown when he accidentally crushes the mice. Lennie is also violent when he gets frustrated or frightened, for example when he crushes Curley's hand, which foreshadows his actions later in the novel, culminating in killing his pup and then killing Curley's wife</li> <li>• Curley's wife uses vicious language when she threatens Crooks because of her frustration and loneliness at being the only female on the ranch</li> <li>• the violence in nature, such as when the heron plucks out the water snake, is symbolic of the human violence at the end of the novel.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the unsettled lives of itinerant workers contribute to their feelings of violence and unrest</li> <li>• characters are intimidated by Curley's body language and his boxing prowess, but they can do nothing about this as they could be 'canned'; they are migrant workers in an economically unstable time</li> <li>• Lennie reacts defensively to George's sharp rebuke in the first section when Lennie says that he could 'go and live in a cave'; there was no social care for people like Lennie who could have been put in the 'booby hatch'</li> <li>• many characters' beliefs in the American Dream are destroyed by the violence.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>8</b></p> <p><i>The Whale Rider</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Nanny Flowers is Koro Apirana's wife and Kahu's great-grandmother; her real name is Putiputi, which means 'flowers' in the Maori language</li> <li>• Nanny Flowers often disagrees with Koro about how he treats and rejects Kahu; she shows her power when she says that they do not actually argue but 'He argues, and I win'</li> <li>• Nanny Flowers is the one who follows tradition when she buries Kahu's afterbirth in the marae in Whangara when Koro refuses to do it himself</li> <li>• she is a descendant of a line of strong Maori women such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny Flowers is a powerful force in the tribe and has influence over Koro; she says that Koro 'isn't any chief. I'm his chief'</li> <li>• it is Nanny Flowers who allows Porourangi, Kahu's father, to name his daughter after the whale rider, Paikea. When Kahu visits Whangara, it is Nanny Flowers who looks after her and a close bond is formed between them</li> <li>• Nanny Flowers is instrumental in making Koro accept Kahu and see the error of his ways; she makes comparisons between Koro's treatment of Kahu, as a girl, and racism, suggesting that it is unacceptable despite traditional thinking. She tells Koro: 'Girls can do anything these days'</li> <li>• Nanny Flowers and Rawiri witness Kahu retrieving the stone from the sea bed and they agree to keep this to themselves; later, when the whales are stranded on the beach and Kahu climbs on the bull whale's back, Nanny Flowers gives the stone to Koro, who then realises that Kahu is his true successor.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the novel explores how the contrasts and struggles between traditional values and modernity affect characters and how they survive in an ever-changing world</li> <li>• strong-willed women such as Kahu and Nanny Flowers strive to survive in a misogynistic society: tradition dictates that a boy should be the leader of the tribe</li> <li>• Maori traditions, language and culture are central, for example the belief in the power of the whales and the importance of cultural traditions, including the burying of the birth cord.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>9</b> <b><i>The Whale Rider</i></b></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the use of the Maori language is a vital part of the setting; the opening of the novel describes the natural world that Paikea discovers when he arrives in New Zealand and refers to the Maori names such as: 'The tuatara' (the lizard), different types of fish ('hapuku, manga, kahawai, tamure, moki and warehou') and other terms</li> <li>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 whakapapa, the family genealogy</li> <li>the use of the repeated motif, the Maori phrase, 'hui e, haumi e, taiki e' ('join everyone together, bind it together, let it be done'), reinforces the importance of repairing the relationship between man and nature</li> <li>Koro often uses the phrase 'Te mea te mea' ('yeah, yeah') when he argues with Nanny Flowers; she uses this phrase against him later in the novel, which shows Nanny Flowers' influence over Koro</li> <li>the use of the Maori language provides the readers with a greater understanding of the culture and allows them to empathise with the characters.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>the use of the Maori language is significant in preserving the identity of the tribe and overcoming the threats of modern communication and technology</li> <li>Koro is determined to teach future generations the Maori language and culture; Koro is the leader of the Whangara Maori community</li> <li>Koro Apirana teaches Maori culture, tradition and history and desires to find a suitable successor</li> <li>the survival of Maori tribal identity, belonging and history is an important theme of the novel</li> <li>Ihimaera became the first Maori writer to publish his short stories and novels.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>10</b> <i>The Joy Luck Club</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>names are important in the novel as many of them have been given because of their meanings and most mothers' names reflect the characters that they become</li> <li>Suyuan means 'long-cherished wish', which reflects her life-long wish of being reunited with her twin daughters</li> <li>Jing-mei means 'pure essence' and 'younger sister'; Jing-mei's name becomes more significant after the death of her mother, Suyuan, when her father explains what it means when they go to China</li> <li>Ying-ying means 'clear reflection' which possibly foreshadows the character's life when she realises that she must tell her daughter the truth about her past</li> <li>Ying-ying's immigration papers have incorrect details. Rather than saying Clifford St. Clair it says 'Betty St. Clair' and her date of birth is wrong; Lena, Ying-ying's daughter, comments on how this has a significant impact on her mother who lost her name and became a Dragon rather than a Tiger</li> <li>An-mei Hsu is the mother of Rose Hsu Jordan. As a child living with her grandmother in China, An-mei is forbidden to mention her mother's name because of the shame the mother brought to the family when she dishonoured them by becoming the concubine of a rich old man after An-mei's father's death</li> <li>Waverly Jong, the daughter Lindo Jong, is named after the street where she grew up, Waverly Place. The daughters of the other mothers, Rose, June and Lena, are given American names.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>Chinese culture and traditions, such as the Chinese zodiac, have an impact upon the characters</li> <li>the Chinese tradition of story-telling reveals the characters and their appropriate names</li> <li>the interwoven narratives convey the challenges of different cultures and identity for both mothers and daughters. Most of the daughters are given American names in order to make them feel comfortable and at home in America.</li> </ul>



Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<b>11</b> <i>The Joy Luck Club</i>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• it could be argued that, as there are seven narrative voices and sixteen interwoven stories, there is not a main character in the novel; each narrator is the protagonist in her own story. <i>The Joy Luck Club</i> has an unusual structure which mirrors a game of mah-jong: the novel has four sections each divided into four parts that are from the point of view of two mothers and two daughters</li> <li>• it could be argued that Jing-mei 'June' Woo is the most important character because she tells two more stories than the other characters; her narratives frame the novel</li> <li>• Suyuan Woo, Jing-mei's mother, could be considered the most important character even though she has died; Suyuan was the founder of the club; Jing-mei is invited to join the <i>The Joy Luck Club</i> where her 'aunties' ask her to go to China to meet her half-sisters</li> <li>• through Jing-mei questioning the other mothers about Suyuan, the other mothers and daughters are prompted to tell their own stories</li> <li>• some candidates may argue that, rather than there being a main character, <i>The Joy Luck Club</i> is the most important central point where all the characters feature. It is here that stories are told and where mothers and daughters begin to understand each other.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• mahjong is significant as a traditional Chinese game and links to the novel's structure</li> <li>• there are references to the Second World War and Japan's invasion of China</li> <li>• traditional Chinese values and the contrasts between American and Chinese culture and traditions are explored</li> <li>• Jing-mei is the character who builds the bridges between countries, cultures and generations</li> <li>• Amy Tan was inspired to write her book when she visited China with her mother. Tan's mother was reunited with three daughters she had left behind when she fled to America forty years earlier after divorcing their abusive father. In many ways Jing-mei's story is very similar to Tan's.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<b>12</b> <i>Things Fall Apart</i>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. Ikemefuna becomes a victim in reparation for a crime he had nothing to do with</li> <li>he is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother</li> <li>initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye, Okonkwo's son. Ikemefuna lives for three years with Okonkwo and his family. He does not believe that he will ever see his mother again</li> <li>after the oracle demands that the boy should be put to death, one of the elders, Ezeudu, tries to persuade his friend Okonkwo not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father'. However, Okonkwo wants to show his strength of character and ignores this advice</li> <li>Okonkwo leads Ikemefuna to believe that he is to be sent home. Ikemefuna is so happy that he sings a song from his childhood. On the journey to his village, Okonkwo murders Ikemefuna with a machete</li> <li>Okonkwo is filled with grief and remorse over killing Ikemefuna and goes to discuss his actions with his friend, Obierika, who has disapproved of Okonkwo's actions and believes that the earth goddess will seek her revenge.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>Nwoye is devastated by Ikemefuna's death and becomes more distant to his father, Nwoye later rejecting his people's traditions and beliefs and turning to Christianity</li> <li>the novel explores cultural traditions of initiation into adulthood, marriage and death. Ceremonies and rituals are important in every aspect of the villagers' lives: eating, drinking, marriage, war, religion. Umuofia's 'Priests and medicine men were feared' by other tribes</li> <li>traditional Nigerian society is contrasted with impending colonialism and the arrival of Christian missionaries. There are changes in the nature of Igbo society where the loss of traditions and culture are feared.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<b>13</b> <i>Things Fall Apart</i>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the title foreshadows the tragedy of the novel and how the Igbo tribe falls apart owing to the arrival of Christian missionaries and colonisation. The title is also significant as it reflects the falling apart of Okonkwo's life</li> <li>the only time the title is referred to in the novel is when Okonkwo is talking to Obierika about the 'white man' and how he metaphorically 'put a knife on the things that hold us together and we have fallen apart'</li> <li>Okonkwo's life temporarily falls apart after he kills Ikemefuna; Okonkwo has always maintained his desire of showing strength and not weakness, but he is so full of remorse for his actions he describes himself as being weak when he says he is a 'shivering old woman'</li> <li>Okonkwo's position in his village starts to fall apart after the accidental shooting of Ezeudu's son. Okonkwo and his family are exiled to Mbanta where they have to begin new lives; they have a little piece of land and Okonkwo no longer has a title</li> <li>life for Okonkwo falls apart even more when the family return to Umuofia after his seven-year exile. His neighbours have accepted the arrival of Europeans and, to make matters worse, Nwoye has become a member of the Christian church</li> <li>Okonkwo is imprisoned by the colonial government for his part in burning down the church; after his release, he hopes there will be an uprising. When Okonkwo kills a messenger from the government, he receives no support from other members of the Igbo clan; things have totally fallen apart for Okonkwo and he goes against Igbo teaching and commits suicide.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li><i>Things Fall Apart</i> is a quotation from the W.B. Yeats poem <i>The Second Coming</i>: 'Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world'</li> <li>Achebe wrote the novel to present a more accurate portrait of colonialism and the people of Nigeria than previously existed and to challenge the views that had existed in Western literature</li> <li>ceremonies and rituals are important in every aspect of the villagers' lives and are being lost through the arrival of the colonialists</li> <li>beliefs, such as the gods and oracles, are challenged by the introduction of Christianity.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
<b>Level 1</b>	1-8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9-16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17-24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25-32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33-40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>