

## Commentaries for exemplar materials

### 4ET1 01 1806 paper:

**S3 Question 1 Unseen Poetry Doc ID 0444000460852**

#### **Section A: Unseen Poetry**

**Question 1 Unseen Poem: *Purple Shoes* by Irene Rawnsley**

**Question: Explore how the writer presents strong feelings in this poem.**

This response begins with comments about the 'naivety of the poet's mind' and the 'sense of humour' in the poem, which is a strong point as humour is not always identified. The candidate considers how the 'story-like' structure conveys the poet's 'flow of thoughts'. Further points include: the use of the list, personification, colours, exaggeration, tone and repetition. There is a strong and detailed overall view of the poem and a personal response is evident.

Level 4, 15 marks

**S5 Question 1 Unseen Poetry Doc ID 0444000460825**

#### **Section A: Unseen Poetry**

**Question 1 Unseen Poem: *Purple Shoes* by Irene Rawnsley**

**Question: Explore how the writer presents strong feelings in this poem.**

This is a structured response with an introduction and conclusion. A wide range of terminology is used confidently and ideas are supported with relevant textual evidence. Assured comments are made about the 'rush of irritation' and how the row was 'heated'. The candidate maintains focus on the question and further points include: the 'adoration and attraction to the shoes', foreshadowing, the effect on the reader, the sense of excitement and her determination. This is a confident and perceptive response.

Level 5, 20 marks

**S6 Question 2 Anthology Poetry Doc ID 0444000465444**

The candidate provides a range of examples and maintains a focus on the question (Identity). There is comment on the use of repetition, together with some exploration of language and its effect on the reader. Some interesting points are made about how identity can be lost and regained.

More coverage and further examples of language would have benefited this response.

Level 3, 13 marks

**S7 Question 2 Anthology Poetry Doc ID 0444000460823**

**Question 2: Compare the ways the writers convey feelings about identity in *Search for My Tongue* and *Half-caste*.**

Both Anthology questions assess Assessment Objective 2 (AO2: Analyse the Language, form and structure used by a writer to create meanings and effects) and Assessment Objective 3 (AO3: Explore links and connections between texts).

This was the most popular Anthology question and was answered well by the majority of candidates.

This is a sustained response that explores a range of points that are supported with examples from the poems. The candidate considers the 'conversation-like' narratives and the use of direct questions. Some interesting points have been made about Agard 'labelling himself' and the use of symbolism. More examples could have been included, particularly for *Search for my Mother Tongue*, but this personal response is sustained and thorough.

Level 4, 22 marks

**S11 Question 3 Anthology Poetry Doc ID 0444000463623**

**Question 3: Compare how the writers present personal experiences in *Hide and Seek* and one other poem from the anthology.** The most popular choice for a second poem was *Half-past Two* or *Piano*. Candidates who chose one of these to compare with the named poem often commented on a range of comparisons. Other choices, such as Rudyard Kipling's *If-*, were less successful as candidates struggled to find links. On the whole, good engagement with the question was demonstrated and candidates had been prepared well.

The candidate compares *Hide and Seek* with *Prayer Before Birth*.

This exemplar is included because it is an unusual and individual response. The candidate has taken an alternative reading of *Hide and Seek* and explores how the word 'blindness' is significant. Ideas are maturely and convincingly conveyed and a wide range of vocabulary is used confidently and accurately (e.g. 'polyptoton', a stylistic device where

the same root is repeated with different meaning). The point about the 'lexical field of the theatre' is also very good. Terminology is employed with ease and the continued alternative reading of the blindness in *Hide and Seek* is persuasive. The response ends with comments about the use of religious references, in particular to the Garden of Eden. A mark in Level 4 was deemed appropriate.

Level 4, 22 marks

**S12 Question 4 *To Kill a Mockingbird* Doc ID 0444000467191**

**Question 4: Explore the character of Scout in *To Kill a Mockingbird*.**

This exemplar is a little pedestrian but the candidate considers the role of Scout in the novel. The introduction provides an overview of the character and then continues with examples of: Scout's innocence; the lynch mob; Bob Ewell attacking the children; the courtroom; progression of character; the Radley House; Scout's fight with Walter; her respect for Atticus and Scout's point of view. A wide range of episodes are considered, but often only briefly. There are some brief contextual points.

Level 3, 22 marks

**S14 Question 5 *To Kill a Mockingbird* Doc ID 0444000466662**

**Question 5: How significant is the theme of the mockingbird in this novel?**

The candidate provides a sound understanding of the mockingbird theme. Ideas include Atticus's mantra and exploration of the 'mockingbirds' Tom and Boo. This is a relevant personal response that includes some narrative and relevant examples; however, there is very brief consideration of context.

Level 3, 20 marks

**S17 Question 6 *Of Mice and Men* Doc ID 0444000465413**

**Question 6: In what ways is loneliness an important theme in *Of Mice and Men*?**

This is a sound response. Following a clear introduction, the candidate considers the meaning of Soledad and how it is relevant to the theme. Contextual points have been made and there is consideration of how Curley's wife and Crooks are lonely characters. A range of points and ideas is included. This response meets all of the bullets in the Level 3 descriptors of the mark grid.

Level 3, 24 marks

**S18 Question 6 *Of Mice and Men* Doc ID 0444000460863**

**Question 6: In what ways is loneliness an important theme in *Of Mice and Men*?**

This response demonstrates assured and perceptive knowledge and understanding of the novel and context. The candidate begins by exploring the meaning of Soledad and how this is significant because it is 'where George and Lennie are heading both physically and metaphorically'. Context is embedded and is used to support points made. A range of characters are considered in detail and the candidate maintains focus on the question.

Level 5, 40 marks

**S20 Question 7 *Of Mice and Men* Doc ID 0444000463628**

**Question 7: 'Crooks is a cruel and aloof character.'  
Explore the character of Crooks in this novel.**

This is an assured and perceptive response. Following a brief plan, the candidate considers Crooks's 'cynicism towards George and Lennie's dream' and how Crooks must live in his own room. The candidate engages with the given statement and explains that Crooks must be cruel and aloof 'in order to survive'. This response contains much detail and is clearly above and beyond expectations at this level.

Level 5, 40 marks

**S21 Question 8 *The Whale Rider* Doc ID 0444000608669**

**Question 8: Explore the character of Kahu in this novel.**

This response begins with some contextual points and the first mention of the named character, Kahu, is at the bottom of the first page. The candidate discusses how Kahu got her name and the ceremony of burying her birth cord. Further points consider how Kahu learns Maori traditions and language and the rights of women. There is some consideration of Kahu's relationship with the whales, but there is little coverage of how Kahu becomes the whale rider. A thorough understanding of the novel is demonstrated and the response is sustained; more examples of where Kahu features in the novel would have benefited the response.

Level 4, 27 marks

**S22 Question 9 *The Whale Rider* Doc ID 0444000460865**

**Question 9: How important is the theme of survival in *The Whale Rider*?**

The candidate considers the survival of the whales, nature and the 'traditions of the Maori people'. There are comments in relation to: Koro's obsession with a male heir; Kahu's love for Koro; Rawiri's love for his 'tribe and culture'; the survival of Koro and Nanny's marriage and, finally, the survival of the bull whale. Although all points are valid, they could be more developed and there is little coverage of context.

Level 3, 20 marks

**S23 Question 10 *The Joy Luck Club* Doc ID 0444000632946**

**Question 10: In what ways is telling stories important in *The Joy Luck Club*?**

This brief response provides some understanding of why telling stories is important in the novel. The candidate considers how telling stories make the characters feel 'special and close to each other', how stories teach lessons and morals and how they make the characters 'happier' and unite them. The response lacks specific examples and there are no references to context, but there is some understanding demonstrated.

Level 2, 9 marks

**S24 Question 11 *The Joy Luck Club* Doc ID 0444000626958**

**Question 11: Discuss the relationship between Lindo and Waverly Jong in the novel.**

This is a sustained response exploring the relationship between Lindo and Waverly Jong. There is comment about Lindo's inner strength and how she passes this trait onto her daughter, Waverly. There is understanding of the mother and daughter relationship when the candidate considers the time when Lindo pushed her daughter to play chess and how Waverly resented her for it. There is comment about Waverly becoming wary of her mother's opinions and how she eventually learns that she has misunderstood her, although this could be developed more. There are some embedded contextual points when discussing the clash of cultures. Some thoughtful comment is offered.

Level 4, 27 marks

**S25 Question 12 *Things Fall Apart* Doc ID 0444000466663**

**Question 12: How significant is the theme of fear in *Things Fall Apart*?**

A wide range of points is made in this response. The candidate discusses Okonkwo's fear of appearing weak and not being masculine or of being a failure. There is some discussion about how Okonkwo strove to be the opposite of his father, Unoka, and how he becomes the greatest wrestler and tribesman. The candidate considers how Okonkwo kills Ikemefuna because he does not want to look weak and fears loss of reputation. Further points include Okonkwo's fear of change in the village. This is a sustained response covering a range of ideas. There are references to Umuofian culture and some contextual comments.

Level 4, 29 marks

**S26 Question 13 *Things Fall Apart* Doc ID 0444000466875**

**Question 13: Explore the relationship between Okonkwo and his wives.**

The candidate explores the relationship between Okonkwo and his wives and considers a range of ideas. The candidate demonstrates an assured understanding of context, which is integrated throughout the response. There is comment about Igbo society and traditions, similarities between Igbo and Victorian ideals and links to Conrad's *Heart of Darkness* and Yeats' poem *The Second Coming*. The candidate considers how Okonkwo beats his wives and how the wives fear him and are powerless. The gender roles and the patriarchal society are explored together with the roles of and relationships with Ekwefi, Nwoye's mother and his third wife. There is discriminating use of examples.

Level 5, 40 marks