

Examiners' Report

June 2023

Int GCSE English Literature 4ET1 01

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Introduction

This paper is comprised of three parts: Section A: Unseen poetry (20 marks), Section B: Anthology poetry (30 marks) and Section C: Modern Prose (40 marks).

The total number of marks available is 90. This is a closed book examination; however, candidates are provided with a clean copy of the anthology poems for the examination.

The most popular Anthology question was question 2, with two named poems to compare. The most popular prose text was, once again, *Of Mice and Men*; question 6 was slightly more popular than question 7, but the number of responses for each were almost balanced. The second most popular text was *To Kill a Mockingbird* and *Things Fall Apart* was third favourite. There are still very few entries for *The Joy Luck Club*, but the number of responses to *The Whale Rider* has increased slightly.

Centres should remind candidates to write their responses in the correct area of the answer booklet and to check that they have crossed the correct question number. It does not matter which order candidates attempt the questions, but they must make sure that responses are written in the correct space.

The full range of marks was awarded for this paper, but there were very few gaining marks in level 1. Most candidates gained marks in level 3 or above. There were some extremely good responses that were above and beyond expectations at this level.

Candidates that did well in the Unseen Poetry section:

- Thought about the deeper meaning of the poem.
- Explored language form and structure skilfully.
- Analysed language form and structure together, rather than in separate paragraphs.

Candidates that did well in the Prose section:

- Used short embedded quotations.
- Had a good knowledge of the context and how it impacted the text.
- Weaved the context into the essay, rather than bulking it on at the end.
- Answered the question clearly.

Candidates that did less well:

- Had less knowledge of the text.
- Used long quotations or provided narrative responses.
- Bulked on too much context at the beginning or at the end of paragraphs.

The points above are similar to those mentioned in previous reports, which supports the belief that overall, the performance of the paper was very similar to past series.

Question 1

The majority of candidates discussed the nature of the neighbours being distant, but also slightly frustrating due to the noise. More successful responses were able to explore the sense of longing the persona has to connect. Only a few were able to access the 'learnt restraint' of 'foreign lands', suggesting that the persona was an immigrant. The successful candidates were able to look at how structure and language intertwined, with a focus on the free verse nature of the poem, and the enjambment. The strongest candidates were also able to recognise and explore the nuances in the speaker's 'relationship' with their neighbour and to support accordingly with judiciously selected textual evidence. Stronger candidates also explored a wider range of points and their responses were balanced across language and structure.

Weaker candidates tended to narrate or simply 'tell the story' of the poem. These responses did not develop much past the idea of the speaker's anger or frustration at their neighbours and/or did not explore the writer's methods in support of their explanations. There were comparatively few weaker answers on the text. Most candidates were able to engage with the central message and picked up on the volta towards the end. A number of candidates did use the term volta with confidence and it was clear that they were transferring their learning and understanding from their study of the poems for question 2.

Most responses focused on the understanding that Pollard's neighbours were strangers to her. The vast majority picked up on the relationship being formed through sound, with many candidates confidently addressing the use of onomatopoeia, alliteration and listing. There was confident discussion of the 'faceless snores' and a few did pick up on the 'man or mate', identifying a more primal relationship. This did lead one candidate to conclude that Pollard was angry because her 'lunatic' neighbours were running a zoo, an idea which dominated their entire response! Many candidates picked up on the sinister 'hiss' of the phone and a number noted a shift from the gentler sibilance of the second stanza to the harsher and more sinister language of the third. Candidates also discussed the use of enjambment and lack of punctuation, though not all could link the features to Pollard's message.

Though some answers did cover the range of the poem, a significant number did become preoccupied with an aspect of the poem and hence missed key ideas. There was a tendency to focus on the first and last stanzas without exploring the language of the middle two. Conversely, others considered the noises and the disruption but only responded to the loneliness and desire to form relationships in a tokenistic way.

Overall, there were some superb answers which were remarkable in their synthesis and understanding, but there were also some interesting readings. For example, one candidate thought that the three ladies named at the end were the dogs that had been whining. Another thought Pollard was a spy.

One examiner commented: 'The best candidates offered a view of the theme of the poem – the paradox of life in an apartment block which offers residents the chance to take part vicariously in the lives of others whilst at the same time having to live on either side of an unbreachable barrier. From this it was a straightforward enough business to mine the poem for its features – free verse, enjambment, a variety of onomatopoeias and assonances describing a range of human and animal activities, all of which served to emphasise how these neighbours lived in a species of intimacy whilst maintaining the kind of distance that meant they might not even recognise one another in the street. In its way, the poem revisits one of the hoariest literary clichés in the genre – that of the lonely city – but does so in a refreshing and interesting way. Middle range candidates did what they always do – mine the poem line by line and collect together a range of poetic techniques which they noted, explained and, in one or two cases, were bold enough to evaluate. No-one pointed out, for example that the 'hiss of the muted phone' doesn't really work either as zoomorphism or onomatopoeia – it is simply an observation, that a phone heard in a room two walls away has its trill attenuated to a kind of buzzing hiss. These middle range candidates also often invented a story-line to account for the last ten lines of the poem which was more or less convincing, according to whether they realised that actually getting to know your neighbours risks acquiring acquaintances with whom you might well have nothing in common. Less successful candidates read the poem as a scenario and described life in the apartment block, with occasional allusions to its more obvious poetic techniques.'

There are four exemplars for this question. This first one is a level 3 response.

In the unseen poetry, the poem "Apartment Neighbours" shows a relationship and everyday lives with their neighbours.

Firstly in the poem "Apartment Neighbours", the writer presents the speaker's thought of having a distant relationship with their neighbours as the speaker mentioned that "I never see them yet our lives are linked" which can show the reader that even though they are neighbours and that their relationship should be close, but it isn't as they "never see them". Also the word "linked" shows that there is a small relationship between them. The writer ~~is~~ ~~trying to show~~ could be trying to portray the speaker as distant from others as they don't have a relationship with the people around them. ~~give~~ & gives a close description of what the neighbour could be doing.

Secondly in the poem "Apartment neighbours", the writer presents the speaker's thought of the neighbour by her uncertainty as this is shown that "the gawdless melody of scores of men" shows that they have no idea what their neighbour looks like but knows about what to do. In the unseen poetry, the poem "Apartment Neighbours" shows a relationship and everyday lives with their neighbours.

neighbour does. We can also see ~~that~~ that the speaker is curious about what the neighbour gets up to as it is said that "scores of men or more the several callus marked by urgent knock or crisp sound of rejection govtgah on hard paths" shows that the repetition of "or" shows the reader that the speaker does not have the best idea of what the neighbour gets up to and is seen as curious of what he does. It also shows the indepth description of what the speaker can hear as "urgent knock" can be heard as they are neighbours. Shows the speaker might not like the noise.

Lastly in the poem 'A parliment Neighbours', the writer presents the speaker's thoughts through structure as in the start of the poem, it talks about how they have never seen their neighbour and guessing what he gets up to with no interest of ~~even~~ wanting to meet him. Then as the poem develops the speaker as they are thinking about how they can see their neighbour without getting spotted. Then towards the end we see that the speaker introduces themselves. The majority of the stanzas are long with curious and description of what the neighbour might do. With the shorter stanzas showing their distance from ~~not~~ meeting but at the end, introduces themselves.



In this response, the candidate identifies the distant relationship between the speaker and her neighbours and how she is curious about them. A range of examples are included and often specific words or phrases are explored. The candidate does not refer to many techniques, but does comment on the use of repetition and structure. Close analysis of language, form and structure is not sustained, but an understanding is demonstrated and points are supported with the use of clearly relevant examples.

Level 3, 12 marks.



Candidates should select specific words and phrases from the poem and formulate point, evidence, explain answers for each example provided.

This second exemplar is interesting because, although comparable in length to our level 3 response, it focuses on language and techniques.

The writer presents her neighbours as exceedingly loud ~~and chaotic~~ ~~and chaotic~~. The can hear the "crisp sound of rejected foot-falling on hard paths" and the "tinkle of glass" and the "hiss of a muted phone". The onomatopoeia of "crisp", "tinkle" and "hiss" also all emphasise how noisy and disruptive her neighbours are constantly. The chaos of her neighbours is indicated through the heterometre structure which has varying stanza lengths and contains lots of enjambement. This irregular structure mirrors the irregularity of human behaviour and the constant movement of her neighbours.

The writer also presents herself as longing to see her neighbours. ~~the repetition~~ Throughout the poem, she reiterates that "I never ~~see~~ see them" and "they never see me" and "I cannot see without them seeing me". This repetition of "see" indicates that the writer longs to get to know her neighbours better and have a more intimate relationship with them. This is further emphasised by the ending of the poem where she wants to say "evening Miss Furr, miss Marzee miss Maud...". The use of personal names contrast with the lack of previous descriptions of her neighbours who she knows little about and shows she wants to know them better. The use of ellipses indicates that the list goes on and

wants to learn the name of all her neighbours and be in contact with them.

The writer also presents her thoughts on her neighbours as being distinct and unique through the use of alliterative language throughout the whole poem. She hears "the faceless melody of shores of man and or mate" which is alliteration. Sibilance is also used as "plates that settle into sinks sizzling" is heard, as well as the plosive of "late at night too late loud horses washing". The difference between the alliteration, sibilance and plosives are all juxtaposed and are used by the writer to highlight the stark differences between all her different neighbours and the separate lives they lead.



This response is confident and explores a wide range of examples and identifies a variety of techniques. The candidate comments on how the neighbours are loud and chaotic, but the relationship is distant. There is comment about the speaker wishing to know her neighbours more and how she only knows them through the sounds she hears. The vast range of techniques identified include: onomatopoeia, enjambement, structure, nouns, contrasts, ellipses, juxtaposition, alliteration, nouns, sibilance and plosives. Examples are provided for each but points are succinctly made. There is some thoughtful engagement with the poem. More exploration of the points made would have benefited this response further. The answer is focused with fully relevant examples.

Level 4, 14 marks

This third exemplar is awarded a mark at the top of level 4.

The speaker feels a sense of connection with their neighbours, which the poet conveys through the use of form and structure. ~~and~~ The poem begins and ends with two short stanzas that are linked by rhyme on their last lines with the words "walls" and "Maud".

This ~~is also~~ is an example of form imitating meaning since both the poem and the speaker and her neighbours are connected from start to finish, and from the beginning until the end of the day in the speaker's case. ~~She~~ They even hear their neighbours "late at night."

The lack of punctuation or caesura or end-stopped lines in concordance with the abundance of enjambement enhances the sense of constant connection. The entire poem and all of the lines are connected and one long convoluted sentence. This lack of punctuation and the connection of the poem ~~to~~ links closely to the lines "make a connection // break from the learned restraint // I wear in foreign lands." The speaker enjoys leaving her learned custom of restraining herself whenever she is in a new environment, which ~~is~~ ^{is} expressed in the poem through the lack of punctuation. The speaker ~~is~~ wants freedom from

her self-constraint so that she can just "smile," just as the poet does not wish to use punctuation to break up her expression of thought; her poem.

The lack of pauses in the poem also indicates that this connection is continual and there are hardly any breaks in the noise from the neighbours. This sense of noise is effectively communicated through the ^{use} ~~lack~~ of onomatopoeia in words like "hiss," "swishing," "tinkle" and "whining." Further linguistic devices are deployed to resemble the noises the speaker hears through the walls. For example, the sibilance of "settle into sinks // swishing" creates a vivid image of splashing water.

The poet also uses assonance to convey a sense of connection in the line "swishing the running kitchen water," and also in "hoses... coaxing" and "space... break."

This sense of connection is extended through the repetition of the line "I never see them," except slightly altered for the final stanza to "They never see ^{me} ~~me~~." This reversal of agency creates balanced phrases which conveys and represents the equal experience the two households share. They share life together, although separated by the wall and lack of visual connection. This separation is represented in the 20 position of these

two balanced lines, before and after a large amount of writing which serves as the wall between the two apartments.

The connection the speaker feels with the neighbours is confirmed in the final stanza when she lists them by name: "Miss Evvy, Miss Mairie, Miss Mand." This highlights the strength of the connection.

The use of description paints the connection of lifestyles as pleasant. The words "harmony", "tender" and "smile" all have positive connotations. Although, she does have slight negative feelings when the neighbours go too far, expressed in "too late" in reference to their nighttime activity. This line is emphasized by its brevity compared to its adjacent lines, and also the use of enjambement and repetition of "late" from the ~~the~~ previous line.



This is a sustained and thoughtful response. The candidate explores a wide range of fully relevant examples and comments on the sense of connection with the neighbours through sound. There is recognition that there is a sense of separation or visual connection between the speaker and her neighbours, and how negative and positive images are presented. A range of terminology is employed, such as caesura, enjambement, onomatopoeia, sibilance, repetition and more. Although the section of the poem 'learned restraint' is mentioned, more analysis could have been included. The response fulfils all of the level 4 criteria.

Level 4, 16 marks.



Another very useful acronym is PETER: Point, Evidence, Technique, Effect on Reader – as this addresses the points in the mark grid.

This final exemplar for question 1 received full marks.

Essay:

In this poem, Pollard presents a first-person description of the lives of the speaker's neighbour. Through the poem, the significance of these thoughts to the speaker is presented, and later explored, with an ambiguous tone.

Pollard presents that the speaker's thoughts about her neighbours are in some way personally significant, affecting the speaker's life. Immediately in the first stanza, it is established that "our lives are linked / by more than walls", where the enjambment reflects the idea of continual connection and the clarification of it being 'more than walls' suggests the extent of the speaker's idea of their relationship, given her ^{apparent} ~~suppose~~ desire to share its emotional nature beyond the physical "walls" (a metaphor for norms and the physical realm). The poem is written in free verse with varying line lengths and a lack of rhyme scheme; this, combined with the mix-n-match, which features a lack of punctuation, evokes the

sense of a stream of consciousness, lending the narrative voice an authentic and conversational style with an informal register reinforced by the speech-like invented ~~gerund~~ word "humaning". This personal style again implies that the topic of the poem - simply titled "Apartment Neighbours" - to emphasise their centrality - is in some way meaningful to the speaker. The use of asyndetic listing in the second and fourth stanzas, as well as which describes a series of the neighbours' actions as observed by the speaker, accentuates the creation of a clear, meaningful concentration on the neighbours. Structurally, these longer stanzas contrast the sharper interjections of narrative commentary, almost mirroring the speaker's intense thought to accentuate the importance of the neighbours to the speaker.

Pollard later explores ~~from~~ ^{the} ~~relationships~~ ^{significance} of these thoughts in more depth. Towards the end of the poem, there is a volta, with the speaker turning from a focus on the neighbours to more self-aware commentary on the thoughts. She describes that their "seeing me" would "force me to smile". The oppressive connotation of "forcing" is juxtaposed with the positive symbol of a "smile"; this evokes the confusing and unexpected nature of the relationship and her thoughts. The tricolon of the "smile", "connection" and breaking from "learned restraint" emphasises the extent of the reader's desire to avoid contact, mirroring the earlier asyndetic listing but to show the speaker's intense ~~the~~ anxiety rather than their concentration, perhaps implying that this anxiety underpins the whole poem, explaining the significance of the thoughts. The description of "foreign lands" conveys

the writer's emotional distance from the neighbours, ^{an image} ~~an image~~ which contrasts the idea of "lives are linked", showing clearly the disparity between the speaker's thoughts about reality, again showing the cause behind the thoughts' importance to the speaker. The final stanza, isolated from the other, features the only dialogue in the ~~the~~ poem, with the speaker developing a self-critical tone to strongly "long" to come on "constant frame", the strong desire at which suggests the passion of the thought. This use of dialogue and tone answers the poem's earlier question, evoking the contrast desired by the speaker but isolated from the other stanzas to show how he ~~is~~ ^{is} prevented from obtaining it.

Finally, the speaker's thoughts about the neighbours are presented as judgements in differing ways. The contrast of ^{the positive} "melody" and "siren", as well as the ^{soft} alliteration of "man or man" suggests that the speaker ironically views negative attributes in a positive, musical way. Similarly, the detail behind "cup round" and "hiss of gram", onomatopoeic ~~verbs~~ ^{verbs} ~~verbs~~ ^{verbs}, evokes a fascination and affection for the neighbours, with "hiss" implying a fragility and softness, reinforced by the later delicacy of the alliteration "fender tones". This is contrasted, though, by the negative onomatopoeia of the "hiss", the intensifier "too" is "too late" and the adjective "loud" to describe "hiss washing". These features paradoxically evoke a negative tone, suggesting an opposite judgement also evoked by the oppression conveyed by the verb "coaxing", itself a positive and harsh monosyllabic verb. This contradictory perspective could be interpreted

as reflecting the speaker's intimate thoughts about the neighbours' in developing such an area of emotion about specific actions in their lives, the speaker's role imitates that of a friend. This reinforces the earlier idea of the thought being significant to her due to the friendship she would like to have, albeit one that is not obtainable due to her anxiety.



This response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer. There is discriminating use of relevant examples, which support the points made. Ideas are maturely conveyed and a very wide range of terminology is included, such as: enjambement, metaphors, the lack of punctuation, the volta, tricolon and more. Specific words and phrases are explored, including the more complex 'humaning' and 'constant frown'. There is a perceptive understanding of the poem that comments on the 'fascination and affection' for the neighbours and the speaker's anxiety.

Level 5, 20 marks.



Encourage candidates to comment on the overall meaning of the unseen poem and to cover all areas of the poem in their analysis.

Question 2

This question created some strong results, with able candidates exploring comparisons such as the nature of phonetic spelling, the imagery used and even the different tone of the poems. Many candidates struggled to stay focused on the 'concerns about language', with a number deviating to looking at how identity is explored in each poem respectively. The more capable candidates intertwined their comparison seamlessly. The weaker simply explored one poem, and then another, with the word 'similarly' or 'contrastingly' in the middle of their essay.

Some excellent comparisons between *Search For My Tongue* and *Half-caste* in terms of the language used in both being representative of both pride in the poet's identities and frustrations at how they are treated.

Some responses were strong and well developed with candidates demonstrating an insightful understanding of ideas surrounding language and how this linked intrinsically to each poet's sense of identity. Stronger candidates were also able to blend their comparison to facilitate a detailed response in which meaningful comparisons were drawn between both poets and poems. Weaker candidates tended to respond to each poem separately with far less direct comparison and lesser exploration of writer's craft in support of their ideas. Some weaker candidates seemed to have a very basic knowledge of the content of the poems.

The comparison between the two poems was generally successful. Again, the majority of candidates were able to draw sufficient comparisons to access level 3. Most commented confidently on the contrast between the two forms and picked up on the imagery in the poems. Candidates seemed more confident with the Bhatt than the Agard, which did often lead to an imbalance in the coverage of the two poems. Whereas the Bhatt poem was explored quite thoroughly, much of the discussion of Agard was confined to the imagery of the symphony / painting, to the confrontational tone, the use of patois and the ridiculousness of being half. Only the strongest candidates were able to engage fully with the whole of the poem.

One examiner commented: 'A beautiful question that was handled with understanding and a degree of relish by many candidates. On the other hand, it was only the best candidates who hit on what I take to be the theme of both poems and the strongest connection between them – the synecdoche that irrevocably links a language and those who speak it to a culture and a heritage; the phrase "mother tongue" has a power that reaches deep into both individual and national psyches and better candidates both saw and said this. Both poems too were approachable to a wider range of candidates than had tackled the Unseen poem, offering a rich range of ideas which, apart from the standard array of poetic techniques, also included the tensions felt by individuals whose parents belonged to one culture but who had brought up children in another. This was particularly so in *Search for my Tongue*, where so many candidates were able to equate this search with the search for identity, individuality and, ultimately, an authentic sense of one's self. Very few expressed this idea in those terms, but a heartening number of candidates have a strong sense of realising that the poem was about a great deal more than language. It was also good to see so many candidates citing the beauty of the Gujarati script in which one stanza of the poem was written, and also the euphony of the phonetic version which accompanied it. Several candidates also pointed out how the poet had thus faced her readers with a version of her own experience of alienation and distance in her own country. It was also good to see how many candidates handled the patois, the wry humour and the wide range of imagery in *Half-Caste*, although not a single candidate identified the etymology of 'rass'.'

Two exemplars are included for question 2. This first one is a level 2 response.

The writers presents concerns about language in the two poems 'Search for My Tongue' and 'Half-caste' by showing the importance of language and its value. The writers use similarities and differences to explain their concerns.

In the two poems there are many similarities. In both the writers show the language and its importance. 'as I will tell you the other half of my story' ('Half-caste'). This quote shows that with half a story you can't get the full picture. The author is emphasising that the readers should never go or jump to conclusions without the full story. It also shows the importance of having a full story. In the other poem the writer uses a similar idea by using two different languages to explain a similar point. The use of two languages is used to show the half story. The writer of poem 'Search for My Tongue' uses their mother tongue and a foreign tongue. 'the mother tongue could not really know the other, the foreign tongue. You could not use them both together'. The writer is saying that the two can't work together but both are needed. It also shows the need to be balanced with both languages.

A major difference is that 'Search for My tongue' use two different languages and has a different main concern than the writer of 'Half-caste' who's main concern is to get the full picture or hear the full story. They contradict because the first poem wants you to achieve a state of balance while other wants it ~~conts~~ consistently. Everytime I think I've forgotten I think I've lost the mother tongue it blossoms out of my mouth' This shows the main concern of the writer of 'Search for My Tongue', while in 'Half-caste' the writer wants for his concern to be answered all the time, shown in the quote but you must come back ~~tomorrow~~ tomorrow wider de whole of you eye an de whole of you ear an de whole of you mind an I will tell you de other half of my story.' The writer will not ever assist or help or tell you something if you don't have all of the requirements

In conclusion the writers use similar and yet very different way to present their concerns about language in both texts 'Search for My Tongue' and also the poem 'Half-caste'.



The candidate primarily focuses on Agard's message of knowing the 'full story' and for people not to 'jump to conclusions'. This idea is repeated throughout the response. There is little about *Search For My Tongue* and the long quotations have not been explored in sufficient detail. The repetitive nature of the response and little close analysis of language, form and structure keep this response in level 2. There are some underdeveloped comparisons and some use of relevant examples.

Level 2, 11 marks.



The Anthology poetry question assesses AO2 (language, form and structure) and AO3 (comparison). Use the mark grids in the mark schemes to guide you when marking mock examinations.

Candidates should demonstrate an understanding of the two poems, compare them and explore the use of language, form and structure, and use relevant terminology where appropriate.

This second exemplar is a level 3 response.

In the poem 'Search For my Tongue' the poet uses language to present the importance of native language by using by using metaphors and rhetorical statements. "If you had two tongues in your mouth, and lost the first one, the mother tongue," ~~this shows~~ ~~the~~ the poet use a metaphor as one can not have two ^{real} tongues in there mouth and is referring to languages and being bi-lingual. The poet is also suggesting the importance of knowing your home language. In the poem 'Half Caste', the poet uses his mother tongue throughout the poem, "explain yerself, wh yu mean, when yu say half caste". The poet uses alliteration of the "wh" sound to show that he is ~~confuse~~ confused and offended ~~by people~~ and questioning people who call them selves half caste, referring to mixed race people. ~~Both the poems~~ This shows that both poems take their national languages very seriously and understand the importance of it.

Moreover the poets ~~also used~~ of 'Search for my Tongue' also uses form and structure to present their language as the the poem starts with

a stanza written in ~~eng~~ the English language but then after, it changes to ~~the~~ ^{their} native language or Gujarati. In the poem 'Half Caste' the poet uses ~~form~~ and structure to present their language as the first stanza is also in the English language but then the poet changes it to his ~~home~~ mother tongue. This highlights that both poets are fluent in both the English language and their native language and can change it depending on who they are speaking to which shows similarity in between the two poems.

Additionally, in the poem 'Search for my tongue' the poet uses ~~sketchy~~ ~~statements~~ ^{language} to present how they feel about their language by using rhetorical statements. "And lost the first one, the mother tongue, and could not really know the other, the foreign tongue", this ~~is~~ contains repetition and rhetoric to emphasise how crucial it was to them to know their mother tongue. In the poem "Half-caste" ^{and metaphor on} the poet also uses rhetorical statements, "when you say half-caste, you mean when Picasso mix red and green", to show the reader that he is obviously ~~not~~ just referring to mixed race people claiming to be two different colours at once and he cannot get his head around that. This highlights that both

poems signify that you can not be two things at once and you must stick true to what you really are therefore making them similar.



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The candidate demonstrates an understanding of a range of language, form and structure, but the response is stronger on *Search for My Tongue*. Comments about *Half-caste* tend to focus on the use of language and does not consider how Agard challenges people to reconsider their use of the offending phrase. There are relevant points about metaphors, rhetorical statements and Bhatt's use of Gujarati. More coverage would have benefited the response further. Close analysis is not sustained.

Level 3, 11 marks.



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Examiner Tip

Candidates must compare the two poems.

Practise using discourse markers: On the other hand, whereas, however, this is different to, this is also seen, etc.

Question 3

The majority of candidates chose *Piano*, *If* – and *Do not go gentle* as the paired poem. All worked well. The more unusual responses compared to *Prayer Before Birth*, *Remember* or *Sonnet 116*, which generally created less positive responses, as they are not so closely tied to the theme of family. Arguably, the most consistently sound responses came from the *Poem at Thirty-Nine* and *If*- combination. These comparisons focused on the idea of education and role models. Some candidates did produce very sensitive comparisons with *Piano* but the comparisons with *Do not go gentle* tended to be very selective and didn't cover a great deal of Thomas's poem with any degree of confidence. One candidate did attempt to use *War Photographer*, which was less successful. Weaker responses dealt with each poem separately, with minimal links between them. The more able candidates intertwined both structural and language analysis between both poems in a fluid manner.

One examiner commented: 'This was both the less popular and the less successful of the Anthology questions, and this is perhaps accounted for by the choice of the poem that went with it. *Poem at Thirty Nine* offered a wide range of poetic and narrative material to candidates, comprising celebration, regret, grief and reminiscence which many were able to cite, comment on and analyse. The most effective poem to compare to was *Piano*, not least because D H Lawrence's allusive and slightly out of focus lexis both works beautifully with his poetry and the age group for which this examination is set. The mood of *Piano* is evident without being obvious, its imagery and literary techniques straightforward, and its denouement emotionally satisfying if also sentimental, and better candidates also picked up on phrases like the "insidious mastery of song", the best description in all poetry of the musical earworm. *Do not gentle into that good night* also attracted a number of candidates, but this was less successful a comparison for the simple reason that Thomas's poem, beyond the obvious message contained in its twin refrains, contains a great deal which is difficult, if not impossible, to explain briefly and compare with a poem assigned only moments before in an examination. Other choices included *If*-, which offered little in the way of comparison other than the fact that the poem was written by a persona to his son, and *Remember*, which though chosen by few, was quite often ably compared, not least because it offered the same kind of accessibility afforded by *Piano*.'

There are two exemplars for question 3. The first is a response that just slips into level 3.

"Poem at Thirty-Nine" is a 6-stanzed poem which shows how her ^{late} father has influenced her and turned her into the woman she is today. "Piano" is a 3-stanzed poem on how a woman playing the piano takes the writer back to when their child was alive (playing the piano).

Poem at Thirty-nine starts with a short sentence which emphasises ~~as~~ her loss of her father, giving the start of the poem a negative tone. However, this contrasts with the ending of the poem which is much more positive and displays ~~as~~ all the ways on which her father brought her up like him. ^{Similarly} ~~Similarly~~, in "Piano" we are ^{also} given a ~~more gentle~~ ^{dark} tone which is created through the words "Softly" and "dusk". The description of dusk has connotations to death as it is the ^{smooth} ~~gentle~~ end to the day where the dark takes over light. Both of these poems start by telling us about loss.

Piano is structured in three stanzas over 12 lines with 4 lines in each stanza. This is quite short for a poem which ~~can~~ could suggest that the writer's child also had a short life, and they wanted to ~~show~~ show ^{their} affection in a short space ~~to~~ as if to not show too much affection and get too emotional. This is also shown as when ~~the~~ the writer is in ~~their~~ memory ~~the~~ they comforted ~~themselves~~ with positive imagery using the ~~images~~ images of "winter outside" and being in a "cosy parlour". These images could be the writer hiding away true emotions and ~~bad~~ memories with positive memories. In contrast, Poem at Thirty-Nine is a longer poem with 6 stanzas ~~which~~ ~~could~~ suggesting the writer is open to the loss of her father and is willing to accept the future. ~~and~~



In this response, the candidate compares the named poem with *Piano*, which is a good second choice. Much of the response focuses on structure and there is little close analysis of language. A broader range of examples could have benefited this response further. A clear understanding of the poems is beginning to be demonstrated, but further coverage and more examples are needed. The candidate makes some valid points about the positives and negatives in the poems.

Level 3, 13 marks.



Candidates are advised to spend approximately 40 minutes on the chosen Anthology question. Candidates should attempt responses to past papers within this time allocation.

This second exemplar is a level 4 response.

'Poem at Thirty-Nine' and 'Piano' both discuss the ideas of a family relationship, however portray them both in different ways.

Firstly, 'Poem at Thirty-Nine' portrays somewhat of a healthy father and daughter relationship. "How I miss my father." This phrase is repeated twice within this poem, for the second time is emphasized with an exclamation mark. This shows the ~~reass~~ connection she had with her father was very meaningful to her and reminiscing on these memories brings her sadness. Her father must have been someone she looked up to in honour. "Now I look and cook just like him." The writer seems proud that she is turning into a copy of her father suggesting he can now live in this world through his daughter.

-However, the poem is written in free verse with enjambement. This could show how the relationship between the father and daughter was also quite

conflicted. "I wish he had not been so tired." This suggests her father may not have been a huge part of her life because he wasn't around much. We feel a sense of pity for the writer as everyone deserves to grow up with the love of their father, however we are unsure of how much her father was really in her life. We also see the typical activities a father does with their child was not the case for the writer. "Writing deposit slips and checks I think of him." Firstly, writing deposits is not something you typically teach a child, however we can infer the ^{writer's} ~~father's~~ father may have possibly been working a lot. Secondly, children tend to remember happy memories with their fathers however, the writer only remembers work related things.

The writer also suggests that her father may have also been abusive. "He taught me that telling the truth doesn't always result in a beating." The word 'always' suggests that most times she would get beaten as a way of teaching her to start telling the truth. We again feel pity for the writer as no one should have to go through something like that.

On the other hand, 'Piano' presents a more vulnerable relationship between a mother and her son.

In both poems we can infer that their parent figure is no longer around anymore. "In the dusk, a woman is singing to me." The noun 'dusk' suggests that she is far away and not truly with him in reality. He also feels a sense of comfort when imagining this woman singing. "By a mother who smiles as she sings." When the writer reminisces about his mother he has a more positive approach than in 'Poem at Thirty-Nine.' He remembers his mother as someone who was always kind and loving towards him.

The environment that the writer lived in made him feel safety and reassurance. "Hymns in the cosy parlour." The adjective 'cosy' suggests his mother's presence and his home lifestyle made him feel comfortable. Furthermore the writer says, "Childish days are upon me, my manhood is cast." This again reassures the comfort of his mother as she isn't pressuring him to grow up and act like the man he should be. Finally, the structure of the poem has 3 stanzas each consisting of 4 lines. These four lines could show the 4 stages of grief that

- the writer is facing.

In conclusion, both poems present family relationships however 'Piano' makes the reader feel sympathy for the kind and loving women he lost. However, 'Poem at Thirty-Nine' gives the reader mixed emotions on her father as he seemed to reflect his flaws onto his daughter.



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Examiner Comments

The responses is focused and detailed, and the analysis of language, form and structure is sustained, The candidate compares *Poem at Thirty-Nine* with *Piano* and considers how one is from the viewpoint of the daughter about her father, compared with the other being from a son about his mother. There is comment about how proud Walker is of her father, even though the relationship was possibly abusive. Some thoughtful commentary is offered and a variety of examples is included. A range of terminology is employed, such as enjambement, nouns, adjectives and more, in support of the points made. There are some effective comparisons made. More coverage could have benefited the response even further.



ResultsPlus
Examiner Tip

Candidates should regularly refer to the question in order to maintain focus.

Question 4

Growing up produced strong results, with a number of candidates looking at various factors which catalysed Scout and Jem's journey, such as Boo Radley, the trial and Mrs Dubose. More able candidates didn't just focus on the Finch family, but also looked at how Dill and Mayella Ewell also grew up. Less successful candidates tended to summarise the story, charting out how the characters grew up, with little focus on the social historical context, or Harper Lee's intentions. The variety of social historical context was largely pleasing, with strong reference to the Great Depression, racism and mental illness within the society.

Examiner comments included:

- 'Responses were of a good quality with very few in the lower bands. The best responses were able to recognise that although both Jem and Scout both demonstrated how they had 'grown up', their differing ages meant that this manifested in very different ways.'
- 'Most candidates discussed the Bildungsroman, the growth of Jem and Scout in relation to the trial and their changing relationship with Boo Radley. Some candidates also brought in discussion of Aunt Alexandra, Calpurnia, Dolphus Raymond and Miss Maudie, but (surprisingly) few discussed Mrs Dubose. There were some answers that did discuss Mayella's situation with sensitivity, pointing out the consequences of growing up without a positive role model like Atticus.'

This response gains a mark in level 4.

Paragraph 1

Novel bildungsroman - coming of age
Atticus educates J + S: 'courage is not' → mad dog 'sin them' → symbol
Scout based off HL's childhood unlike many from Cecil Jacobs → shows respect to her
lynch mob → enfeeble T ← 1955
Loss of innocence

Paragraph 2

'lost ball' childish
'molestation phobia' - ghost = childlike
Transition from BR → TR (Scottsboro boys) childhood goes → court case
BR eventually sees S + J
'rutin' → zoomorphism → shows extent
based off neighbour ← 'walk around in their skin' 1931

Paragraph 3

Scout learns difficulties → told off for reading + writing (DD system)
Scout based off HL's childhood → mirrors HL's life
Jem going through puberty → 'aint so sure now' → 'atticus is a gentleman...'

Growing up is a strongly prevalent theme throughout the entirety of the novel. The novel is a bildungsroman through Scout's perspective and it ~~shows~~ allows the reader to explore the events in the book through Scout's changing perspective. The reader also observes other characters growing up.

~~The novel begins with~~ As the novel begins, one key character is Boo Radley. Boo is based off one of Harper Lee's neighbours when she lived in Monroeville, Alabama, where Maycomb is based off. Scout, Jem and Dill ~~at play~~ decide to play a number of childish games revolving around Boo Radley, ^{describing} ~~presenting~~ him as a 'Malevolent ~~p~~ phantom'. This child-like image mixes this child-innocent perspective that the children possessed at the start of the novel. These childish games eventually are stopped by a much more serious event of Tom Robinson's court case. Boo Radley heavily features in part one of the novel and Tom Robinson takes his place in part two. This transition from innocence and games to a serious situation of racism demonstrates this loss of innocence that Scout undergoes. Tom Robinson's case is based off ^{the} ~~the~~ real case of the Scottsboro Boys in 1931 where ~~a~~ ~~the~~ nine black men were accused of raping two white women; ~~later~~ However, the women later came up ~~to~~ lying about the accusations but the men were still kept in prison and some of them were killed. This context allows the reader to empathise with Tom Robinson and puts his case into perspective for the reader. The extent of this racism that Tom endures is shown when Bob Ewell says 'I seen that black n — ^{gender} 'rutkin on my Mayella'. The

use of the word 'ruttin' is an example of zoomorphism, comparing Tom to an animal and degrading his status.

Another character that is closely tied to the theme of growing up is Atticus. Atticus is often seen educating Jem and Scout, passing on his integrity and ~~growth~~ just qualities onto his children. When a rabid dog appears in the neighbourhood, Atticus shoots the dog, revealing his impressive talent for shooting to his children. He later teaches them that 'courage is not a man with a gun in his hand'. Here, he is showcasing his strong bravery whilst also teaching the children a valuable lesson. Jem later shows courage when Atticus is protecting Tom in the county jail, and Jem sneaks out with Scout to protect Atticus from a lynch mob targeting Tom. Here, Jem shows courage and eventually, with the help of Scout, diffuses the situation. Lynch mobs were a common way of targeting black people in 1930s America in these times. One very key case involving a lynch mob was the murder of a fourteen year old boy called Emmett Till^{in 1955}. He was lynched and his mother decided to leave his casket open for his funeral to allow people to see the severity of this event, sparking a strong progress in the civil rights movement. This serious case shows Jem's courage in helping Atticus that night. Atticus also teaches Jem and Scout that 'it is a sin to kill a Mockingbird'. This. The word 'mockingbird' is used as an extended metaphor throughout the novel to describe someone who only does good but is treated in a poor manner, linking to characters such as Boo Radley, Tom Robinson and Atticus himself.

The reader also sees ~~into~~ the whole book through Scout's ^{eyes} perspective, allowing them to see her change in perspective as the novel ~~transits~~ develops. At the start of the novel, Scout encounters some minor difficulties ~~through~~ when ^{Miss} ~~Miss~~ Caroline scolds her for being able to read and write. Scout is confused as to why this she is told off so decides to speak to Atticus who teaches her about 'compromises' and allows her to keep reading to her every night. This behaviour from Miss Caroline shows the strict education ~~that~~ system ~~that~~ at the time called the Dancy Decimal system, which was a very traditional method of teaching. Scout's life is based off of Harper Lee's life and ~~it~~ is potentially ~~an~~ reflecting the hardships that Harper Lee endured as a child in such a difficult period. The novel is set in the great depression and during the Wall Street Crash, making it a difficult period for all American citizens during 1930s America. Jem is also living in this difficult time, made worse by his transition through puberty as the novel develops. This is shown when Scout describes Jem as 'inconsistent and moody'. ^{All} ~~Many~~ of Jem's hardships throughout the novel are represented through his broken arm at the end of the novel. ~~Thus~~ Jem still manages to show strong resilience and great qualities throughout the novel despite these hardships, supporting his integrity and courage that he develops ~~that~~ as he grows up through the novel.

In conclusion, the theme of growing up is effectively explored through a multitude of characters and events throughout the novel to provide the

reader with a deeper understanding of some of the key characters ^{such as} including Jem and Scout.



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Examiner Comments

Following a plan, the candidate explores the bildungsroman genre and explores how the children grow up throughout the course of the novel. Examples include Boo Radley, the trial, Atticus educating his children and the rabid dog episode, Jem's courage when helping his father and Scout's experiences at school. Contextual points are embedded throughout and there is some balance of text and context throughout. More coverage of specific examples from the novel would have benefited this response further; however, this is focused, detailed and sustained. A thorough understanding of the novel is demonstrated and some thoughtful commentary is offered. Examples are fully relevant.

Level 4, 30 marks.



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Examiner Tip

Examples can be specific episodes or events within a novel. They do not have to be quotations.

Question 5

This was less popular than question 4, but even though fewer candidates chose this question those who did had excellent detail regarding Aunt Alexandra's character. More successful candidates recognised her change towards the end of the novel, in showing Atticus sympathy after the trial. The majority were capable of exploring how she is a representation of the close-minded society of Maycomb, and how her characteristics are likened to the stereotype of the Southern Belle. The variety of social historical context was largely relevant, with strong reference to the Great Depression, racism and the role of women within the society.

Less successful candidates approached this question methodically, addressing each relevant plot point and commenting on the negative aspects of her character. The more successful candidates demonstrated insightful understanding of how Aunt Alexandra was very much a product of her time and were able to use their contextual knowledge to explore her character with some sense of empathy. They were also able to comment on her growth as a character within the novel.

Examiners comments included:

- 'The quotation that question 5 provided really allowed candidates to springboard into some fantastic answers on the character of Aunt Alexandra. Many used her relationships with other characters, such as Scout, to develop the negative connotations implied in the aforementioned quotation.'
- 'The vast majority were able to pick out some appropriate examples. Most referred to her as representing a woman of the time, the Southern Belle, her racist views as seen in the treatment of Calpurnia and trying to tame Scout. One thought she was a foil for Atticus. Another she was atypical as she had travelled to Maycomb without her husband! One looked at Aunt A through the theme of a good host, yet it was introduced by Cal when she tells Scout not to comment on Walter's eating habits as 'he's your company' showing no difference. One candidate considered the two definitions of 'trash', comparing Aunt A using it for Walter Cunningham with Atticus using it when a white man cheats a black man.'

The following is an exemplar gaining full marks.

In Harper Lee's 'To kill a Mockingbird', Aunt Alexandra ~~is~~ symbolises the typical views of society in the 1930s, and particularly in Deep South Alabama. Aunt Alexandra has very strong ideas about the expected behaviour of women and she tries to reflect these onto Scout. However, near the end of the novel, we see ~~that~~ Aunt Alexandra change and develop as a character, as the events which cause her perspective to shift.

A key belief of Aunt Alexandra's is her ideals for gender, and she spends a lot of time trying to make Scout more feminine and lady-like. Aunt Alexandra believes that Scout needs to be feminine ^{and} gentle. However Scout is fairly ~~man~~ boyish, and would much prefer to be in overalls than a dress. Aunt Alexandra expresses her clear

disgust and disgust at this when she tells Scout that she 'can't be a lady if she wears overalls.' ~~more~~ This implies that although Scout is only eight, Aunt Alexandra believes Scout needs to mature and become a 'lady' as these were the typical expectations of the time. Aunt Alexandra's idealistic gender roles come from the deeply engrained views of the South, as sexism was prevalent in the 1930s and women were expected to be feminine, submissive and well-behaved. It could be argued that Scout's more boisterous ~~mannerisms and~~ ~~manners~~ and ~~not~~ unfeminine nature comes from growing up in a household with only men, and from Atticus' lack of implication of gender roles onto his children. In Aunt Alexandra's view, this is wrong and she believes that for Scout to grow up into the ideal 'lady' then 'it would be best for her to have some feminine influence.' She says this to Scout when she comes to stay for the summer, as she believes that the most important thing for Scout is to learn to be ladylike from a typically 'feminine' individual like her. This prompts her

to criticize Atticus' parenting style, which is ironic because Atticus is portrayed as a loving father who brings his children up to be respectful and unprejudiced individuals. However in Aunt Alexandra's view, the role of a parent is to bring up a child to align with the gender and societal standards. Aunt Alexandra's expectations for women ~~strong~~ link ~~from~~ to the Southern Belle stereotype, which was very prevalent in 1930s Alabama, and it ~~essence~~ was essentially the idea that women should be feminine, and would grow up to be housewives. ~~Scout is~~ In essence, Scout is the polar opposite of this ideal which ~~goes~~ to Aunt Alexandra is a grievance and she expresses clear disappointment on the matter. Aunt Alexandra also tells Scout that she 'should be a ray of sunshine in her father's life', which reflects the idea that it is the female role to make men happy and to submit to men, a concept which Aunt Alexandra tries to influence onto Scout.

Aunt Alexandra also has a somewhat of an obsession with background and social classes, and she has prejudiced views on people

based on hereditary. This is shown through her opinions on families such as the Ewells and the Cunninghams in Maycomb, as she says 'you can scrub Walter Cunningham till he shines but he'll never be like Jem.' This stems from her belief that a person's background influences their character. This links to a popular belief at the time, the idea of eugenics. This is the idea that a person's ~~genes~~ ^{family background} is responsible for personality and character traits, which Aunt Alexandra firmly believes and which was a prevalent belief in 1930s Society. Aunt Alexandra believes that what makes up a good person is not morality, ~~or~~ actions or wisdom but is instead their background: "the longer a group of people had been squatting on a patch of land the finer they were." The use of the word 'finer' highlights how Aunt Alexandra's perspective of a good person and how much respect a person deserves is solely based on hereditary. Harper Lee uses Aunt Alexandra as a microcosm for the views of Maycomb and for 1930s Society as a whole, and this is reflected

through the description of Aunt Alexandra as 'fitting into Maycomb like a glove'. Harper Lee uses the character of Aunt Alexandra to create contrast between her views and the views of Atticus and the Finch children, in order to influence the reader to ~~be~~ follow in the example of the latter, and to be empathetic and unprejudiced.

Although an unlikeable and seemingly cold and prejudiced character for most of the novel, Aunt Alexandra does have a character development nearer to the end of the novel, after the trial of Tom Robinson and the other major events have occurred. An example of this is after Bob Ewell attacks the children, when Aunt Alexandra takes Scout home and Scout recounts 'she handed me the garments she most despised, my overalls.' This shows how due to the fear of losing the children and all the events that ~~has~~ have occurred, Aunt Alexandra's perspective of what is important has shifted. ~~This is because in times of~~
In times of desperation and hardship,

Aunt Alexandra realises what truly matters and ~~she~~ her ~~pers~~ perspective shifts as she no longer values Scout's femininity above everything, she realises that the general safety of Scout is a lot more important. The symbolism of Aunt Alexandra giving Scout her overalls is very important as it conveys Harper Lee's message that prejudice is not something that is ingrained into a person's character and actually it does not come naturally to people. This is shown ~~at~~ when, during a time of desperation, Aunt Alexandra's natural instincts kick in and she no longer cares about or values the idealistic views of women. At the time the novel was written, many people still had prejudiced and racist views and Harper Lee uses the character of Aunt Alexandra to show ~~that~~ the reader that this is learned behaviour.



This is an assured and perceptive response. There is an air of confidence when the candidate explores the character of Aunt Alexandra and how she symbolises typical views of society in the 1930s. There is detailed coverage of how she believes women or girls should behave and her influence on Scout. There are comments about her criticising Atticus' parenting styles and class prejudice in relation to the Ewells and Cunninghams. The candidate considers how, despite appearing unlikeable, Aunt Alexandra changes towards the end of the novel. Contextual points are made throughout the response. Even though more points or examples could have been included, there is sufficient here to award full marks.

Level 5, 40 marks.



Ensure there is a good balance between the discussion of text and context. The response should be driven by the text.

Question 6

For this most popular text, there was almost a balance of responses across the two questions. This question worked well and candidates engaged with it. A broad reading of *responsibility* was taken and all relevant points awarded.

At times candidates assumed that responsibility was synonymous with authority or power. This led to a less specific response to the question, where often examples weren't fully relevant. Those candidates who had a more discerning approach, explored responsibility in relation to George and Lennie, Slim, Candy and his dog, and even roles within the ranch. This essay was particularly well-covered in terms of social historical context, as through looking at responsibility, you can actually explore patriarchy, the role of women, the ranch as a microcosm, racism and other key factors influencing 1930s life.

Although all candidates made reference to the term responsibility, many offered a general analysis of each character in the novella with only a weak link to the concept of responsibility itself. Most candidates approached this task methodically – working their way through individual characters. Stronger candidates were able to explore the idea of responsibility on both a micro level, eg George's sense of responsibility to Lennie, and a macro level, eg society's responsibility to protect its vulnerable or marginalised members. Some points seen included:

- George and Lennie show emotional responsibility to each other.
- That emotional responsibility and companionship will only weaken your own position and will never last as in Soledad characters are destined to be alone.
- By giving over the money to buy the ranch Candy moves from being the responsible to the responsible – a perceptive point.
- Steinbeck is suggesting that responsibility is desired by us all as Crook's says 'every man wants a bit of land', or just something that's his – a very thoughtful comment.

Examiner comments included:

- 'This was by far the most popular question on this section of the paper. I saw answers at all levels of ability including some truly stunning answers with carefully integrated references to context including literary context in some cases. I saw references to Steinbeck's contemporaries (Faulkner, Hemingway) and his other works such as 'The Grapes of Wrath'. Answers invariably centred around George and Lennie but there were some interesting discussions around Slim and the extent to which his heightened sense of responsibility makes him such a successful character in a tough and unrelenting environment. Curley's irresponsibility featured in relation to his wife and in a broader sense to the men who worked for his father. Curley's wife was considered including her lack of responsibility in talking to Lennie in the barn. Some answers worked through the characters, commenting broadly on responsibility. Some tacked on context at the end. The relationship between Lennie and George and their co-dependent responsibility for one another was a common argument. These points were often linked to ideas about disability in the 1930s and the rejection by society of anyone who was deemed less than perfect. Discussions of Candy also featured in this area.'
- 'Nice question, allowed a whole range of responses. Obviously, discussion of George's responsibility to Lennie was most prevalent. More successful candidates were able to discuss the ending being symbolic of that ultimate responsibility. However, some cleverly also discussed that Lennie is 'physically' responsible for George, being stronger, and responsible for keeping the dream alive. Comparison of the authority of Curley and Slim was also a marker of better responses. Some responses looked at a lack of responsibility which also worked well eg Curley as a husband. One interpreted responsibility as their roles ie, Crooks' responsibility was to highlight racism, George the loneliness of itinerant workers. All that I saw commented on context: American dream/G depression/migrant workers and even rugged individualism appeared a few times. Better responses focused on three or so characters and honed in on the detail needed for level 4 and above. Slim was a good example: his job/his standing/his judgement on Candy's dog/his judgement on Lennie's fight. A very good example showing this was a pertinent quote of Slim telling Carlson to 'Take a shovel'. Even though he had gone against Carlson's wishes, he was still taking responsibility for his feelings. Another said; 'Slim's responsibility was to uphold justice re Lennie and George at the end'. And, of course, 'Slim is widely considered the paradigm of responsibility'.

Two exemplars are included for this question. This first gained a mark in level 3.

In the Novel 'Of Mice and Men', Steinbeck portrays the theme of responsibility throughout the story in a variety of ways.

During the 1930's, America's ~~the~~ economy was failing. After the stock market crash causing high unemployment, inflation and interest rates. America headed into the great depression. Within this time many lone men began traveling from ranch to ranch looking for work. These men had to take responsibility of their lives in order to survive, however, the character George had to take responsibility of his and his companion Lennie.

At the start of the novel we understand that George and Lennie have been chased out of weed. Once Lennie and George escape, George tells Lennie to return to the marsh if anything goes wrong again. This ^{could} imply that ~~however~~ George doesn't trust Lennie to be responsible and behave and has thought of a plan for him. This also foreshadows that something ^{bad} might happen later in the novel.

Hennie and George are seen to be talking about their version of the American dream in the novel, seen in the quote: "we could live off the fat of the land". I believe that this is mainly Hennie's dream ^{and} ~~and~~ because of his portrayed childlike mindset, he will not be able to achieve it alone. George could feel responsible to achieve this dream for Hennie after promising Hennie's Aunt Clara he would "look after him". We can see that George is unhappy by this responsibility over Hennie as he often insults him and calls him a 'crazy bastard'.

On the ranch Slim must feel responsible for keeping the peace as he is often portrayed to be in charge of the bunk house. Seen in the quote: "his eyes were level and unwinking" this intimidates other men on the ranch and they begin to respect Slim. A fight ^{broke out} between Hennie and Curley who is a small angry man who wears "highheeled boots" in order to show he is not a working man like the others. Curley picked a fight with Hennie because he thought Hennie was laughing at him, Hennie did not fight until he had permission from George - further showing the responsibility George has over Hennie. Hennie ended up breaking Curley's hand and Slim ordered Curley to say that his hand "got caught in one of the machines". Despite Curley's hierarchy, he still respects Slim to listen to him.

In conclusion, Steinbeck portrays responsibility through Lennie, George and Slim and also highlights how life was during the 1930s for men like those on ranches.



ResultsPlus
Examiner Comments

The candidate begins with some contextual comment and goes on to discuss some of the responsibilities that George has for looking after Lennie, and how George promised Lennie's Aunt Clara that he would look after him. The candidate also considers Slim and his role on the ranch. Contextual points are included throughout the response and are relevant to the points made. The candidate demonstrates a sound knowledge and understanding of responsibility within the novel. Examples are clearly relevant, although more coverage would have benefited this response further.

Level 3, 24 marks.



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Examiner Tip

Context is assessed in this part of the paper. Remember, context should support the points made and not be included in a separate paragraph.

Responses are marked holistically, primarily led by the level of understanding and examples given from the text. We **do not** split the marking 20/20 for knowledge and context.

Context should not outweigh evidence from the novel.

This second exemplar gained full marks.

In 'Of Mice and Men' (OMAM), Steinbeck presents ~~3~~ different sides to the theme of responsibility, and uses the characters to embody ~~the~~ them. He portrays responsibility as both a divisive and bonding force, that runs throughout the ranch and shapes the relationships between the characters.

Steinbeck demonstrates how having responsibility over other people can lead to using that power for abusive behaviour ^{or neglecting those who you are responsible for.} ~~and neglecting those who you are responsible for.~~ This is symbolised by the characters of the Boss and his son Curley. The Boss is used by Steinbeck to illustrate how the government has left the workers on their own, with little to no rights in 1930s America. The way the Boss largely leaves the men on their own, with most of the authoritative ruling coming from Curley, is a metaphor for how the workers were left to be subjects of their employers while the government of America did nothing for them.

'He's [the boss] a nice fella', 'he don't come in here much'. The men on the ranch have little to no contact with

The Boss and know almost nothing about him. The fact that Steinbeck never gives the Boss a name in the novel highlights how little input he has on the ranch on a daily basis. Instead of the Boss being the all-powerful overseer of the ranch, because of the lack of ^{responsibility he takes for} ~~the other~~ characters, Curley is used by Steinbeck as a metaphor for the employers of workers like George and Lenny. These employers, in the 1930s, were able to give low pay to the workers and had full control over the living and working conditions of the labourers, especially on ranches like this one. Curley embodies this by being abusive and controlling towards the ranch hands. 'He stepped over ~~the fence~~ to Lenny like a terrier'. Curley is depicted as being accusative and provocative towards the others, particularly Lenny. He sees the power over them that he has and seeks to use that for his own personal gain. This abuse of power is an example of how responsibility for others can lead to ~~one~~ one person becoming controlling and ~~then~~ using the responsibility to subdue others. Curley also uses his responsibility for the ranch hands to benefit himself. He attempts to fuel his ego and his self-image by ^{persecuting} ~~picking on~~ the other characters and belittling them for his own amusement. However this backfires on him when he tries to attack Lenny, underestimating him because of his ~~weak~~ disability and assumed vulnerability. Curley tries to overuse his power over the others and this leads to him being hurt.

all talk stopped when he spoke. His authority was so great that his word was taken on any subject, be it politics or love. The other characters are almost in awe at him, illustrated by the word 'gravity' and this means that they accept his leadership ~~and~~. ~~He has his responsibility~~
Therefore, Slim uses his responsibility to benefit all of the workers on the ranch and protect them. Slim not only stands up for the rights of his workers, but challenges the racist and sexist stereotypes on the ranch. Because of the responsibility that he takes for them, the other ranch hands begin to follow in his example and ~~act~~ conduct themselves differently. This is epitomised when Candy says to Crooks, 'That bitch didn't ought to have said that to you'. He understands the persecution Crooks receives due to his race and offers his sympathy to help out his fellow ranch workers in a way he would not have done had he not seen the example Slim has set. Slim does this by spending time with ~~not only~~ Crooks ~~that~~ and by talking to Candy's wife, 'Hey good-lookin'. The other characters see this and begin to follow suit. [Largely responsibility is used by Slim to challenge racism and sexism on the ranch and improve the lives of characters who experience persecution.

Steinbeck presents responsibility as a binding force, whereby characters ~~the~~, namely George and Lennie, stick together

and share the same dreams. Lennie is mentally disabled, and in 1930s America this would have meant him being shunned from society or even becoming a victim of the Eugenics movement, through laboratory or ~~even~~ euthanasia. George ~~then~~ combats the notion that disabled people are not useful in society by taking responsibility for Lennie and treating him as an equal. This leads to the ~~unbreakable~~ friendship between the two characters that brings them to the ranch. 'With us, it ain't like that, we got each other'. George's responsibility for Lenny also leads to them sharing a dream of owning land together, and this allows them to have shared hope, something that keeps them ~~from~~ from becoming depressed and alone, like some of the other characters such as Candy and Crooks.

'Tell me like you done before George - about... how I get to tend the rabbits'. Lenny looks to George as his source of guidance and responsibility, and in him George feels Lenny's hope and optimism, leading to their shared dream. However, George's responsibility to Lenny ultimately means that George has to shoot him for the good of others. He recognises that ~~even~~ Lenny would not be safe if he were to live and that killing him is the right thing to do for ~~every~~ everyone. Slim shares this responsibility for Lenny and realises this as well. 'I guess we better get him then. responsibility ~~for the others~~ for the others on the ranch and Lenny himself means that both

Slim and George have this realisation. Therefore responsibility is still a binding force between the characters on the ranch, however sometimes at the expense of ~~the other~~ ~~each other~~ another character.

Steinbeck presents responsibility as a method for abusive control, and depicts how one character's neglect of their responsibility leads another to exercise his power. Responsibility also leads to leadership, and through the character of Slim, Steinbeck illustrates the merits of one person taking responsibility for others, and how this ~~shows~~ creates respect and togetherness. Lastly, through the relationship of George and Lenny, Steinbeck presents responsibility as a binding force, but ultimately, how conflict of responsibilities leads to Lenny's death.



ResultsPlus
Examiner Comments

This is a confident and maturely expressed response that considers a wide range of examples from throughout the novel. All examples are fully developed and include memorised quotations and relevant contextual comment. The candidate considers the responsibilities of the boss, Curley, Slim, George and Lennie, Candy and Crooks. The attention given to finer details confirms an assured and perceptive understanding of the novel.

Level 5, 40 marks.



ResultsPlus
Examiner Tip

As a starter activity, try getting candidates to list the key episodes or events where a character or theme features in the novel.

Question 7

Less successful responses simply analysed the character of Candy, without focusing on his relationships. A number of successful candidates looked at the relationship with Candy and his dog as a reference to social Darwinism and 'survival of the fittest'. Candidates have clearly researched a range of social historical context, such as facts regarding Hoover, Roosevelt and Steinbeck's letter to the actress Clare Luce. Occasionally, the former was placed in with limited reference to the actual wording of the question. This essay was particularly well-covered in terms of social historical context, as through looking at Candy's relationships, you can actually explore patriarchy, the role of women, the ranch as a microcosm, racism and other key factors influencing 1930s life.

Some candidates linked Candy to each of the characters in the novella but then gave a general analysis of that character rather than exploring a link to Candy in any real, or meaningful, detail. Stronger candidates were able to make detailed links to Candy's actions towards other marginalised characters, such as Crooks and Curley's wife, as a reaction to his own ill treatment. The best candidates were able to explore the pathos of the futility of Candy clinging onto the hope that, even at his age and with his status, that some semblance of the American Dream, may still be possible for him.

One examiner commented: 'This was the second most popular answer on the paper and candidates enjoyed write about Candy. Many answers were thoughtful and sensitive to Candy's plight and understood the difficulty of his relationship with the 'dragfooted sheepdog'. Approaches to context were similar to question 6 but more weighted towards the poverty of old age in the thirties and the hopelessness of men in Candy's situation. Arguments relating to his racist attitudes to Crooks, his loathing of Curley's wife and his doomed, but fleetingly hopeful relationship with Lennie and George. Some answers offered little more than character studies but there was a range of achievement within these. Personal engagement was particularly strong in these answers. It never fails to impress me that even after all the years I have been involved with exams on this text, candidates can still surprise me with new ideas.'

Three examples are included for this question. This first one gained a mark at the lower end of level 2.

Curly lives in the bunk house and works ~~with~~ at the ranch like everyone else, ~~and~~ but he's the oldest person ^{on} ~~at~~ the ranch. Because of this, there's always a chance that he'd get fired by the boss of the ranch, as he believes he's getting too old for the job.

His age is often mentioned by the other characters of the novel and actually earns him less respect with everyone else.

He had his own dog at the start of the novel, but ~~the other~~ ^{People on the ranch} ~~people~~ believed the dog was "snelly" and had gotten too "old" by that point. Because of this, Carlson shot and killed the dog with the approval of everyone else at the ranch.

While Curly was more pleasant than ~~the~~ ^{most} of the people at the ~~ranch~~ ^{ranch}, he still had a grumpy ~~side to~~ ^{side to} him. This can ~~be seen~~ ^{be seen} in multiple ~~parts~~ ^{parts} of the book, such as when he called Curly's wife a "frump".

People rarely wanna talk to him because of his age, which makes him lonely ~~in~~ something which is often seen

in the novel.

In conclusion, Candy is the oldest person working on the farm, ~~which is what~~ which makes the other characters more prejudiced against him and makes him less respected by the other characters.



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Examiner Comments

In this short response, the candidate considers some aspects of Candy's role on the ranch. There are some generalised comments, such as how others discuss his age or not wanting to speak to him because he is old. These are not rooted in the text and there is no evidence to support this. There are some relevant points, such as Carlson shooting his dog; however, Candy's relationship with his dog is not explored. The point about Candy being 'grumpy' could have been developed further. There is 'some' understanding here, suggesting a level 2 mark; however, there is also a lack of explicit contextual comment, which keeps the mark lower in the level.

Level 2, 9 marks.



ResultsPlus
Examiner Tip

Although film versions can be good teaching resources, candidates must be made aware that not all film versions are a true representation of the novel. Some film versions include details not included in the novel(s). Of course, candidates should be writing about the novel and not the film.

This second response achieved a mark at the lower end of level 3.

Candy is a "one handed" and "old" person who has been working in the farm for many years. He has a good relationship with everyone in the ranch but is not so respected because he is disabled in a certain way, so he is in the same group of respected as Crooks. Crooks on the other ~~way~~ hand is not respected due to his darker colour and is always left out and insulted "nigger" "that night we let the nigger in the house". This racism all comes due to the Jim Crow laws that showed the darker colour you are the less rights you have. When George and Lennie reach the Salinas they create a good bond and relationship with Candy, so good that he even gets invited to participate in their plan, the ever famous American Dream, "Have a house with land and loads of rabbits to tend". Mainly Candy gets invited to the plan because of all the money he has saved up, since his relationship with the Boss is not the best, he does not get paid because he lost his hand while working on the farm, so the Boss will feel

bad for him.

Candy's best relationship is with his dog, it has been his best friend for over 5 years. ~~Later~~ But his old dog gets "shot" by Carlson because he says that "I'd prefer to die rather than suffer like this", so instead of making him suffer he lets Carlson shoot the dog with a shotgun "I can do it myself Candy".

The only people that Candy has got good relationship is George, Lennie and Slim, which is the "prince of the ranch" and the "jehovah shinner" he is the second most respected of the farm after the boss. Candy decides to tell Slim all about their plan and saying that "we already have the house and land", since it is the Great Depression he tries to show off about their plan and their future. But as the title "Of Mice and Men" which is related to a different poem by a different writer that has a meaning that not everything works out well. So after Lennie kills Carlson's wife cell falls for the "jail bait" George. has no other option rather than to kill Lennie and throw all of George, Lennie's and Candy's plan into the bin.



In this response, there are some generalisations and 'grey areas', where understanding is not always secure; however, there are some relevant points, such as Candy's relationship with his dog and how he becomes involved with George and Lennie's dream. There are references to Candy having savings and his relationship with others on the ranch. Some contextual points have been made. On a best fit basis, this is awarded a mark at the lower end of level 3.

Level 3, 18 marks.



For context, use past mark schemes to collate a bank of ideas.

This final exemplar is a level 4 response.

Candy has a close relationship with his dog than any other humans. Candy is also a part of the various ^{sons} discrimination types on the ranch, this is mainly because he is old. However Candy could be seen to have ~~a distant relationship~~ a relatively close relationship with characters such as Slim and George.

Candy can be seen to be close with his dog similarly to ~~how~~ how George is close with Lennie. The idea that George and Lennie parallels with Candy and his dog is illustrated when Carlson shoots Candy's dog, Candy states 'I ^{ought to} ~~should~~ have shot him myself'. This shows that Candy wanted to take control of his dog's death because he clearly has a very close relationship with his dog. Furthermore this illustrates that Candy treats his dog like a friend as he ~~does not want~~ did not like that Carlson was the one to bring ~~candy's dog~~ his dog out of his misery. Moreover this section of

of the text fore Shadows what will happen later on in the text with Lennie and George. This is because Lennie and George's relationship parallels to Candy's and his dog's relationship. As Lennie is presented and very animal like. This gives the reader the effect This creates Tention for the reader as Steinbeck has clearly made George and Lennie's relationship similar to Candy and his dogs. Moreover back in the 1930s Charles Darwin's "Survival of the fittest" theory was heavily beliered by Society. Therefore Candy's dog was not "fit" Similarly to how Lennie was not "fit".

~~By the same token, Candy is seen to build a relationship with people on the ranch that do not have much power on the ranch like Candy. When Candy builds relationships with people on the ranch he is seen to regain hope this is seen when George and~~

By the same token, Candy is seen to build relationships with people on the ranch based on dreams. Candy is seen as hopeless on the ranch however when he finds his dreams are in reach he builds a close relationship with George and Lennie. This is highlighted in when Candy first joins them in on the dream when George and Lennie are taking about

it. 'Live off the fatta of the lan'. Candy is old and therefore experienced and has probably seen a lot of people come through the ranch with no luck in achieving their dream. However this dream sticks out for Candy as the dream seems more in reach and they had already saved up money towards their dream. Candy also gets further hope when he joins in on the dream as he has built a friendship with George and Lennie. This is because he now has more money than he previously had. This gives the reader hope for George, Lennie and Candy's future as they now have a solid plan for achieving their dreams.

Steinbeck intends to show American Society in the 1930s through Candy's relationships as they are not very close however Candy can see the positive effects of building relationships with others. Candy achieving his dream through building friendship is something itinerant workers of the time would not usually do, as itinerant workers were workers in the 1930s who would move around America looking for work and would move to another job when the previous job was done. This would mean that usually they would not be able to build relationships with people on the work because they would have to move again.

Furthermore Candy is shown to have respect

for other workers who have more power than him even if ~~him~~ they have a relationship. This is because Candy knows he lacks power on the ranch and he does not want to gain power yet he does not want to lose power as a result of "getting on the wrong side" of the people with more power. This is clearly illustrated when ~~Mr~~ Candy addresses Slim. 'Mr Slim' Candy uses 'Mr' almost like a teacher it could be interpreted that Slim is ~~an example of~~ a teacher to all the ranch workers as he is respectful, smart and incredibly good at his job. Candy clearly sees this and treats Slim with the upmost respect as a result. This shows the reader that Candy is clearly knowledgeable as he can recognise that he lacks power and as a result he build ~~relationships~~ formal relationships with the people who have power on the ranch.

In Conclusion Candy is a smart individual because despite his lack of power on the ranch he still manages to earn respect and build relationships with people on the ranch which gives him more power and hope.



The candidate demonstrates a thorough understanding of the novel and the response shows thorough personal engagement. Comments are made about Candy having a close relationship with his dog and how this mirrors the relationship between George and Lennie. Thoughtful points are made about the foreshadowing on Lennie's death and how this relates to the survival of the fittest. Other points include Candy's lack of power and his respect for those with power, such as Slim. Contextual points are made. More specific or finer details from the novel would have benefited this response further.

Level 4, 32 marks.



Including examples from across the novel will demonstrate a secure understanding of the text as a whole.

Question 8

There were just a small number of responses to this question and most candidates did well. This question was challenging, although there are a number of areas in the novel where the brothers' relationship is explored. Most responses explored the relationship through Kahu and how the brothers were often travelling or living away from Whangara, but always came back together.

One examiner commented: 'This was a really good question which enabled all abilities to write something. There were a few candidates who lacked the ability to relate it to context, although some of the better ones were able to discuss the Māori culture.'

This response achieved a mark in level 4.

Rawiri and Porourangi are both very important characters in the ~~novel~~ novel, and in this essay will explore the relationship they have with each other, ~~but how that~~ ^{with} the wider community and in context of the novel.

Rawiri is our narrator, which of ~~course~~ ^{course} ~~will~~ ^{will} impact how we see him, because it is from his perspective. ~~Now both~~ of firstly, let's look at them as individuals, later looking at their relationship.

Porourangi is the father of Kahurangi, ~~the~~ ^a and grandson of Koro Apirangi, the chief of their tribe. His wife, Kahurangi's mother, Rehua, passed away a few months after Kahurangi was born, and so Kahurangi goes to live with her mother's tribe. One of the main themes of the novel is gender

There are broader issues and themes in the novel, such as mankind's relationship with nature. For example, while the sense of "oneness" ~~awakened~~ to many times was lost, the respect for nature within the tribe is still present. When the whales are ~~bea~~ stranded on the beach, it isn't just the old who help, it is the young too. Though it is noticeable ~~that~~ that Koro tries to stop the woman from helping, saying they would do more good inside, implying cooking is all they can do to be useful ~~in~~ in the situation. I would also like to briefly touch on the point of the whales. The ability to mix ~~re~~ realistic, ^{though} ~~thought~~ fictional, stories with magical realism plots is very well done, and is the key to seeing ~~how the~~ a key theme - ~~Manika~~ how humans interact with nature - and is what unlocks this ^{start} ~~start~~ story.

~~To conclude,~~ while Going back to the brothers, ~~while~~ their lives are very different, they seem to ~~have~~ have little interaction. To conclude, the characters

do not interact much, they are still key characters to the novel.

Notes and plan-

Not much interaction in novel

Porourangi will be the chief - ^{dhynics} ~~at~~

Rawiri is our narrator

Rawiri goes travelling

P. favoured more by Koro, has Kahurangi, remarried and has more children, R does not



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Examiner Comments

The response shows thorough personal engagement and a sustained critical style. The candidate demonstrates a thorough understanding of the novel and makes some very good points about the brothers, particularly the point about Rawiri having more independence than his older brother, as Porourangi will be a future leader of the tribe and therefore has more responsibilities. The candidate considers the brothers' different lives and how Porourangi returns home. Some thoughtful comments are included and some contextual points are made.

Level 4, 26 marks.



ResultsPlus
Examiner Tip

As this is a closed book examination, candidates do not have to use quotations in their Prose responses. Examples can be specific references to specific episodes in the novel studied or paraphrased quotations.

Question 9

There were more responses to this question than question 8, and the majority were very successful and often a joy to read. More successful candidates looked at the importance of Nanny Flowers giving a voice to female representation. Candidates also explored the changing attitudes of Koro in how he develops his response to Kahu after her ability to empower the clan through Whale Riding. The majority of candidates explored Kahu's role in defying the norms of women, and utilising her as an anomaly against the patriarchal Maori culture – more successful candidates explored the significance of her name.

One examiner commented: 'I saw several answers to this question and some of them were very good. The role of women ranged across different characters and situations and context was well handled. Answers were based around Kahu as the 'innocent, feminine hero' and Nanny Flowers as wise, 'comedic' and 'connected to the land'. Some candidates wrote about how the writer uses the personification of the old mother whale to present a parallel world of the Maori culture. Some commented on how Ihimaera related to whales after witnessing a stranding. The colonisation of New Zealand, influx of whaling boats in the early 1900s and later efforts to protect whales were covered in detailed answers. Context was well integrated into all answers seen.'

The following is a level 5 exemplar.

The women from Whangara has limited power and access to making decisions in a male-dominated, patrilineal society. From the start of the novel, we can already see how the role of women is extremely limited and there is an evident constant discrimination against women. "A girl," Koro Aporau, our grandfather said, disgusted, "I will have nothing to do with her, she has broken the male line of descent" The beliefs in The Maori tribe are that women are often stereotyped as weak, submissive and incapable of having any qualities to be the next tribe leader. Especially during the 1980s, ~~women were~~ ^{in the} ~~Maori~~ ^{Maori} ~~tribe~~ ^{tribe}, women weren't able to access education - ~~which~~ ^{therefore}, it was difficult for the tribe's customs and beliefs to survive in the modern world as it contradicts to the new beliefs. However, this type of perception is defeated with Ihimaera's use of Nanny Flower's characterization. Although she is not the tribe leader, she often outshines or ~~defeats~~ lectures Koro Aporau when they argue.

Moreover
For example, Nanny Flower's ~~role~~ ^{role} is to be able to empower women and be able to gain control not only in the dynamic of the relationship, but also role ~~is~~ as a woman in the tribe. She often says "I'm his Chief" and "I'm the man" ^{and "Don't you know girls can do anything these days?"} to show her confidence and ^{how} against she is with Koro Aporo's prejudice against women. ~~Here~~ ^{In} addition, she is also the only character in the novel that can ~~have~~ ^{and gain dominance} the guts to threaten her husband ^{by constantly threatening him.} "I'm really going to divorce him." The writer utilises her ^{strong} ~~strong~~ ^{person} ~~person~~ and personality as a role model for women in Tahayang but also readers to inspire them to gain power.

The role of women in the Maori Tribe is that their meant to be submissive and incapable of having any potential to be a tribe leader. Whilst Koro's fear of not being able to find a successful male candidate continues due to the possibility of the end of Maori tribe. ~~However~~ ^{! Nimaera} ~~Koru~~ ^{Koru} has debentary made Koru the protagonist in this novel in order to teach Koro Aporo a lesson. ^{Throughout} ~~At the~~ ^{the} ~~start~~ ^{the} novel, Koru was seen to be desperate in wanting to receive love and affection from her own grandfather. But she then eventually had a mental tendency to blame herself and seemed vulnerable. "Koru puts her face against Nanny

Flower's cheeks. It's not Pata's fault that I'm a girl."

Which shows her understanding of Koro's ignorance.

Therefore, she proves her determination and ~~power~~ ^{capabilities} of being a tribe leader as she sacrifices her life when the incident of the result of the 1986 Chernobyl Nuclear disaster, which caused 200 whales to beach themselves. Kahu attempts to save the tribe and ultimately ~~reverses~~ ^{defeats} the perception of women ~~have~~ ^{having} lower status than men in the society. Her actions and role has lead Koro to eventually ^{come to that} realise his blindness and wrongdoings as he ~~says~~ ^{says} "I love you" ^{and} which changes the ~~stereotypes~~ ^{stereotypes} and role of women significantly in the tribe and novel.

"Boy or Girl? Doesn't matter"

• Women in the novel are extremely important as they ultimately were the ones who saved the tribes.

The old lady bull whale plays an important contribution to the survival of the tribe as her relationship to her son the bull whale has a parallel to Nanny Flower's relationship with Koro Aporau. Both men are extremely stubborn and unable to accept change. However, the women are able to take in charge and persuade them to be determined and accept change. For example, when the bull whale leads his herd towards New Zealand, it led to many of his companions beaching themselves due to the 1985 whaling practice

and led to the bull whale ultimately wanting to give up and tried beaching himself. However, the only reason why the bull whale was able to "sing joyfully as they rescue the tribe was going to survive" is due to his remembrance of his mother telling him the last spear is needed when Paiked is in need and danger. This ultimately proves the impact the mother whale has on his son and without her character, the tribe would not have survived. ^{Similarly,} ~~Additionally,~~ Nanny Flower has convinced ~~and~~ Koro Aporau to rescue his mistake as she buried Koro's birth cord and were going behind his back to support Koro. Which ultimately convinced in Koro's realization and to change the traditional beliefs to be able to adapt in the modern society. Therefore, both women have played ~~a~~ ^a ~~big~~ ^{big} impact on the tribe's survival and shown their capabilities.



The candidate demonstrates an assured understanding of the novel in this confident response. The role of women is explored through the male dominated society and how, as a result, women have limited power; however, this is challenged by the characters of Nanny (Nani) Flowers and Kahu. Comments include: the exploration of how Kahu is rejected by her grandfather and how she is desperate for his approval and affection, and Nanny standing-up to her husband and demonstrating her strong personality.

The response is assured and contextual comments are embedded. More examples could have taken the mark higher.

Level 5, 34.



Candidates should prove to the examiner their knowledge of the text – do not assume the examiner knows everything.

Question 10

As this is the least popular option, there were very few responses to this question. But as per previous series, responses were often very successful, with most gaining marks in levels 4 and 5. The knowledge and understanding of this challenging text was often very impressive.

The majority of candidates explored the contrasting settings through the differences in culture and how this affected the relationships between the mothers and daughters.

This is a level 4 response.

The contrasting settings of China and America is the central idea to our understanding of this novel to a great extent, this is portrayed through: the American dream that might lead to regret, the misunderstanding between characters and the change in characters as they grow up.

Firstly, the mothers all came to America because of their American dreams "my mother believed you could be anything in America". In the short story between each episode, From a thousands of li away, the mother mentions "I will make my daughter speak only fluent American English" and "overthere no one will look down on her". The antrasting setting is implicitly emphasized through the struggles each parent came through in order to achieve the life they have now. Sticking with the short clip before main chapters, same from a thousands of li wide, "I ^{got lost in so} ~~had to fill out~~ to many forms I had to fill out that I had forgotten why I came for, and what I have left behind. Furthermore,

conflict is portrayed between each and every pair of mother and daughter. A reading perspective of this may be linked to cultural conflict due to the setting of China and America. This is interpreted as the daughters were born and mostly raised in the Chinese way, compared to their parents who only came to America in few years. Therefore many of this conflicts ~~can be shown~~ ^{are due to} cultural differences. One most obvious example is Suy Jing-mei Woo (June) who couldn't understand her mother "it's one of those Chinese expressions I never understood", when her mother died and she is recommended to go to China and finish her mother's "long cherished wish" & Jing-mei needs to take the burden of tell them about your [June's] and she says "But I don't know anything about my mother". This is when another building of tension starts when the Aunties exclaims "Aii-ya". The aunties weren't technically mad about this occasion but rather about the fact that they ~~can be~~ ^{see it} clearly "clearly in their daughters. Just as ignorant." However, ~~due to~~ ^{regardless of those} many challenges they have overcome, the result may not always be as satisfactory. This is presented in the last chapter ~~from~~ ^{only} when a mother says "I didn't know And ^{only} that's time I knew American personality with Chinese inside is never possible to mix.

June
Woo

Suyuan
Woo

Linda Fung
University of Hong Kong

Anne Tsui

Rose Tsui Jordan

King-king St. Clair
Lena St. Clair

The contrasting settings has formed many characters in different ways, this is ~~then~~^{when} stressed when the misunderstanding between characters are shown.

The most obvious example is between ~~Ying-ying~~^{Anne Tsui} and her husband where often their daughter act as a translator between them. The ~~con-~~ contrasting setting and culture is shown firstly when ~~the~~^{At} the husband mentions to the child how you have ~~saved~~ saved their lives. Because their daughter didn't want them to start fighting so she very often med ~~but will also~~^{results in their} communication errors. As many daughters have or had a foreign ~~girl~~^{boy} friend, ~~who~~^{was} Lena who got married to someone who splits everything in terms of money in half, even an ice cream which Lena never ate due to her childhood experience. Finally she had enough of this and got divorced, we could interpret as due to the contrasting settings not in terms of America and China since they're both raised in America, but ~~to~~ more because of their ~~backgrounds~~ family backgrounds. Rose also gets divorced due to him "pushing me ~~to~~ to make decisions". We can argue the same as Rose was raised in America, but even her mother says despite how hard she tried to raise her daughter not to be like her silent and passive Rose still turned out to be exactly the same as her mother. "Maybe it's because she was [Rose] was

born a girl, and she was born to me" ~~The~~ this quote emphasizes that the contrasting settings may not be the ^{most} ~~main~~ ~~centre~~ central to understanding of this novel but rather which family they were born to.

Despite the fact that the novel starts with the setting in 1949 China and finishes in around the late twentieth century the parents love and intension never changed. However, to understand this novel fully the contrasting settings of China and America ~~is vital~~ still vital.



ResultsPlus
Examiner Comments

The candidate demonstrates a thorough understanding of the novel, producing an answer that is sustained and personal. There is detailed awareness of context and fully relevant examples support the points made. The candidate considers the settings of China and America and the relationships between some of the Chinese mothers and their American daughters. Settings is explored through the misunderstandings, struggles and conflicts experienced, which are mostly because of the cultural differences; however, the daughters are very much like their mothers. Contextual points are made throughout the response.

This meets all of the level 4 criteria. More specific examples and finer details would have benefited the response further.

Level 4, 32 marks.

Question 11

Again, there were very few responses to this question, but it was very successful for the candidates that attempted it. Most candidates discussed the relationship between Jing-mei and her mother, Suyuan, but few commented on her father, Canning. There was reference to her journey to China, at the end of the novel, with her father, but often he was not named.

This is a level 5 response.

Amy Tan's 1989 novel, 'The Joy Luck Club', follows the relationships of four Chinese emigres and their Chinese-American daughters, and the challenges that their cultural differences create. ~~the relationship~~ ~~between~~ ~~them~~ After the death of Jing-Mei's mother, Suyuan Woo, at the beginning of the novel, Jing-Mei is tasked with finding her half-sisters that her mother left behind in Kweilin. As she realises that she may in fact not know her mother as well as she once thought, she is ~~not~~ forced to deeply ^{look back on} ~~explore~~ their relationship, as well as come to terms with her identity, ~~these relationships~~ exploring themes of identity, misunderstanding, and maternal sacrifice.

From a young age, Jing-Mei was constantly pressurised by her mother and father, particularly due to Suyuan's belief of the "American dream",

and that you could be anything you put your mind to. This contrasts from Suyuan's own Chinese upbringing, where women have a set role in life - to be subservient to their elders or male counterpart, when deemed old enough. This therefore led to Suyuan trying to live her life through Jing-Mei, as she was so restricted in her own childhood. The cultural gap between Suyuan and Jing-Mei brought many challenges for them, and caused ~~the~~ Jing-Mei to feel worthless and unappreciated. Jing-Mei was made to ~~look~~ ~~as~~ watch 'Shirley Temple' consistently, trying to be just like her and emulate her career. However, Jing-Mei ~~also~~ found that she could not, and conflicted with her mother on many occasions. Suyuan would ~~insist~~ ~~insist~~ insist on her Chinese culture, saying that, "only one child can live in this house. Obedient child." However, Jing-Mei ~~would~~ disagreed with her mother due to her Americanized beliefs. For Jing-Mei, love should be ~~an~~ unconditional, and all that matters is trying your best, however for Suyuan, everything should be the best, and therefore love is conditional. This caused ^{misunderstanding} ~~misunderstanding~~ and distance in their relationship, with Jing-Mei even shouting "I wish I were dead. Like them!"

referring to the children Suyuan left behind in Kweichow, who were assumed to be dead. This relationship is partly autobiographical, as it mirrors Amy Tan's relationship with her mother, Daisy Tan. ~~Her mother~~ Both the cultural and language barrier is a problem for many Chinese-American daughters, leading to miscommunication and ~~disappointing~~ misunderstanding.

Additionally, another theme explored through Jing-Mei's relationship with her parents is identity, and the struggles in ~~the~~ finding and coming to terms with her true ~~of~~ identity. ~~From the~~ Her whole life, Jing-Mei has been relentlessly compared to Waverly Jong, the daughter of Suyuan's friend, Linda Jong, a fellow member of the Joy Luck Club. Waverly was a national chess champion from a young age, and was shown off to others by Linda. As a result, Suyuan would make Jing-Mei play the piano, to try and prove her daughter is the best. This led to Jing-Mei feeling commodified, as she was only an item ~~to~~ for her mother's personal game. Jing-Mei consequently felt as though she was a failure ~~and~~ - a disappointment to her mother, and this was reinforced after her failure at the piano recital, leaving her mother feel "disappointed". On the other hand, Jing-Mei's father did not seem to care, and she was often

neglected by him to an extent, adding to her feeling of self-worthlessness. Following Suyuan's death, however, Jing-Mei sits down on the piano which was given back to her by her mother - a sign of putting the past behind them. She begins to play the piece 'Pleading Child' which "surprisingly came back" to her memory. Next, she goes on to the other piece called "Perfectly Contented", and as she ~~plays~~ plays, she realises that these were "two halves of the same song". These piano pieces ~~also~~ symbolise Jing-Mei's own identity, highlighting that she was once a "pleading child", ~~known~~ desperate for her ~~parents~~ parents' approval and affection. Whereas now, she is "Perfectly Contented" with who she has become - her true identity. The struggle to ~~come~~ find your identity also resonates with Amy Tan, whose ~~mother's~~ own mother wanted her to become something she is not, due to Chinese customs that ~~to~~ your child should be the smartest and best out of anyone.

Lastly, in the chapter 'Crab Dinner', Jing-Mei learns that her mother, Suyuan, is proud of who she has become, giving her a feeling of validation. At the dinner, Waverly takes the best crab for herself and her daughter, Phoenix, which is the Chinese ~~old~~ way of thinking, that you should take the best for

yourself. However, Ting-Mei on the other hand takes the best crab left and gives it to her mother, emphasising her Americanisation, as she believes 'sharing is caring'.

~~So~~ Suyuan admits that, after all their ~~many~~ past troubles, that she is proud of who she has become. This further is ~~reminded~~ reminiscent of Amy Tan's own relationship with Daisy Tan. In her memoir, 'Where the Past Begins', Amy Tan states that her mother 'thought negatively' which ~~often~~ would often put her down. But, as time passed, their relationship heated and blossomed, similar to Ting-Mei and Suyuan's. Therefore, Ting-Mei realises that she actually does know what to tell her half-sisters in the final chapter, 'A pair of tickets' she takes the advice from the other members of The Joy Luck Club, who told her "your mother is in your bones", and realises that her mother will always live on inside of her.

In conclusion, although Ting-Mei's relationship with her parents was often ~~was~~ ~~very~~ distant and full of misunderstanding at a young age, it became stronger as ~~the~~ she grew up, and found her true identity. She realised that when together with the other two half-sisters, they "become" Suyuan, and so, she will always be apart of Ting-Mei. Her relationship with her parents is also ~~also~~ somewhat

autobiographical for Amy Tan, who ~~overcame~~ ~~the~~ had to overcome the extreme differences between Chinese and American cultures.



ResultsPlus
Examiner Comments

The candidate demonstrates an assured knowledge and understanding of the novel. Immediately, the response comments on how Jing-mei is tasked with finding, or meeting, her half-sisters in China and how Jing-mei overcomes her misunderstandings with her late mother and finds her own identity. The response is confident and a wide range of points and examples are provided, such as Jing-mei's childhood pressures, piano playing, the competition between her and Waverly Jong, the cultural gap, her parents' disappointment of her, her desire for her parents' approval and the crab dinner. More explicit comment about Canning Woo, her father, could have secured full marks. Contextual comments are included and support the points made.

Level 5, 35 marks.



ResultsPlus
Examiner Tip

AO2 (Language, form and structure) is not assessed in this part of the paper.

Question 12

Responses to this novel are always a joy to read. The character was fully understood and most candidates explored the character in some depth. Responses were very successful, often gaining marks in level 5.

Examiner comments included:

- 'Effective responses looked at ideals of masculinity, alongside the contrast between Ezinma/Ikemefuna and Nwoye, whereby his sister and friend are arguably more admired in society, especially by Okonkwo. Candidates also placed in context of African Lit, and Achebe's wish to avoid the presentation of a homogenous Africa, instead embracing men of different values and ideals.'
- 'The writer's intentions were often explored at the end of each paragraph, to great effect. Particularly strong candidates also explored Nwoye's response to the colonial government, and his capacity to adapt to change. Less successful candidates drifted into retelling the story of *Things Fall Apart*.'
- 'There were some confident discussions of Nwoye, but there was a tendency in quite a number of candidates to make Nwoye secondary to the task, which became much more about Okonkwo, Ikemefuna and the missionaries. However, responses were generally strong and the strongest considered Nwoye's function in relation to Achebe's message with some confidence.'

This is a level 4 exemplar.

In the novel, *Things Fall Apart*, by Chinua Achebe, Nwoye is a character which develops significantly throughout. His relationship with his father, Okonkwo, is extremely limited by the fact that he seems to lack masculine qualities. However, his relationship ~~in the book~~ with Ikemefuna seems to bring happiness to Okonkwo, as he believes Ikemefuna to have good masculine qualities. In the final parts of the book, Nwoye converts to Christianity and he is seen as an outcast by Okonkwo, who disowns him, because he is thought to join the destructors of the Igbo culture.

Firstly, ~~Okonkwo~~ and Nwoye and his father Okonkwo do not go along very well, seen as they share different interests and views on life. Nwoye was often victim to "heavy beatings by his father" because Okonkwo thought it would be the correct way to teach him masculine values. Furthermore, Nwoye is subject of a clear generational divide. Similarly to Unoka, he enjoyed music and art, rather than becoming a fierce warrior ~~to~~ who liked war. This was extremely different to what Okonkwo believed to be "masculine" and, in turn, correct. Therefore, even if Nwoye was Okonkwo's only son he did not appreciate how he had turned out, especially because he "reminded him of his father". Lastly, Okonkwo often drew comparisons between his daughter Ezinma, who was her favourite due to her masculine characteristics, and Nwoye, who he wishes would learn from Ezinma more.

Secondly, as Ikemefuna is introduced in the ~~play~~ ^{novel}, Nwoye forms a strong bond with him. Nwoye often saw Ikemefuna "as an older brother" to which he could look up to. The relationship incredibly pleased Okonkwo as he thought that Ikemefuna

could finally install some of his masculine values into Ikemefuna. It also meant that Nwoye felt more included and had someone to relate to and learn from, which wasn't his father. This was also the reason why when Nwoye discovered that Okonkwo had killed Ikemefuna, it worsened their relationship and increased Nwoye's dislike of the Igbo culture.

Finally, as the novel goes on, Nwoye immensely develops as a character and decides to convert to Christianity. His decision meant that the relationship with his father took another huge hit and deteriorated completely, as Okonkwo decided to "disown him" because he was completely against the white missionaries.

However, in Nwoye's mind he had finally found a culture which shared his beliefs and would not portray him as an outcast of society. He felt that ~~his conversion was~~ the white missionaries offered a solution to his problems with "masculinity" and his relationship with Okonkwo. Furthermore, he felt that the new society would also give him the opportunity to flourish and succeed by doing what he enjoyed; art and music.

In conclusion, Nwoye is a character which is constantly criticised by Okonkwo for a lack of masculine qualities and his similarities with ~~Unoka~~ Unoka. However, as the novel develops it seems as if in reality Unoka and Nwoye were not the outcasts, but Okonkwo instead. His relationship with Ikemefuna was also significant to Nwoye as he could have someone to look up to. It also gave his father hope that ~~Nwoye~~ Nwoye would change and become more similar to him. Nonetheless, ~~Nwoye's~~ Nwoye's conversion to Christianity marks a turning point in the novel, as the relationship with his father ends, but a new life for him begins.



The candidate demonstrates a thorough understanding of both the character and novel. A range of points are made, such as: how Nwoye's character develops throughout the novel; his difficult relationship with his father, Okonkwo; the close bond that he forms with Ikemefuna; Nwoye's lack of masculine traits; Ikemefuna's influence and Okonkwo disowning Nwoye when he converts to Christianity.

The response is sustained and thoughtful comment is made; however, more attention to smaller details could have benefited the response further, such as reference to when Nwoye changes his name to Isaac or when he leaves to pursue an education. More explicit contextual comment could have also been included.

Level 4, 28 marks.



Spelling, punctuation and grammar are not assessed in this paper, however, if a candidate struggles with writing, consider applying for permission to use a word processor.

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Question 13

For this question, several gained full marks. The responses were, on the whole, impressive and a joy to read. More successful candidates explored respect through a variety of ways: respect for Gods, respect governed by strength and wealth, the respect (or lack of it) by the colonial government, respect (or lack of it) with women.

Examiner comments included:

- 'Effective candidates equally explored Achebe's respect for the African culture, and his novel as a tool to present the challenges in giving identity to Nigeria during its fight for independence. Candidates also effectively mentioned 'Heart of Darkness', and Achebe's use of TFA as a means to counteract the stereotypes of African tribes wrongly imposed by Conrad's text. Weaker candidates demonstrated misconceptions, such as Unoka being respected, or the Christian church being respected by the clan. Some weaker candidates also drifted into narrative, without returning back to the value of respect.'
- 'Most focused on Okonkwo's determination to cast off his father's legacy and his success in being considered a strong leader. A number of these responses also recognised that this almost blinkered obsession led to Okonkwo's ultimate downfall, triggered by the sacrifice of Ikemefuna. The responses to this task were genuinely interesting to read and were very mature.'
- 'I saw answers at all levels of ability. Respect was considered to be a major theme and candidates wrote about the role of women, the expectations of traditional culture and episodes such as the wrestling match and the unmasking of the egwugwu. Candidates at all levels of achievement expressed strong personal views with some arguing sympathetically for Okonkwo who they considered to be 'between a rock and hard place' or a 'difficult situation, his judgement compromised by the need for respect'. Other candidates argued that Okonkwo brings his downfall on himself. Contextual references related to the traditions of the Igbo and aspects such as the Feast of the Yam and Oracle of Akwa.'

This final exemplar in the report is a response that gained full marks.

The novel *Things Fall Apart* was written in the twentieth century and published in 1958 two years before Nigeria gained its independence. It is set in eastern Nigeria and Chinua Achebe illustrates the Igbo society ~~and~~ during times of colonization and the internal turmoil that divides the clan. Achebe challenges other works of literature such as Conrad's *Heart of Darkness*, who also portrays life in Africa, and the inaccuracies it contains. Achebe portrays *Things Fall Apart* to be the most authentic account of African life in which respect is central to Igbo society and influences the way that the characters behave.

Firstly, respect is ~~presented~~ ~~throughout~~ throughout Okonkwo's relationship with his family members such as his father ~~the~~ Unoka. Unoka was a wasteful, lazy, and 'feminine' man who died in a dishonourable ~~and~~ ~~leaving~~ which lead Okonkwo to be ruled by one passion: "to hate everything that his father Unoka had loved." The use of the verb "hate" emphasizes the lack of respect Okonkwo has for his father.

which is very unusual in Igbo society as clan members were supposed to respect their elders and father unlike Okonkwo. Okonkwo's hate and disrespect towards his father ~~also~~ is reinforced when Achebe illustrates "Okonkwo's whole life was dominated by fear, fear of failure and of weakness." This domination of fear within Okonkwo's ^{life} is due to the fact he feels he needs to overcompensate to the actions of his father and the use of the noun 'failure' reflects ~~on~~ how Unoka was viewed. The lack of respect leads Okonkwo to be "well known throughout the nine villages and beyond" and build his reputation for having won two titles in his "prowess in two tribe wars" and also had "two barns full of yam". These positive connotations describing Okonkwo's achievements suggest that Okonkwo believes that ~~there~~ it is paramount to uphold honour within the Igbo society and build a reputation all that his father was lacking in. ~~Okonkwo's to Igbo society Okonkwo~~ ~~evidently disrespects his father as his fear of becoming~~

Okonkwo evidently disrespects his father, and this motivation to not be like him ~~and~~ results in Okonkwo being a volatile, insensitive, ~~controlling~~ character ~~and~~ towards his wife and children as well as welcoming physical violence. There is no respect between Okonkwo and his wives and in fact women in Igbo society were expected to be subservient to men and obey them unconditionally as well as being marginalized from society.

This is demonstrated when ~~the~~ Achebe portrays Okonkwo's three wives to live in "perpetual fear" of Okonkwo's aggressive behaviour and "dared not to complain". The use of the negation "not" demonstrates how ~~obedient~~ it was a normal everyday routine for Okonkwo's wives to fully respect Okonkwo as he ~~was~~ provided for his wives as they each had their own hut, however, it was also normal for Okonkwo to disrespect his wives and treat them as he found was appropriate to do so. This is also demonstrated when Okonkwo violates the Week of Peace by "beating severely" his youngest wife Ojiugo for not having prepared Okonkwo's meal but rather going to a friend's house to braid her hair. The verb "beat" demonstrates that Okonkwo's lack of ~~the~~ respect towards his wives leads him to harm them and rule the household in fear. Even though Okonkwo's wives were not respected by him women play an essential role in Igbo society and a woman's status depends on how many children she has and how many of them are female. For example the women who paint the egungwu's houses ~~are~~ are highly respected and at Nwankwo's obi the men could "not drink" before her referring to his first wife. The use of the negation "not" demonstrates how the known "senior wife", who was never named by her name but rather her eldest son's name such as Nwajye's mother, was respected by all ~~the~~ men. All the goddesses in Igbo society are also highly respected such as the earth

goddess and this is demonstrated when Obierika warns Okonkwo that the Earth Goddess will seek revenge for having violated the weak of peace.

In addition to this the missionaries such as Mr Brown gradually gain respect as they settle in Umuofia. This is demonstrated when ~~Mr~~ Mr Brown is portrayed as ~~having~~ being "respected even by the clan because he tread softly on its faith." The adjective "softly" demonstrates that the reason why Mr Brown earned so much respect from the clan is because he wanted to build a good relationship with the Igbo people and tried to show he put effort in learning about their customs and traditions. In fact, Mr Brown is based on the real life missionary G.T. Basden who worked among the Igbo people and lived in the twentieth century and was friends with Achebe's parents. ~~In fact, always~~ Furthermore ~~when~~ when Nwoye found out about his father's participation in Ikemefuna's murder he lost respect for his father and respected to a much greater extent the arrival of the Christians and the missionaries like Mr Brown. This is demonstrated when Nwoye states that Okonkwo "is not my father". This declarative sentence ~~is~~ has a very powerful meaning as Nwoye challenges all that is important to his father such as Igbo traditions, identity and customs.

~~This change is seen in his father~~ This is reinforced when Nwoye converts to Christianity converting his name to a more westernized one known as "Isaac" as it was the poetry of the new religion that had intrigued Nwoye. The adjective "new" suggests that Nwoye is undergoing profound change and for this reason Okonkwo also loses respect for Nwoye demonstrated when he states that Nwoye "is not worth fighting for." ~~This~~ The noun 'worth' suggests that Okonkwo has lost too much respect for Nwoye and ~~is~~ destroying everything his father tried to ~~teach~~ teach him to the point that he doesn't ~~even~~ have the will to stop him. When Nwoye converts to Christianity this represents a threat that the Western Culture presented to the traditional Nigerian society.

As a contrast the relationship in which respect is ~~most~~ changed is ~~between~~ the relationship between Ezinma and her ~~parents~~ mother Ewefi. Their relationship was "strengthened by such little conspiracies such as eating eggs in the bedroom." The imagery of ^{a child} eating eggs is significant because in Igbo society it was forbidden for children to eat them so this demonstrates Ewefi showing her respect and love toward Ezinma by giving her ~~privileges~~ privileges that other children did not have. This is reinforced when Achebe states that "they shared respect for each other." This short blunt phrase clearly demonstrates

How respect in Igbo society can lead to true and close bond between family members, which is

lacking in Okonkwo's case. ~~Ezinma is not~~

Ezinma is the only child Okonkwo shows some respect to when he states "She should have been born a boy." ~~This is not~~ The noun "boy"

demonstrates that with prescribed gender roles in Igbo society

Okonkwo is happy to see Ezinma challenge her role as ~~it is~~ it is set in a patriarchal society.

In conclusion, respect is a dominant theme in

Things Fall Apart and Achebe wrote the novel

with a Nigerian audience in mind in order to

help societies regain belief in itself and

learn to respect each member of society.



This response is assured, confident and perceptive. There is assured personal engagement and understanding of the relationship between text and context, which is integrated convincingly. There is discriminating use of relevant examples and some very good textual references. Respect is explored through: Okonkwo's relationship with his family; Okonkwo's desire for respect and a good reputation, unlike his father, Unoka, whom he disrespects; the role of women and their subservience to men; how Okonkwo's wives live in 'perpetual fear'; Okonkwo disrespecting the 'Week of Peace' by beating his wife; how the missionary, Mr Brown, gains respect; Ezinma's and Ekwifi's 'shared respect' and much more.

Although there is some unnecessary AO2 (language analysis), the response is compacted with a wide variety of examples and there is high attention to detail.

Level 5, 40 marks.



The attention to smaller details within a text are often indicative of higher level responses. Of course, candidates are not expected to cover every possible example in a text, but those that are included should be developed and deal with the question.

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Paper Summary

Based on their performance on this paper, centres are offered the following advice:

- Candidates should be reminded to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space.
- Candidates should not use extra paper; ample space is provided in the answer booklet, even for large handwriting.
- Candidates should be aware of which assessment objectives are being assessed. Context is only assessed in Section C, Prose.
- For Sections A and B, candidates must explore the language, form and structure of the poems.
- For Section C, Prose, candidates should draw on their knowledge of the text that they have studied and give examples from different areas. Candidates should prove to the examiner that they know the novel they have studied.
- Section C, Prose, examples can be particular references to other parts of the novel such as events, episodes, character, action, and so on, that are relevant to the question. Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination. The assessment objective assesses the candidate's knowledge of the texts and not language, form and structure.
- Section B, Anthology, candidates need to consider language, form and structure. Poems must be compared and the effect on the reader considered. Context is not assessed in either poetry Section, A or B.

Grade boundaries

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