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EDEXCEL INTERNATIONAL GCSE ENGLISH LITERATURE: QUESTIONS BY TOPIC

Modern Prose

International GCSE English Literature · Paper 1

240 questions · 9600 marks · Mark schemes included

Pearson Edexcel International GCSE (9–1) English Literature 4ET1, Papers 1, 1R, 2 & 2R, June 2018 - June 2025

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HOW TO USE THIS BOOKLET

Questions are grouped by sub-topic (set text or poem), oldest paper first.
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Diagrams, graphs, tables and data are printed exactly as they appeared in the original papers.

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QUESTIONS

240 questions · 9600 marks · grouped by sub-topic

SUB-TOPIC

OF MICE AND MEN

48 questions in this booklet

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

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 'Crooks is a cruel and aloof character.'

Explore the character of Crooks in this novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways is George's and Lennie's dream important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

OR

7 Explore the character of Slim in *Of Mice and Men.*

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Discuss the relationship between Curley and his wife in this novel.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 Examine the significance of animals in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Explore the character of Curley in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Examine the significance of the locations used in this novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Explore the character of George in this novel.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 'We're gonna have a little house and a couple of acres…' (George)

How important are plans for the future in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Explore the character of Lennie in the novel.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 'His authority was so great that his word was taken on any subject, be it politics or love. This was Slim, the jerkline skinner.'

Examine the theme of authority in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways is prejudice significant in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 Discuss the role of Candy in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways is Crooks important in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 Explore the theme of friendship in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 'He was a jerkline skinner, the prince of the ranch.'

In what ways is Slim important in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Explore the theme of loss in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Explore the theme of suffering in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 Discuss the relationship between George and Lennie.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

4 In what ways is cruelty an important theme in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Which **one** character do you consider to be the most unhappy in the novel?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore memories in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 Which **one** character do you consider to be the happiest in the novel?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 In what ways is anger significant in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore **one** character who you consider to be important in the novel.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 'Life on the ranch was hard.'

How is life on the ranch presented in the novel?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore the character of Candy in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore the theme of love in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 'Curley's like a lot of little guys. He hates big guys.'

Discuss the character of Curley in the novel.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 'George is a selfish character and does not truly care for Lennie.'

How far do you agree with this statement?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore the theme of isolation in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

6 Discuss the theme of respect in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 'Crooks, the negro stable buck, had his bunk in the harness room …'

Examine the character of Crooks in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 How are animals important in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 'I coulda made somethin' of myself ... Maybe I will yet.'

Discuss the character of Curley's wife in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways is Lennie significant in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Discuss the importance of settings in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Explore the significance of Curley in the novel.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 In what ways is death important in *Of Mice and Men*?

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 'The American Dream is important to many characters in *Of Mice and Men*.'

How far do you agree with this statement?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Discuss the relationship between Curley and his wife in this novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways is George important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

OR

7 'Money is very important in *Of Mice and Men*.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways is Slim a significant character in the novel?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Examine the theme of loneliness in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 'Crooks, the stable buck, is a proud and aloof man.'

In what ways is Crooks significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Show how kindness is demonstrated in *Of Mice and Men*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

SUB-TOPIC

THE JOY LUCK CLUB

48 questions in this booklet

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

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

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

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 'The character of Suyuan Woo is central to our understanding of the novel.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 Discuss the importance of memories in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the theme of marriage in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 Discuss the relationship between An-mei Hsu and Rose Hsu Jordan in the novel.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 'Symbols, such as the jade pendant and the vase, are very important in this novel.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 Discuss the relationship between Ying-ying and Lena St. Clair in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Discuss the theme of fate in the novel.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 How are male characters presented in *The Joy Luck Club*?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the character of Waverly Jong in the novel.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 Discuss the significance of the title *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Examine the theme of conflict in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 'This novel is full of courageous characters who take risks and grasp opportunities.'

Explore **one** character who you consider to be courageous.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 'The novel is full of strong women who have had to overcome difficulties.'

Explore **one** woman in the novel who demonstrates strength of character.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 Discuss the theme of love in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the character of An-mei Hsu in the novel.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 'I once sacrificed my life to keep my parents' promise.' (Lindo Jong)

Discuss the theme of sacrifices that people have made in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the character of Lindo Jong in the novel.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 Discuss the theme of difficult childhoods in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

8 In what ways is Ying-ying St. Clair significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 'The characters experience both physical and emotional journeys.'

Discuss the theme of journeys in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'Jing-mei Woo is the most important character in this novel.'

How far do you agree with this statement?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 Discuss the theme of language barriers in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 In what ways is the theme of misunderstanding significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 Explore the character of Rose Hsu Jordan in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'The parables of *Feathers From A Thousand Li Away*, *The Twenty-Six Malignant Gates*, *American Translation* and *Queen Mother of the Western Skies* are central to the novel.'

Choose **two** Chinese parables and examine their significance in the novel.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 In what ways is Lena St. Clair important in *The Joy Luck Club*?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore the significance of Suyuan Woo in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 In an interview, Amy Tan said: 'There was something about this country [China] that I belonged to'.

How is the theme of belonging to places or people important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore the relationship between An-mei Hsu and her daughter, Rose, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 'I wondered why my destiny had been decided, why I should have an unhappy life…' (Lindo Jong)

Examine the theme of destiny in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

10 Explore the significance of loss in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 'I was six when my mother taught me the art of invisible strength.' (Waverly Jong)

How is Waverly Jong important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 'Weren't we going to play mah jong tonight?' (Jing-mei Woo)

In what ways is mah jong (mahjong) significant in *The Joy Luck Club*?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 Explore the character of Ying-ying St. Clair in the novel.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 'America was where all my mother's hopes lay. She had come here in 1949 after losing everything in China ... she never looked back with regret.' (Jing-mei Woo)

Explore the theme of hopes and dreams in the novel.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 In what ways is Lindo Jong important in *The Joy Luck Club*?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Discuss the importance of friendship in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 'Most of the men in this novel are presented in a negative way. They are controlling and unkind.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 In what ways is Suyuan Woo important in *The Joy Luck Club*?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 'The American daughters, Jing-mei, Rose, Waverly and Lena, all experience difficulties and struggles in their lives.'

What difficult situations have to be faced by the American daughters in the novel?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 In what ways is Lena St. Clair significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 Discuss the importance of Chinese culture in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 How is Rose Hsu Jordan significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 'It's just so embarrassing.' [Waverly Jong]

'Embarrass you be my daughter?' [Lindo Jong]

Discuss this and other examples of embarrassment in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the importance of An-mei Hsu in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 How is fear explored in the novel?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

SUB-TOPIC

THE WHALE RIDER

48 questions in this booklet

8 Explore the character of Kahu in this novel.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 'This novel is not only about the survival of some whales.'

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

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'This novel is all about identity.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 Explore the character of Rawiri in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore the relationship between Koro Apirana and Nanny Flowers in this novel.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 Discuss the significance of the natural world in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore the relationship between Koro Apirana and Kahu in the novel.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 Discuss the significance of travelling in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'The whales are very important characters in this novel.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 Explore the theme of love in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore the relationship between Kahu and the whales.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 Discuss the importance of different kinds of learning in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'Koro Apirana is a cruel and heartless character in *The Whale Rider*.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 Explore the significance of the legend of the whale rider in the novel.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Discuss the importance of leadership in *The Whale Rider.*

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 In what ways is Nanny (Nani) Flowers important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore **one** character who, in your opinion, has great power in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 In what ways is change important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 In what ways is Kahu's father, Porourangi, important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 Discuss the significance of Maori culture and traditions in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

6 Discuss the importance of fear in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 'Kahu seemed to say, "Down here?" and the dolphins made a nodding motion.'

Explore Kahu's relationship with the natural world in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Discuss the importance of locations in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 In what ways is Kahu significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 'Koro Apirana is a successful tribal leader.'

How far do you agree with this statement?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Discuss the importance of family in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Explore the significance of the names of people and places in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

7 'Koro is a dislikeable character in the novel.'

How far do you agree with this view of Koro?

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 In what ways are hopes and fears for the future significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Discuss the relationship between Kahu and Nanny (Nani) Flowers in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

6 Examine the relationship between Kahu and her uncle, Rawiri.

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

Or

7 Discuss the importance of courage in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

8 Discuss the theme of success in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 In what ways is the relationship between Koro and Kahu important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'But *this* time … I'm *really* going to divorce him.' (Nanny/Nani Flowers)

How is marriage presented in the novel?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 Discuss the significance of the bull whale and his herd in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'Travelling to different places is experienced by some of the characters and the whales.'

Explore the significance of travelling in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 How is Nanny (Nani) Flowers presented in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 'Witi Ihimaera's daughters wanted to read a Maori novel that featured a female hero.'

In what ways can Kahu be considered a hero in *The Whale Rider*?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 How is cultural identity important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Explore the use of settings in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 How is Rawiri significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 Examine the character of Koro in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 'It [the whale] is a reminder of the oneness which the world once had … if we have forgotten the communication then we have ceased to be Maori.' (Koro)

Explore 'oneness', man's relationship with nature, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 In what ways is power demonstrated in *The Whale Rider*?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

9 'The whales are the most important characters in the novel.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

8 In what ways is Nanny (Nani) Flowers significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

Or

9 Explain how personal achievements are explored in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

SUB-TOPIC

THINGS FALL APART

48 questions in this booklet

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

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Explore the relationship between Okonkwo and his wives.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Explore the character of Nwoye in the novel.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Discuss the importance of reputation in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 '*Things Fall Apart* is full of unnecessary violence.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Explore the relationship between Ezinma and her parents in the novel.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 In what ways are the missionaries, Mr Brown and Reverend Smith, important characters in this novel?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

Or

13 Explore the theme of friendship in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 'The clan had undergone such profound change…'

How is change significant in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Explore the relationship between Ikemefuna and Nwoye in the novel.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Examine how Okonkwo tries to be different from his father, Unoka, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

Or

13 Explore the significance of punishment in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 'Ibo [Igbo] beliefs are lost with the arrival of Christianity.'

Explore the theme of beliefs in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 In what ways is Obierika an important character in this novel?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Discuss the role of women in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 In what ways is the feeling of disappointment significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 'Ezinma is a very significant character in the novel.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 In what ways is the theme of honour important in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 In what ways is the theme of power important in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Explore how the lives of Okonkwo and Nwoye are affected by Ikemefuna in the novel.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

10 Explore Okonkwo's weaknesses in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 In what ways is loss significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore **one** character who you consider to be the most interesting in the novel.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 In what ways is death significant in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the theme of conflict in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

11 Which **one** character do you have most sympathy for in the novel?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 How does Nwoye change in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 Explore the theme of marriage in the novel.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 Explore the relationship between Okonkwo and Obierika in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 'You sound as if you question the authority and decision of the Oracle…' (Okonkwo)

Examine the importance of authority in the novel.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

10 In what ways is Ikemefuna important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

Or

11 'It is an abomination for a man to take his own life. It is an offence against the Earth, and a man who commits it will not be buried by his clansmen.' (Chapter 25)

Examine the theme of shame in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

12 Explore the theme of rejection in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 'Each of his [Okonkwo's] three wives had her own hut.'

In what ways are Okonkwo's wives important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Explore the different settings in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Examine Okonkwo's and Ekwefi's relationship with their daughter, Ezinma, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Explore tragic events in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 'Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.'

Discuss the character of Unoka and his effect on others in the novel.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Examine the role of Chielo, the Priestess of Agbala, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 'Okonkwo is regretful, but he often hides his feelings.'

Discuss the theme of regret in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 'Family relationships are governed by the customs and traditions of the Igbo (Ibo in the novel).'

Explore family relationships in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 How are the missionaries and colonists presented in the novel?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Explore Okonkwo's fears in the novel.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 In what ways is the Igbo language (Ibo in the novel) important in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 Examine the introduction of Christian faith and its effects in the novel.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 How is Ikemefuna significant in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

12 How is violence significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

13 Explore the importance of Ezinma in *Things Fall Apart*.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

SUB-TOPIC

TO KILL A MOCKINGBIRD

48 questions in this booklet

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

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

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

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 'Boo Radley is misunderstood by the people of Maycomb.'

How far do you agree with this statement?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 How significant is the trial of Tom Robinson in the novel?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 'I maintain that the Ewells started it all.' (Scout)

Explore the importance of the Ewell family in this novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 Show how the setting of Maycomb is significant in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 In what ways are different types of education important in this novel?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore the character of Calpurnia in *To Kill a Mockingbird.*

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore the importance of Tom Robinson in this novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 In what ways is friendship significant in *To Kill a Mockingbird*?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore the significance of racism in this novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 In what ways is Mrs Dubose important in *To Kill a Mockingbird*?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Discuss the relationship between Scout and Jem in the novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 Explore the theme of justice in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore the theme of childhood innocence in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 'In the novel, neither Atticus Finch nor Bob Ewell is a perfect father.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 In what ways is the Radley family important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 'There are different types of unhappiness in this novel, from the trivial to the heart-breaking.'

Discuss the theme of unhappiness in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 'Maycomb County had recently been told that it had nothing to fear but fear itself.'

Discuss the theme of fear in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 Explore the character of Mayella Ewell in the novel.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

2 Explore the theme of social inequality in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 2 = 40 marks)

Or

3 Discuss the relationship between Calpurnia and the Finch family in this novel.

You must consider the context of the novel in your answer.

(Total for Question 3 = 40 marks)

2 Discuss the theme of kindness in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 2 = 40 marks)

3 In what ways is Scout important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 3 = 40 marks)

2 Explore the character of Atticus Finch in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 2 = 40 marks)

Or

3 Discuss the theme of isolation in the novel.

You must consider the context of the novel in your answer.

(Total for Question 3 = 40 marks)

2 Explore the theme of courage in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 2 = 40 marks)

3 Which **one** character do you consider to be memorable in the novel?

You must consider the context of the novel in your answer.

(Total for Question 3 = 40 marks)

2 Explore the character of Mrs Dubose in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 2 = 40 marks)

3 'I said I would like it very much, which was a lie, but one must lie in certain circumstances…' (Scout)

In what ways are lies significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 3 = 40 marks)

2 In what ways is Tom Robinson significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 2 = 40 marks)

3 Discuss the setting of Maycomb in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 3 = 40 marks)

4 In what ways is Boo Radley important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 Explore the theme of responsibility in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore the significance of the title *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 In what ways is Jem important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 How is Mayella Ewell important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore the theme of prejudice in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 'You never really understand a person … until you climb into his skin and walk around in it.' (Atticus)

Discuss the theme of understanding others in the novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 How is Calpurnia important in *To Kill a Mockingbird*?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 In what ways is anger shown throughout the novel?

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 How is Scout significant in *To Kill a Mockingbird*?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Discuss the theme of respect in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore the character of Tom Robinson in the novel.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Discuss the theme of punishment in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

Or

5 Explore Atticus' relationship with his children, Jem and Scout, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

4 Explore the importance of friendship in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

5 How is Mrs Dubose significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

MARK SCHEMES

official Pearson Edexcel mark schemes

6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are many lonely characters on the ranch, such as: Curley's wife, George, Candy, Crooks and other ranch hands. Some of these characters are lonely due to the nature of their job as itinerant farm labourers; some are lonely as they have lost everyone who is close to them and others are lonely due to circumstances they find themselves in, such as Curley's wife • George can be considered a lonely character, even though he has Lennie as a companion. He often gets frustrated with having to care for Lennie and this also prevents him from living a normal life; he joins with the other men when they go to 'old Susy's place' • Candy is both disabled and old, which prevents him from working on the land; he is left alone to do the 'swamping' and only has his dog for company. The shooting of Candy's dog takes away his only companion • loneliness has made characters like Crooks bitter and cynical; Crooks' segregation, owing to the colour of his skin, has made him suspect anyone who shows him the hand of friendship, such as when Lennie visits his room • Curley's wife is the only female mentioned on the ranch and her position on the ranch is simply as one of Curley's possessions as she is not given a name. Curley's wife's loneliness leads her to seek company from the ranch hands which ultimately leads to her death. **(AO4)** • the ranch is located near Soledad, which means 'loneliness' in Spanish • characters are often lonely due to discrimination: racism, sexism and disability; there is no social care for the old and vulnerable members of society • the nature of the life of itinerant ranch-hands leads them to have no stability, home, possessions, friendships or relationships due to their constantly moving in search of work. There was a high level of unemployment during the Great Depression • even those higher in the social structure on the ranch suffer from loneliness: Curley is often looking for his wife and the men on the ranch keep their distance from him. Slim does not suggest that he is lonely, but goes with the others into town on a Saturday night.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Crooks is the lonely black stable buck. He is one of the few permanent workers and is the only black person on the ranch. His job is to tend the mules and horses. He injured his back in an accident and suffers constant pain • Crooks lives alone, isolated from the other men in the bunkhouse because of his colour. Apart from games of horseshoes on Sundays, he does not socialise with anyone and is very lonely. When Lennie visits his room he says: 'A guy goes nuts if he ain't got nobody… I tell ya a guy gets too lonely an' he gets sick' • he is referred to as 'nigger' by the other men. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie a story about how the boss 'gives him hell when he's mad' • Crooks has a room near the stables where he keeps his few treasured possessions. These include a number of books, among which is a copy of the California civil code. This suggests that he is concerned about his rights. This evidence shows that he is intelligent and educated, even if self-taught • Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves. He seems almost to enjoy taunting Lennie by cruelly saying that George will not come back from the town • Crooks is initially sceptical of the dream of Lennie and George but eventually warms to it as a possibility. He promises to work for nothing on the little place they hope to get, so long as he can live out the rest of his life there and no longer feel like such an outsider. • Crooks is quickly and sharply put in his place by Curley's wife who threatens him with lynching: 'I could get you strung up on a tree so easy it ain't even funny'. Crooks is crushed by this: 'Crooks had reduced himself to nothing…"Yes, ma'am," and his voice was toneless' **(AO4)** • Crooks symbolises the marginalisation of the black community; prejudice and racism was prevalent despite slavery being abolished over fifty years earlier • Curley's wife treats Crooks in a threatening manner: 'I could get you strung up on a tree so easy it ain't even funny' suggesting that she can get him lynched without question. The threat is real because of the feelings about race including the activities of the Ku Klux Klan • the Great Depression impacts on the lives of all itinerant ranch hands in the 1930s including Crooks.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • George's and Lennie's dream is central to the novel. Most characters have a dream, but the main focus is on the dream belonging to George and Lennie. • dreams offer hope of better things to come. George often repeats the details of their dream: 'he had said them many times before'. Their dream is to have their own place, to 'live off the fatta the lan'… An' have rabbits'. The dream is deeply ingrained in their memory • the shifting nature of work as itinerant ranch hands means George and Lennie have no stability, home, possessions or families. Their dream supports them through their most difficult and lonely times, such as when they 'jungle up' beside the pool, again just before Lennie's fight with Curley and finally at the end of the novel • Candy and Crooks both become involved in this dream. They become enchanted with its description and what it represents: freedom. When Candy joins the dream, it seems as though, for a short while, the dream might be realised. It is after Curley's wife is killed that Candy knows that the dream will never become a reality • when George shoots Lennie, he makes Lennie picture the dream, so that he dies happy. **(AO4)** • most characters dream of a better and fairer life, the 'American Dream'. Lennie accidentally mentions the dream in Crooks's presence. Crooks knows that owning a piece of land is everybody's dream: 'Ever'body wants a little piece of lan' '. Despite his cynicism, Crooks momentarily hopes that he can join them on the ranch, but is soon reminded of his place in society by Curley's wife • the 1930s was a time when racial and sexual prejudice was not unusual. There was a lack of social care for the elderly and the physically or mentally • challenged members of society. By having a dream, vulnerable and segregated members of society could momentarily escape their actual situation • despite George's and Lennie's best efforts to realise their dream, their dream remains unfulfilled. The death of Curley's wife ends any hope of the key dream in the story. Some may consider that Lennie is the only one who does realise the dream as it is the last thought in his mind • dreams give hope for all those whose goal it is to better themselves and therefore gain independence, but many dreams remain unfulfilled.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Steinbeck introduces Slim in great descriptive detail. He is presented as someone whom everyone admires; he is a natural leader and is described as the 'prince of the ranch' with a 'majesty only achieved by royalty and master craftsmen' • Slim is 'the jerkline skinner', a skilled position. He is also kind-natured, as he gives Lennie one of Lulu's puppies • Slim is someone George can confide in and he can understand why George travels with Lennie. George tells Slim about what happened in Weed and confesses to the tricks he once played on Lennie • Slim is intelligent and others respect his views. His word is taken as law, for example in the incident with Candy's dog • Slim takes charge when Lennie crushes Curley's hand. Slim is the voice of authority and even Curley respects him • he is the only character to speak kindly to Curley's wife • it is Slim who shows some sympathy towards George at the end of the novel. Slim is the only one who understands what George has had to do and why he had to do it. Slim offers George friendly support. **(AO4)** • Slim has been on the ranch longer than many of the other men. He has a more permanent position than the other ranch hands. Comments may include consideration of the setting of the 1930s and the lives of itinerant farm labourers • Slim does not demonstrate any discrimination, unlike others on the ranch. Contextual points about the use of casual racism and sexist stereotyping at the time may be included. Slim is a strong moral character, almost like a conscience to other characters: 'his word was taken on any subject, be it politics or love' • Steinbeck deliberately presents Slim as a thoughtful and sensitive man in order to challenge the stereotypical perceptions of ranch hands.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question Number	Indicative content

Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Curley and his wife is strained, even though they have only been married for a short while. Candy tells George that Curley has been 'cockier'n ever since he got married' a 'couple of weeks ago' and that Curley's wife has already 'got the eye' flirting with the ranch hands. Candy also delights in telling George that Curley wears a glove 'fulla Vaseline' to keep one hand soft for his wife. Curley's wife is never named, suggesting that she is merely a possession and even less valuable than Lulu, Slim's dog, who is named • both Curley and his wife always seem to be looking for each other through either their suspicion of each other or their loneliness. Curley's wife is desperate for company and attention, spending time on her appearance in order to achieve this. When Curley is looking for his wife, he thinks that she is with Slim and goes in pursuit of them; however, Slim is not afraid of Curley and soon tells him: 'If you can't look after your own God damn wife, what you expect me to do about it?' Curley is so angry that he picks a fight with Lennie • when most of the men go to 'old Susy's place', Curley goes with them leaving his wife alone. It is Saturday evening that she ventures into Crooks' room. She admits to Lennie that she is 'glad you bust up Curley … He got it comin' to him', suggesting that there is little or no love between Curley and his wife. Shortly after this Curley's wife threatens Crooks, demonstrating her vicious and vindictive nature which, perhaps, is a way that she vents her frustration • in the barn, Curley's wife confides in Lennie when she tells him that Curley 'ain't a nice fella'. She reveals that she only married him in order to leave home when she had accused her mother of stealing her letters. Curley's wife met Curley at the Riverside Dance Palace 'that same night' • the only time that Curley and his wife are seen together in the novel is when he looks at her dead body. Even at this point, there is no affection demonstrated, as Curley is more intent on getting his revenge on Lennie: 'I'll kill the big son-of-a-bitch myself. I'll shoot him in the guts'. **(AO4)** • the ranch hierarchy is demonstrated through the characters of Curley and his wife. White women had little power, but had higher status than characters like Crooks. Women had little chance of independence and were often objectified • the glitz and glamour of Hollywood offered escapism. Curley's wife's American Dream was to be 'in the movies'. The majority of characters have a dream. Curley's dream was to become a boxer, having reached the finals for 'the Golden Gloves' in the past. In both of them and in their relationship, mundane lives contrast with unattainable dreams of stardom and fame • casual racism and sexism were inherent in society at the time.

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Question	Indicative content

Number	Indicative content
7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • animals are significant throughout the novel. In the first section, wildlife is described to set the scene and to foreshadow the events that follow. The water snake manages to escape the heron, but at the end of the novel the heron catches the water snake • Lennie is often described as an animal, suggesting both his strengths ('bear', 'bull', 'horse') and weaknesses ('lamb'). Lennie loves to pet soft things and 'broke' the mouse by 'pettin' it' too hard. Lennie's innate physical strength is foreshadowed as he first unintentionally kills his puppy ('I didn't bounce you hard'), then 'breaks' Curley's wife's neck after he strokes her hair too hard • Lennie is obsessed with rabbits. His dream is to tend the rabbits and to feed them with alfalfa. Lennie threatens to break the necks of any 'God damn' cat that should threaten the lives of the 'future rabbits'. At the end of the novel, Lennie's conscience plays havoc when a gigantic rabbit springs out of his mind to scorn him • Slim gives Lennie one of Lulu's nine puppies. Lennie accidentally kills the puppy and it is when he is mourning his puppy and trying to hide its body that Curley's wife tries to comfort him in the barn • Candy's dog is shot by Carlson, which Candy later regrets as he feels he should have done it himself. Candy is dependent on his dog and is reluctant to have it put down. When he says that he should have 'shot that dog myself', it foreshadows later events when George shoots Lennie in the back of the head with Carlson's Luger pistol • at the end of the novel, George indulges Lennie by making him think of their dream. The last thoughts Lennie has before he dies are related to 'tend[ing] the rabbits'. In this way, Lennie is the only character to fulfil his dream and to die happy. **(AO4)** • the title of the novel comes directly from Robert Burns' poem: *To a Mouse*. The poem tells of a mouse having to run from a scythe and 'The best laid schemes o' Mice an' Men, / Gang aft agley'. The title links to characters' dreams and how their American Dream will often go wrong • Lennie relies on George to care for him. There was little or no provision of social care. Without George, Lennie would most likely have been put in a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They'll tie ya up with a collar' • the time the novel is set is during a time of insecurities and survival of the fittest. When Slim's dog, Lulu, has puppies, Slim 'drowned four of 'em right off'. She couldn't feed that many' • the novel gives a backdrop of the lives of itinerant farm labourers and how animals provided comfort and companionship, such as Lennie petting the mice and Candy's dog being the only companion he has, thus combating his loneliness.

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Question	Indicative content

Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Curley is the son of the ranch boss and therefore carries high status. He is described as a 'thin young man with a brown face, with brown eyes and a head of tightly curled hair' • Candy provides information by telling George that Curley is a boxer and is 'handy with his fists' • Curley is immediately hostile to Lennie and George upon first meeting them. He 'glanced coldly' when he first notices the new men and his 'hands closed into fists'. He takes the stance of a boxer when he 'went into a slight crouch'. He is 'calculating and pugnacious' in his approach to Lennie, trying to demand that Lennie speaks to him directly rather than letting George do the talking • Candy explains to the men that Curley 'like a lot of little guys, hates big guys'. Candy warns them that Curley is 'cockier'n ever' since getting married and is always looking for a fight. Candy delights in gossiping and tells George that Curley wears a 'glove fulla vaseline' to keep his hand soft for his wife • Curley demonstrates jealousy when he suspects his wife has been speaking with the ranch hands. When he suspects that she is in the barn with Slim, he goes to look for them, believing he will catch them together, only to be proved wrong. Slim enjoys more respect than Curley on the ranch owing to his calm nature and skill at his job. Carlson calls Curley a coward ('yella as a frog belly') when Slim and Curley return from the barn and Curley is apologising for accusing him • In anger, Curley attacks Lennie because he thinks he is smiling at him. Curley's aggression is evident in this part of the novel but when George tells Lennie to 'Get him', Curley's hand is crushed in Lennie's grip. To prevent Lennie from being punished, Slim successfully convinces Curley that, to preserve his tough reputation, he should say that he got his hand 'caught in a machine' • Curley is an inconsiderate husband, visiting the brothel in town even though he has only been married two weeks. Curley's wife tells Lennie that Curley 'ain't a nice fella' and reveals that she met him at the Riverside Dance Palace. It was the same night she thought her mother had stolen her letter from a 'guy' who said she could be 'in the movies'. Curley seems to view his wife as a possession • Curley's response to the death of his wife reflects his lack of care for her. He is far more interested in getting a posse together and lynching Lennie than suffering any kind of upset at the loss of his wife • Curley shows no empathy or understanding when he discovers that George has shot Lennie. He is confused by George and Slim's sadness at Lennie's death. **(AO4)** • Curley's position on the ranch is secure, unlike the unsettled lives of itinerant workers during the Great Depression • Curley is able to intimidate characters with his body language and boxing prowess and the itinerant workers are scared to say anything in case they are 'canned' by Curley's father, the boss

	• Curley takes the law into his own hands by getting a posse together to go after Lennie. George and Lennie were similarly pursued in Weed when they had to hide in an irrigation ditch in order to escape • women were often objectified and had clear roles in society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly-married Curley.

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Question	**Indicative content**

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7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the locations of the clearing by the pool and the barn will be referred to by most candidates; however, other settings such as the bunk house, the harness room or Crooks' room may be considered • the natural settings provide a contrast to the harsh realities of life on the ranch. The novella begins with a peaceful setting only disturbed by movements. The setting is idyllic and is likened to the Garden of Eden. Nature is often associated with innocence. However, the calm that is described is contrasted in the final section when the same location becomes restless and violent, such as when the heron catches the water snake, showing the survival of the fittest • nature is described at different parts of the day, which affects the mood and atmosphere and often provides a sense of foreboding, such as the 'dusk' of the bunk house and the 'shade' of the final section. The novel begins and ends at the pool • the barn is a significant location as this is where Lennie goes to see his pup and where he accidentally kills it. It is in the barn that Lennie kills Curley's wife. The horses sense unease as they stamp their feet and rattle 'their halter chains' • the bunk house is described in detail. The room is basic and lacks any home comforts, except for a 'black cast-iron stove' to provide warmth. There is a table 'littered with playing cards', showing what the farm labourers do in their spare time • Crooks' room is no more than a shed that 'leaned off the wall of the barn'. The furniture in the room is even more basic than that provided for the other ranch hands. Crooks' bed is simply a 'long box filled with straw'. The room is full of broken pieces of harness and other equipment needed for Crooks' job as a stable buck. **(AO4)** • the location of Soledad is significant as the name means loneliness, reflecting the lonely lives of itinerant farm labourers • the descriptions provided tell us more about the everyday lives of the ranch hands. The freedom described in the outdoor locations is contrasted with the claustrophobic bunk house, Crooks' room and the barn • the descriptions of nature give clues to the itinerant nature of some of the farm workers. We learn that the branch of the sycamore tree is 'worn smooth by men who have sat on it'. This tells the reader of the repetitive coming and going of farm hands, typical of the 1930s. There is an endless and hopeless cycle of men and the continuous cycle of the seasons • the condition of Crooks' room demonstrates how black people were segregated and lived in poor conditions. The broken harness could reflect the 'broken' man that Crooks is • the longing for a piece of land and to 'live off the fatta the lan',' reflects the American Dream. The ideal was to work on your own land for your own benefit to provide independence, stability and prosperity.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • George Milton is an important character in the novel. He is a father figure to Lennie. George has taken care of Lennie since Lennie's Aunt Clara died, showing that George is caring, loyal and a man of his word • George is a hard worker and has ambition. He, like Lennie and many others on the ranch, is an itinerant farm labourer and has the dream of one day having a place of his own and to 'live off the fatta the lan" • George plans ahead. He knows that Lennie gets them into trouble and tells Lennie to 'hide in the brush' if he should need to run away from the ranch. George is concerned that Curley's wife is 'jail bait' and could cause trouble in the future, foreshadowing future events • George takes control. Lennie does everything that George instructs him to do. George shows that he has a guilty conscience when he confesses to Slim about a time when he told Lennie to jump into a river and he nearly drowned. George warns Lennie 'not to say a word' when they go and meet the boss and Lennie takes the pup back to 'the nest' when George tells him to do so, showing that George is respected by Lennie • George can have a temper and loses his patience with Lennie, such as when he becomes frustrated when Lennie will not give George the dead mouse and when Lennie forgets things. In his frustration George says that he could 'live so easy' without Lennie. George berates Lennie, saying that he gets him in 'hot water all the time' • George can be a solitary character, playing solitaire when he is in the bunk house • George visits the 'cat house' on Saturday night with the other men • when Lennie accidentally kills Curley's wife, George knows that he must find Lennie and shoot him before Curley and his posse get to him. George shoots Lennie in the back of the head after he has persuaded Lennie to think about the dream. **(AO4)** • George has a version of the American Dream that he shares with Lennie. Without him, Lennie and Candy would not have hope. George accepts Candy's offer of money to encourage the dream of owning their own land • there was very little social care for the disabled and Lennie could have been put in a 'booby hatch'. Had Lennie been caught by Curley and his posse, he would have been killed. George shows his ultimate care for Lennie when he shoots him at the end of the novel to save him from a worse fate • as an elderly citizen, Candy would not have received money from the state to support him in retirement. Candy, like many other ranch workers, feared getting 'canned', especially as he was old and physically disabled • George and Lennie's relationship is considered unusual by the other men on the ranch because of the solitary lifestyle of an itinerant farm worker during the Great Depression.

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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • several characters have a plan for the future, but often these plans are just fantasies and unrealistic • George and Lennie have a plan to 'live off the fatta the lan". Lennie dreams of tending the rabbits and George is mesmerised by the image he creates when he tells Lennie about the 'big vegetable patch and a rabbit hutch and chickens' that they will have. There is little chance of achieving this and even that chance is removed when Lennie accidentally kills Curley's wife • Candy's plan is to have enough savings to live on during his retirement. When Candy meets George and Lennie, their dream of living in their own place becomes more of a possibility. Candy offers the men his savings to buy 'a little place' that George knows about. Candy is excited about their prospects and plans for the future by 'figurin" when others have gone to the 'cat house'. Candy's plans go wrong when Curley's wife is killed by Lennie. Candy knows that without Lennie, George will not continue with the dream • Crooks momentarily believes that he can live with George, Lennie and Candy when he offers to help them: 'If you … guys would want a hand to work for nothing – just his keep, why I'd come an' lend a hand'. When Curley's wife arrives, she soon reduces him 'into himself' as he 'seemed to grow smaller'. Crooks, as a black man, knows his place in society and any plans that he tries to make can only go wrong • Curley's wife's plan was to be in the movies. She tells Lennie the story of when she naively believed a man who promised to write to her with an offer. Curley's wife believes that her mother stole her letter and, in retaliation, marries Curley. She confesses that she does 'not like Curley', even though they have only been married a fortnight. Curley's wife's plans have already gone wrong at the start of the novel • Curley's plans of becoming a boxer are probably ruined when Lennie crushes his hand. His plans for revenge on Lennie are thwarted at the time by Slim, and later when Lennie escapes Curley's posse. **(AO4)** • the title of the novel is taken from the poem *To a Mouse, on Turning Her Up in Her Nest With the Plough, November, 1785* written by the Scottish poet, Robert (Robbie) Burns. The poem tells the story of a mouse running away from the approaching farmer's scythe when her nest is destroyed. The lines: *The best laid schemes o' mice an' men / Gang aft a-gley* (astray) are reflected in the experiences of some of the characters in the novel • characters have their own plans, but none of them are achieved • the economic hardships experienced during the Great Depression left little opportunity for plans to be realised • the ranch is representative of American society, with its own hierarchy. Racism and sexism were the norm during the time the novel is set and even though characters may have plans they have little hope of achieving them.

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Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lennie is one of the most important characters in the novel. He is an itinerant farm worker who travels with his friend, George, to find work. Lennie is vulnerable as he has learning difficulties. He relies on George and does what George tells him to. Lennie's exceptional strength often results in his getting into trouble • Lennie is often described with animal features: he 'drags his paws', 'bleats like a lamb' and is 'as strong as a bull' • Lennie's life with George is often seen as happy: he dreams of tending the rabbits and feeding them alfalfa and is delighted when George tells him their dream of living 'off the fatta the lan" • Slim gives Lennie one of Lulu's pups. Lennie often sneaks the puppy into the bunkhouse. Earlier in the novel Lennie inadvertently killed a mouse by petting it too hard. Later, when playing with the puppy in the barn, he accidentally kills it by playing too roughly with it: 'I didn't bounce you hard'. Towards the end of the novel, Lennie unintentionally kills Curley's wife • Lennie is victimised by Curley, being seen as an easy target for his hatred. Candy explains that Curley is 'like a lot of little fellas' in his resentment of big guys. When Lennie is attacked by Curley in the bunkhouse, his retaliation at George's command results in Curley's hand getting crushed. This is a poignant and violent event where Lennie can be seen as a victim of Curley and then of his own strength and inability to control it • Lennie accidentally kills Curley's wife in the barn. In her conversation with Lennie, Curley's wife confides in him about her life and lost dreams. She is unaware of the real extent of Lennie's childlike nature and the dangers he represents. In encouraging him to stroke her hair, she loses her life • Lennie is pursued by Curley and his posse, intent on lynching him in revenge for killing Curley's wife. Lennie remembers where to go if he gets into trouble: 'Hide in the brush'. Although it crosses George's mind that Lennie could be caught and 'locked up', Slim and Candy know this will not happen. The only fate Lennie could meet would be a harsh one at the hands of Curley. It can be argued that George's shooting of Lennie was a necessity and an act of compassion • Lennie dies thinking of the dream and it could be considered therefore that he is the only character to see his dream come true. **(AO4)** • Lennie, like many other characters, is a victim of the circumstances surrounding the Great Depression. Lennie and George are itinerant farm workers who must travel to seek work • Lennie reacts defensively in the first section when he says he 'can go and live in a cave'; there was no social care for people like Lennie who could have been put in the 'booby hatch' • during the time the novel is set, there was widespread prejudice, particularly towards women, the black community and those who were physically or mentally disadvantaged.

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7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • authority is presented in a number of ways. Lennie largely does as George says as he exerts a fatherly authority over Lennie. For example he chastises Lennie for keeping a dead mouse in his pocket to pet: 'that mouse ain't fresh.' He keeps Lennie out of trouble by carrying his work slip from Murray and Ready's and trying to ensure that Lennie keeps quiet when they meet the boss of the ranch for the first time • authority can be seen in the hierarchy of the ranch. The boss is very much in control of the men's futures as there is a surplus in the workforce and he can afford to get rid of anyone he does not like. When George and Lennie arrive and meet him before starting work, the boss is abrupt with them and admonishes them for being late. His whole demeanour is authoritative and he interrogates them about where they have been and what their relationship is • as the boss's son, Curley is a figure of authority who throws his weight around at the ranch. He is short in stature which makes him aggressive and punchy and he wears heels to add to his height. He is a boxer and Candy describes him as 'handy'. His authority is not accompanied by respect as the other men mock him for not being able to keep track of the whereabouts of his wife. At the end of the novel, he organises a posse to go after Lennie • Slim is the 'prince of the ranch', enjoying an easy authority over the men who work for him. As the jerkline skinner, a very skilled job on the ranch, Slim's authority has deep and firm roots. He is respected by everyone and even Curley will not provoke him. Slim's authority extends beyond the working life of the ranch: he is called upon to adjudicate in the bunkhouse over the fate of Candy's old dog, which Carlson wants to shoot. His tacit agreement that it should be put down is accepted by everyone, including Candy • Curley's wife is very low in the hierarchy. She is unable to prevent her husband from going up to town to the 'cat house' with the other men, but she does have authority over Crooks. As a black man, Crooks is the lowest person on the ranch and is cowed by her threat to have him lynched should she so choose. He knows that she has the authority to make this happen because of the inequality and prejudice that prevailed at the time. **(AO4)** • the hierarchy of the ranch meant that everyone had a place and most characters were subjected to the authority of someone above them • at the time of the Great Depression, itinerant farm workers were forced to travel long distances in search of work. During a time of economic difficulties, these men were fully aware that they could be easily 'canned' • Curley thinks he can take the law into his own hands when he gathers a posse to lynch Lennie after he has killed Curley's wife. Earlier in the novel, George tells Slim the story of how he and Lennie had to flee from Weed and how they had to hide in an irrigation ditch. Lynch mobs thought they had authority to execute the law.

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6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • prejudice is a significant theme in the novel. In addition to racial prejudice, the social hierarchy, ageism and sexism make characters outsiders and victims of others' prejudiced treatment • Crooks is subject to racial prejudice. He has his own room that is no more than a shed 'that leaned off the wall of the barn'. Crooks is not welcome in the bunk house, apart from one Christmas when he was beaten by another ranch hand. He knows his rights and regularly reads his 'mauled copy of the California civil code'. However, he admits that he is lonely and only has books for company. Curley's wife reminds him of his place when she threatens him: 'I could get you strung up on a tree so easy' • Lennie is subject to prejudice because he is mentally weak. Even the amiable Slim comments on how unusual it is for George to travel with Lennie: It jus' seems kinda funny a cuckoo like him and a smart little guy like you travelin' together'. Even Crooks cruelly taunts Lennie when he 'pressed forward some kind of private victory' suggesting that George may not return from town. Only when Lennie gets angry does Crooks realise that Lennie could harm him, unless he pacifies him and reassures him that he was only 'supposin' • Candy, the old swamper, is outcast because he is disabled and old. He has only one hand and will soon be too old to work on the ranch. He only has his dog for company and even Slim does not give him the 'reversal' Candy is hoping for when Carlson proposes shooting the dog • Curley's wife is subject to prejudice. She is the only female on the ranch. She is not named, putting her lower in the hierarchy of the ranch. The men on the ranch know that she could be 'trouble' and refer to her in a derogatory manner. She herself is prejudiced against Crooks and threatens him with his life, possibly as he is the only character on the ranch who is lower in the social hierarchy. **(AO4)** • during the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place • Crooks symbolises the marginalisation of the African American community; prejudice and racism were prevalent despite slavery being abolished over fifty years earlier • there was little or no provision for the old or disabled members of society. Candy knows that, once he has been 'canned', he will have nowhere to go. Similarly, if George were not there to look after Lennie, he would be put in a 'booby hatch'.

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7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Candy is the first person at the ranch to greet George and Lennie on their arrival. His role is that of the 'old swamper', which largely involves sweeping and cleaning the bunk house. He is described as 'a tall stoop-shouldered old man'. He is dressed in the denim clothing that is typically worn by the workers. Candy has lost his right hand in a farming accident and points out George's and Lennie's bunks with his 'stick-like wrist' • Candy represents the isolation felt by some on the ranch. His only friend is an old sheepdog that has been with him since the dog was a pup. Candy speaks proudly of the dog's prowess in younger days: 'he was the best damn sheepdog I ever seen'. When Carlson pushes for the dog to be shot, Candy protests: 'Well - hell! I had him so long'. Eventually, Carlson leads the dog outside to shoot him in the back of the head. When the shot rings out, Candy turns miserably to face the wall • Candy tells George that he should have shot his dog himself. His relationship with the dog mirrors that of George and Lennie, foreshadowing George's decision to end Lennie's life at the end of the novel • Candy becomes part of the dream and his money appears to put it within their reach. After overhearing George and Lennie talking about the dream of owning their own place, Candy offers his compensation money towards the 'little place' that George describes. He convinces them by offering to work and pledges: 'I'd make a will an' leave my share to you guys' • Candy shows that even weak people can be provoked into standing up for themselves. When Curley's wife joins Candy, Lennie and Crooks in Crooks' room on the evening when the other men go into town, she says: 'They left all the weak ones here', ironically not realising that she is including herself in this statement. She refers to Candy as 'a lousy ol' sheep'. Candy stands up to her: 'You got no call foolin' aroun' with other guys, causin' trouble' • it is Candy who discovers the body of Curley's wife in the barn and raises the alarm with George. Candy blames Curley's wife for the trouble she has caused, reacting angrily to her dead body: 'You done it, di'n't you? … Ever'body knowed you'd mess things up' • Candy holds out a brief hope that perhaps he and George will be able to fulfil the dream themselves. George admits that he 'knowed we'd never do her' and, when George does not answer Candy asking whether it is 'all off', Candy knows that their dream is over. **(AO4)** • because of his disability and age, Candy is fortunate to have a job. He is aware that he will soon be 'canned' and put 'on the county' • it was unusual, during the Great Depression, for Candy to have savings. He has two hundred and fifty dollars compensation money and with the wages that he is due, he can offer 'three hundred an' fifty bucks'

	• Candy faces a bleak future of homelessness and poverty as the novel ends. There was very little social care during the 1930s • Candy, like most other ranch workers, is racially prejudiced. He tells George about the events one Christmas when Crooks was allowed in the bunk house. Candy 'paused in relish of the memory' of how Crooks was beaten by another ranch worker, Smitty.

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Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Crooks is important in the novel because he represents a minority group. Crooks is the lonely black stable buck on the ranch. He is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and often rubs his back with horse liniment to ease the pain • Crooks is segregated owing to his colour. He lives alone and is isolated from the other men in the bunk house. He has few comforts and sleeps in 'a little shed that leaned off the wall of the barn'. Apart from playing a game of horseshoes on Sundays, he does not socialise with anyone. When Lennie visits his room he says: 'A guy goes nuts if he ain't got nobody … I tell ya a guy gets too lonely an' he gets sick' • Crooks is an outsider as he is the only black person on the ranch. He is referred to as 'nigger' by the other men, which shows how racism is taken for granted and an everyday part of life on the ranch. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie a story about how the boss 'gives him hell when he's mad' and how one Christmas Crooks was allowed in the bunk house and Smitty beat him, but the ranch hands would not allow him to use his feet because of Crooks having 'a crooked back'. Even Candy demonstrates his racist attitudes when he recalls the event with 'relish' • Crooks has a room near the stables where he keeps his few treasured possessions. These include a number of books, among which is a 'mauled copy of the California civil code for 1905', suggesting that Crooks frequently refers to it and he knows his rights. Crooks also has other possessions, such as a pair of 'gold-rimmed spectacles' and a 'tattered dictionary', suggesting that it is frequently referred to • Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves and how he used to have friends. Crooks enjoys little power on the ranch and seems almost to enjoy the opportunity of taunting Lennie when he says that George will not come back from town • initially, Crooks is sceptical of George and Lennie's dream but eventually warms to the possibility. He promises to work for nothing, so long as he can live out the rest of his life there and no longer feel like an outsider • Crooks is quickly and sharply put in his place by Curley's wife who threatens him with hanging: 'I could get you strung up on a tree so easy it ain't even funny'. Crooks knows that the threat is real and is crushed by it: 'Crooks had reduced himself to nothing …"Yes, ma'am," and his voice was toneless'. **(AO4)** • during the Great Depression years of the 1930s, racism was widespread particularly in the Southern states. The Ku Klux Klan was prevalent and often black people were lynched without a fair trial. Curley's wife's treatment of Crooks and her threat of 'I could get you strung up on a tree so easy it ain't even funny' was a shocking reality at the time • in the social hierarchy of the Southern states, a black man was lower than a woman • Crooks symbolises the marginalisation of the black community • Crooks' momentary desire to join George, Lennie and Candy is representative of many who had their own version of the American Dream.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • friendship is a significant theme in the novel. The most obvious friendship is that shared by George and Lennie. The reader learns that, when George and Lennie were younger, George took advantage of Lennie's dependence on him when he got him to jump into the Sacramento River, knowing that he could not swim. After Lennie almost drowned, George felt guilty and became Lennie's protector and friend. When Lennie's guardian, Aunt Clara, died, George became Lennie's carer • George and Lennie's unusual friendship is evident from the start of the novel when they camp down by the river for the night. George tries to stop Lennie making himself ill by gulping down stagnant water: 'You never oughta drink water when it ain't runnin', Lennie'. Before they go to sleep he gets frustrated by Lennie's request for ketchup with his beans, after which Lennie threatens to go and find a cave to live in. George and Lennie talk about their dream and the importance of friendship: 'With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us' • the boss is suspicious of George and Lennie's friendship when George speaks for Lennie. The boss is unable to believe in genuine friendship, suggesting that George has ulterior motives for travelling with Lennie, such as taking his pay. He insinuates that their relationship is more than a simple friendship: 'Well I never seen one guy take so much trouble for another guy. I just like to know what your interest is' • Candy's best friend is his dog that he has had since he was a 'pup', but now he is 'a drag-footed sheepdog, gray of muzzle, and with pale, blind old eyes'. Candy's friendship with his dog is clear as Steinbeck presents his pride in and love for his old companion: 'hell of a good sheepdog'. But the dog is so old that Carlson presses him to have him shot. This foreshadows what George must do to Lennie at the end of the novel • after Candy's dog is shot, Candy forms a friendship with George and Lennie when he offers them his money so that the dream can be realised • George forges a new friendship with Slim. George confides in Slim about how he and Lennie were when they were younger and how he persuaded Lennie to jump in the river. He tells Slim about what happened in Weed when Lennie grabbed the girl's dress and the two were run out of town. After the death of Curley's wife, Slim's advice is that of a friend: 'An s'pose they lock him up an' strap him down and put him in a cage. That ain't no good, George' • George's final act of friendship comes when he shoots Lennie in the back of the head after Lennie accidentally kills Curley's wife. He realises that Lennie would be unhappy locked up or, if Curley and his posse catch him, his end will be painful and violent. He ensures that Lennie is thinking about the dream as he dies. **(AO4)** • During the Great Depression, when jobs were scarce, many people travelled the country in search of work. The nature of the itinerant farm workers meant that friendships were rarely formed and hardly ever kept • the lives of ordinary, manual workers in America were possibly drawn from Steinbeck's own experiences of working on a ranch. Steinbeck left university and spent much of his adult life working as a labourer

	• the novel criticises the economic situation in America at the time. George and Lennie are not helped by the state and like many others at the time are exploited. They share their American Dream of becoming financially independent, which was almost impossible during the 1930s. It was rare for anyone to have savings, such as Candy had.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Slim is an important character in the novel. Steinbeck introduces the character in great descriptive detail and he is presented as someone whom everyone admires • Slim is the highly-skilled jerkline skinner. He is a 'master craftsman' and, although he is in a higher and more secure position, he is simply one of the ranch hands; however, Slim is the natural leader of the ranch: 'there was a gravity in his manner and a quiet so profound that all talk stopped when he spoke'. He has a slightly mysterious quality, having no back story, and appears to be content, as he does not reveal a dream for a better future • he is highly respected by the other men and is the 'prince of the ranch'. Steinbeck describes him as 'god-like', demonstrating his calm and collected nature. He stands apart from the other men because of his status. When Curley suspects that his wife is in the barn with Slim, Whit tells the other men: 'he better leave Slim alone. Nobody don't know what Slim can do' • Slim is an intelligent man and other characters look to him for help and advice; his word is taken as law. When Carlson is talking about shooting Candy's dog, it is Slim's tacit agreement that seals the animal's fate. Slim's own dog, Lulu, has had nine puppies but Slim is not drawn into sentimentality and drowns 'four of 'em right off'. He kills them so there is enough food for the others, demonstrating his pragmatic nature • when he gives Lennie one of Lulu's puppies, he demonstrates a kind and generous nature. He is also sensitive when Candy's dog is shot, telling Carlson to take a shovel so that the animal can be promptly buried. Slim is the only character who speaks kindly to Curley's wife • Slim is a quiet, thoughtful man and the only one who understands the special nature of George's and Lennie's relationship. It is in Slim that George confides about Lennie's actions in Weed that got them run out of town. George even confesses to Slim that he used to play tricks on Lennie. Slim helps to ensure that George and Lennie do not get 'cann'd' after Lennie crushes Curley's hand. He becomes a friend to George • it is Slim who shows some sympathy towards George at the end of the novel. Slim offers George friendly support and encourages him to do the right thing by Lennie, telling him that it would not be good if Lennie were locked in a cage like an animal. Slim is the only one who understands what George has had to do and why. He takes care of George after the shooting of Lennie, reassuring him that he had done the only thing he could to spare his friend from suffering. **(AO4)** • Slim is fortunate to be a more permanent ranch worker. During the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay • on the whole, the social hierarchy on the ranch is reflective of American society of the time; however, Slim holds more respect than Curley, the Boss's son • Slim does not demonstrate any discrimination, unlike others on the ranch. At the time, prejudice and racism were prevalent. Slim is a strong moral character, almost like a 'conscience' to other characters • Steinbeck deliberately presents Slim as a thoughtful and sensitive man, in order to challenge the stereotypical perception of ranch hands.

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Number	Indicative content
7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • loss is an important theme in the novel. Many of the characters have experienced some form of loss either physically or emotionally • George often talks about his loss of freedom caused by having to look after Lennie: 'I could get along so easy and so nice if I didn't have you on my tail'. Despite having to look after Lennie, George feels a profound sense of loss when he shoots him at the end of the novel and is consoled by Slim: 'You hadda, George' • Lennie loses the things he likes to pet and find comfort in, such as his piece of soft fabric, given to him by his Aunt Clara: 'I wisht I had that velvet right now…I lost it'. Lennie kills the mice and his puppy through petting them too hard. Lennie's lack of awareness of his own strength results in the end of George's and Lennie's dream when Lennie accidentally breaks Curley's wife's neck • Candy has lost his hand in an accident on the ranch and is reduced to being a 'swamper'. Another great loss for Candy is when his old dog is shot by Carlson. When Candy discovers Curley's wife's body, he knows that his dream of a future with George and Lennie is lost. His eyes are 'blinded with tears' as he knows that he has very few options • Crooks has experienced the loss of family, friends and his family's chicken ranch. Crooks is segregated from the other ranch workers and lacks company. He loses his confidence and self-respect when Curley's wife threatens him and he 'reduced himself to nothing. There was no personality, no ego' • Curley has lost the respect of the ranch workers. He loses the possibility of becoming a boxer when Lennie crushes his hand • Curley's wife has lost her freedom and happiness. Being the only woman on the ranch, she feels lonely and isolated. She tells Lennie how she wanted to become a movie star and how she believed that her mother took her letters. She married Curley to spite her mother, losing her dream and, eventually, her life. **(AO4)** • at the time of the Great Depression, many people experienced loss of money, property and jobs • itinerant farm labourers had to travel around the country in search of work. The loss of stability, family and friends led to loneliness and uncertainty for the future. Many people had their own American Dream to help them survive emotionally difficult economic and personal times • prejudice and racism led to the loss of dignity and hope. Sexism and ageism made many people feel isolated and desperate. The lack of social care for the elderly or disabled left characters, like Candy or Lennie, at the mercy of the kindness of others.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • suffering is a significant theme in the novel. Most characters in the novel suffer because of the situation that they find themselves in • George suffers through the burden of Lennie's condition. Although Lennie provides companionship, George must always think about future possible outcomes of Lennie's behaviour and worry while considering their next move. George suffers at the end of the novel because he has to sacrifice his best friend for Lennie's own good. Through this act, George faces the loss of his friend and his dream, which will inevitably lead to loneliness, but it is the only option remaining to him • Lennie suffers as he must cope with his disabilities and must learn to control his strength. Lennie suffers emotionally when he accidentally kills his mice and puppy. He suffers physically and mentally when Curley picks a fight with him. He does not understand why Curley is beating him and does not retaliate until George sanctions it. Lennie reproaches himself for killing Curley's wife and knows that he has done another 'bad thing'. To save Lennie, George shoots him in order to spare him the greater suffering that would be imposed by Curley and his posse • Crooks suffers because he is physically disabled, by having a crooked back, and lives in constant pain. He also suffers from prejudice and segregation because, as he is black, he is lowest in the ranch hierarchy. He is referred to by the other men, apart from Slim, as the 'nigger'. When he is allowed in the bunkhouse at Christmas, the other men beat him. Even Curley's wife made Crooks reduce 'himself to nothing' with her threat that she could get him 'strung up so easy', as any accusation by a white woman against a black man would be believed • Curley's wife suffers as she is isolated and lonely. She is so insignificant on the ranch that she is not given a name. She is unhappy in her marriage to Curley who she states 'ain't nice'. Curley's wife tries hard to gain attention and companionship from the men on the ranch, but they rightly consider her to be nothing but trouble: 'jailbait'. When seeking Lennie's company in the barn, she tells him about her dream of being in the movies and, through her attempt to be friendly, she suffers the ultimate penalty of death when Lennie accidentally breaks her neck • Candy, the 'old swamper', suffers. He has lost a hand in a farming accident and can now only sweep up and do the most menial jobs on the ranch. Candy suffers greatly when his only companion, his old dog, is shot by Carlson because it is too old and 'no good'. He becomes involved with George's and Lennie's dream, pledging money to help make it happen. He lives in terror of being 'cann'd' and faces a bleak future when the dream is shattered by the death of Curley's wife • Curley suffers when his hand is crushed by Lennie, preventing him from pursuing his boxing dream. He suffers loneliness because his mean nature results in his not being liked or respected by the ranch hands or his wife. **(AO4)** • at the time of the Great Depression, work was scarce. Itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay and many suffered hardships as a consequence • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place

	• there was no proper provision for the old or disabled members of society. Candy knows that once he has been 'canned' he will have nowhere to go. Similarly, if Lennie did not have George to look after him, he would be put in a 'booby hatch'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question	**Indicative content**

Number	Indicative content
7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between George and Lennie is central to the novel. At the beginning of the novel, George is introduced as Lennie's protector and carer. The physical differences between them are marked: George is 'small and quick' and Lennie is 'huge'. When Lennie follows George to the clearing, 'one stayed behind the other', establishing George's dominance in the relationship. He prevents Lennie from drinking the stagnant water and chastises him for carrying dead mice to pet: 'That mouse ain't fresh' • George gets frustrated by Lennie, speaking to him harshly when Lennie says he likes ketchup with his beans: 'Whatever we ain't got, that's what you want'. George says that if he did not have the burden of travelling with Lennie he 'could live so easy'. When Lennie says that he could go off and live in a cave, George suffers a guilty conscience and defuses the tension by telling him about their dream • George looks after Lennie's work card for him and does all the talking when they meet the Boss of the ranch. The Boss is suspicious of George's motives for travelling with Lennie: 'Say, what you selling?' George tells the lie that Lennie is his cousin and that he was kicked in the head by a horse when he was a child • George tells Slim how he and Lennie have known each other since they were young: 'Him and me was both born in Auburn. I knowed his Aunt Clara'. He relates how he used to 'play jokes on 'im 'cause he was too dumb to take care of himself'. He tells Slim how one day he told Lennie to jump in the Sacramento River, which Lennie did, even though he could not swim. He nearly drowned but never held it against George • George and Lennie share the same dream of having a little place to live where they work for themselves and do not have to answer to anyone: 'We got a future. We got somebody to talk to that gives a damn about us... we're gonna have a little house and a couple of acres an' a cow and some pigs and –' • George also relies on Lennie for friendship and companionship. Theirs is a relationship that stands outside the bleak hardships of the Great Depression. In sharing the dream they have a common goal and, rather than being the 'loneliest guys in the world', they have each other. Lennie is defensive of George when Crooks suggests he might not return from the town • Lennie relies on George for protection: 'Jesus Christ, somebody'd shoot you for a coyote if you was by yourself'. He warns him to stay away from both Curley and his wife, explaining that both are likely to bring trouble. When Curley attacks Lennie, it is George who tells him to fight back • when Lennie kills Curley's wife, his first thought is that George will be mad at him. He obediently runs to the clearing where they spent the first night. George's final act of friendship towards Lennie is to shoot him in the back of the head out of mercy before Curley and his posse arrive to enact mob justice. **(AO4)** • at the time of the Great Depression, itinerant farm workers tended to travel alone. It was unusual for men to travel as a pair

	• in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he did not look after Lennie, then Lennie would end up in the 'booby hatch' or he would be strapped down and they would 'put him in a cage' • when President Roosevelt introduced an economic regeneration policy in the 1930s, agencies, like 'Murray and Ready' (where George and Lennie collect their work permits), were established to direct migrant workers to farms where work was available.

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Number	Indicative content
4 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • cruelty is an important theme in the novel and is illustrated in different ways, such as the cruel treatment of different people, the cruel nature of life on the ranch and cruelty within the natural surroundings • even George can be cruel to Lennie, especially when he loses patience with Lennie: "An' whatta I got,' George went on furiously. 'I got you! …'. George confesses to Slim about how he used to take advantage of and tease Lennie: 'Used to play jokes on 'im 'cause he was too dumb to take care of 'imself' and admits how he hit Lennie over the head with 'a fence picket' • Lennie can be considered unintentionally cruel. He is cruel to the animals that he pets. He does not realise how fragile the animals are and accidentally kills them, like the mice. He 'pinched their heads a little and then they was dead', and he kills his puppy by being too rough with it: 'I didn't bounce you hard'. Lennie is cruel when he crushes Curley's hand and later when he breaks Curley's wife's neck • Crooks is cruelly treated because he is the only black man on the ranch. Crooks is segregated from the others and is called derogatory names by most of the ranch hands. Crooks has a crooked back from a horse's kick, which presumably resulted from life on the ranch. Candy fondly recalls the time when Crooks was allowed in the bunkhouse and Smitty 'took after' him and 'woulda killed' him had he been allowed to use 'his feet'. Crooks, in turn, is cruel to Lennie when he teases him about George not coming back after a night out: 'Crooks' face lighted with pleasure in his torture' • Candy has lost his hand in an accident on the ranch. The cruel nature of life on the ranch has left him as the 'swamper' and he fears being 'cann'd'. Candy's dog is shot by Carlson. Some may consider this an act of cruelty, but others may see it as an act of kindness in putting the dog out of its misery. Candy considers the death of his dog as a cruel act as Carlson relentlessly pressures Candy into letting him take his dog away • Curley's wife is cruelly treated by some of the men on the ranch, as they see her as 'jail bait' and they fear that she will only bring them trouble. She thinks that her mother treated her cruelly by taking a letter meant for her from a man whom she believed to be a Hollywood film director. Curley could be considered cruel for keeping his wife isolated on the ranch • the natural environment can be cruel. In the final chapter, a heron plucks a water snake from the river: 'swallowed the little snake while its tail waved frantically'. The survival of the fittest illustrates the harsh realities of life. **(AO4)** • life for itinerant farm labourers was harsh during the Great Depression. They were forced to travel from place to place in search of work and became isolated from family and friends

	• society was cruel to those who were old or disabled. There was very little provision or help for those in need. Candy knows that once he is 'cann'd' he will have nowhere to go. Similarly, if Lennie did not have George to look after him, he would be put in a 'booby hatch' • Curley's wife talks about her dream of being 'in the movies'. Many people dreamt of being famous Hollywood stars at the time, as it offered the chance of an escape from poverty, and fulfilment of the American Dream.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
5 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may choose any one character that they feel is the most unhappy. These could include: George, Lennie, Candy, Crooks or Curley's wife; however, other characters may be considered • George could be considered most unhappy because at the end of the novel, he is forced to shoot his companion, Lennie. At times, George has demonstrated his frustration and anger about caring for Lennie, telling him that he could 'get along so easy' without him, even though Lennie's companionship keeps him from some of the loneliness the other workers suffer. George believes that he cannot have a future or 'a girl' all the time he must care for Lennie • Lennie could be considered most unhappy when George takes the dead mice from him or when he accidentally kills his puppy and Curley's wife at the end of the novel. He fears that George will not let him tend the rabbits. Lennie also demonstrates his unhappiness when Crooks teases him about George not coming back to the ranch for him • Candy's unhappiness is demonstrated when his dog is taken by Carlson and shot. Candy appeals to Slim for some 'reversal' of the decision, but he does not receive any. Candy lay 'rigidly on his bed staring at the ceiling'. Later in the novel, Candy demonstrates his unhappiness when he realises the dream has ended with Curley's wife's death. He 'viciously' comments on the lost dream; he 'sniveled, and his voice shook' with disappointment • Crooks may be considered as most unhappy, because he is lonely and subject to racial abuse. His segregation has made him a 'proud, aloof man'. Crooks is fully aware of his situation and is put in his place when Curley's wife threatens him: 'I could get you strung up on a tree so easy it ain't even funny' • other unhappy characters could include: Curley's wife who has lost her dream of being in the movies and now leads a lonely life as the only woman on the ranch, or Curley, whose dream of being a boxer is destroyed when Lennie crushes his hand. **(AO4)** • several contextual features may be significant to making characters unhappy. The Great Depression led to many men becoming itinerant farm labourers and living solitary lives • racial segregation led characters like Crooks to become isolated and desperately unhappy. The Scottsboro Boys' trial and the activities of the Ku Klux Klan highlight the injustices and racial discrimination at the time • Candy struggles to come to terms with the fact that the dream with George and Lennie is only short lived and is now over. For elderly people, like Candy, there was no provision or state care once they had retired.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
4 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • memories are significant in the novel and each character has fond or troubling memories of past events • George recalls events when he and Lennie were younger. George remembers Lennie's Aunt Clara and, when angry, reminds Lennie about why they had to flee from Weed. George confesses to Slim about the time he told Lennie to jump in the river, even though he knew that he could not swim • Lennie finds comfort in being told the dream and how he will grow alfalfa and tend the rabbits. Lennie cannot remember many things but he does remember what George has described to him about the place of their own; the dream brings him happiness. At the end of the novel, Lennie remembers Aunt Clara giving him a piece of velvet to pet and later, after killing Curley's wife, he hallucinates and has a vision of his Aunt Clara scolding him. Aunt Clara is vividly portrayed as having 'thick bull's-eye glasses' and a 'gingham apron with pockets', demonstrating how she is ingrained in Lennie's memory • Candy has fond, proud memories of when his dog was young: 'I herded sheep with him… best damn sheep dog… had him from a pup' • Crooks reminisces about happier times when his father owned a chicken ranch and when 'white kids come to play at our place' • Curley's wife's memories are bitter because her dream of being in the movies was destroyed when she never heard from the 'guy' she met who promised this. She blames her mother for stealing his letter and marries Curley out of spite • other memories could be considered, such as: Whit recalling William (Bill) Tenner who used to work on the ranch and has a letter published in the magazine; when Candy recalls the Christmas the Boss gave the men a 'gallon of whisky'; or when Candy gossips about Curley being a lightweight boxer. **(AO4)** • during the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. The men rarely talk about their past lives, living day-to-day for survival • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place, even though he recalls happier times. He tells Lennie that now he is the only black person on the ranch and that there is only one other black 'family in Soledad', possibly suggesting that others have been forced to move away • the American Dream features throughout the novel and several characters, such as Curley's wife, recall how their dream could have been a reality.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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Number	Indicative content
5 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may consider the happiest character in the novel to be: George, Lennie, Candy, Slim or any other character if points are valid • George could be considered the happiest during most of the novel because, unlike many of the others, he has a companion in Lennie. When Candy offers his savings to secure George's and Lennie's dream, George realises that he could 'swing' the deal and make the 'thing they had never really believed in' come true. He is described as being 'full of wonder' and, at that point, it is possibly the happiest moment for him • Lennie could be considered the happiest on the ranch because his simplicity makes him ignore the harsh realities of life around him. Lennie adores George and looks to him as a father figure. Lennie is happy when George tells him about their dream. Lennie gets excited about tending his multi-coloured rabbits and, like George, becomes 'entranced' when he imagines what their place will be like. Lennie is happily thinking about the dream and smiling when Curley attacks him. At the end of the novel, George makes Lennie think about the 'little place' before he shoots Lennie in the back of the head. It can be argued that Lennie is the happiest because he dies thinking about his dream • Candy could be considered the happiest once he believes that he has a future with George and Lennie: 'They all sat still, all bemused by the beauty of the thing'. Later, he tells Crooks that they are 'gonna do it now' and that the 'money's in the bank'; he becomes 'overwhelmed with his picture' but his happiness does not last • Slim could be considered the happiest, as he appears to be content with his life and comfortable with himself, unlike many of the other characters. He is admired and respected by the other ranch hands: 'His authority was so great that his word was taken on any subject, be it politics or love'. Slim is friendly, offering George 'calm invitation to confidence'. Slim gives George sympathy and support at the end of the novel. **(AO4)** • the idea of owning a piece of land and to 'live off the fatta the lan',' reflects the American Dream. George, Lennie and Candy are happiest when thinking about working on their own land and having independence, stability and prosperity • the Great Depression of the 1930s led to many men becoming itinerant farm labourers. Prospects and opportunities were few • Candy is able to provide the funds to realise George's and Lennie's dream of owning 'that little place'. Candy has two hundred and fifty dollars in the bank as he received compensation for losing his hand in an accident on the ranch. At the time, it was unusual for people such as Candy to receive compensation and to have savings.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
4 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • anger is a significant theme in the novel. A number of characters demonstrate anger, such as George, Lennie, Curley, Carlson, Crooks, Curley's wife and Candy • George demonstrates his anger when he loses patience with Lennie at the beginning of the novel. George acknowledges that he has 'been mean' to Lennie when he takes the mouse from him and loses his temper about Lennie's desire for 'ketchup'. George's anger soon dissipates when he tells Lennie about their dream • Lennie demonstrates his anger on a number of occasions. Slim comments: 'I hate to have you mad at me'. Lennie gets angry with Crooks when Crooks teases him about George not returning. Later when the puppy dies: 'Suddenly his anger rose, 'God damn you,' he cried … and hurled it from him'. Lennie's fear turns to anger when Curley's wife panics about him being too rough when he is stroking her hair, resulting in Lennie's breaking her neck: 'he shook her then, and he was angry with her' • Carlson shows anger when convincing Candy that his dog must be shot because it 'stinks'. Carlson shows no compassion for Candy's feelings about the shooting of his dog, nor for George at the end of the novel • Crooks vents his anger when Lennie goes to his harness room. He warns Lennie that he has 'no right to come' in his room and scowls at him. Crooks is a bitter, 'proud, aloof man' who is segregated because of his colour • Curley is probably the angriest character. Whenever he appears, there is tension. Curley is a character who is angry possibly because he is insecure and Candy tells George that Curley picks on big guys. When Curley finds his wife dead, his anger turns to thoughts of revenge when he threatens to shoot Lennie 'in the guts' • Curley's wife demonstrates her anger when she threatens Crooks that she will have him 'strung up on a tree' and later, when speaking with Lennie in the barn. Curley's wife tells Lennie her story and feels he is not listening to her: 'Don't you think of nothing but rabbits?' • Candy demonstrates anger when he addresses Curley's wife's dead body. He blames her for killing the dream: 'gradually his sorrow and his anger grew into words. 'You God damn tramp,' he said viciously'. **(AO4)** • anger is a common theme in Steinbeck's writing, possibly because he writes mostly about a male world, men who are struggling to survive and make a living in a difficult and hostile environment. Anger produces tension between characters and anger often explodes into violence • Crooks is angry because he is lonely and subjected to racist taunts. When Crooks taunts Lennie unnecessarily, Steinbeck shares a needless episode of conflict brought about by Crooks' personal frustration. Crooks usually hides his anger as he knows that he is not 'free' to vent his opinions

	• the 'American Dream' gave hope for all those whose goal was to gain some form of independence. The many unfulfilled dreams, however, led to disillusionment and anger.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
5 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to explore one character they deem important. Any character may be considered, but the most popular options would be one of the following: George, Lennie, Candy, Crooks or Curley's wife • George may be considered an important character because he features throughout the novel and his relationship with Lennie is central to events. It is George who tells Lennie about their dream and is like a father-figure to him. Through George, the reader learns about George and Lennie's past and information about different characters, such as Slim, when he engages in conversation with them. George frames the action in the novel, starting when he arrives with Lennie in the vicinity of the ranch and ending when he returns to the same location and shoots Lennie • Lennie could be considered an important character because he provides George with companionship, even though it can be challenging. It is Lennie's persistence in hearing about the dream that keeps it alive for George. Lennie features throughout the novel and is always at the ranch, even when George goes to the brothel with the other men. It is through Lennie that the reader learns about Crooks' and Curley's wife's back-stories and dreams. Lennie's actions lead to the climax of the novel • Candy is possibly an important character because he has the money to make George's and Lennie's dream a reality. He is important because he is the first character George and Lennie meet at the ranch and is the character that tells them about Curley, Curley's wife, Slim and Crooks. Candy is important because of his dog. He tells George that he should have shot his dog himself, which foreshadows later events when George shoots Lennie with the same gun. Candy and his dog embody the fate of those who are no longer useful • Crooks could be considered important because he illustrates how difficult it is living with prejudice and segregation. Crooks provides context, representing what life is like for black people in the area • Curley's wife could be considered important because her death ultimately causes the failure of George's, Lennie's and Candy's dream. She is important because she is the only woman on the ranch and illustrates the sexist society within which she lives. **(AO4)** • contextual points will vary according to which character has been chosen, but comment in relation to the American Dream and the Great Depression may feature in most responses • the lives of itinerant farm labourers may be considered and how the Dust Bowl led to many migrant workers travelling from ranch to ranch in search of work • the social hierarchy, sexism, racism or ageism in relation to the chosen character may be explored, such as how Crooks is subjected to racism and segregated owing to the Jim Crow Laws at the time or how Candy is expecting to be 'cann'd' because of his age and disability.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
4 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • life on the ranch involves hard work and the men simply exist day-to-day. The majority of men are itinerant farm labourers and they live in meagre conditions in the bunkhouse. The layout of the bunkhouse is described as being regimental with 'eight bunks, five of them made up with blankets'. Personal or necessary items are stored in apple boxes converted into shelves: 'And these shelves were stocked with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe'. The men lack any privacy, but most are lonely • life on the ranch involves long working days as well as hard labour. Lennie's sheer strength and ability to buck barley are valued on the ranch, especially as he can lift four hundred pounds on his own. Slim is the 'jerkline skinner', a skilled role and, as such, respected by the other workers. Crooks is the 'stable buck' and is lowest in the ranch hierarchy. Crooks lives with the mules and horses he cares for as he is not allowed to live with the other men in the bunkhouse: 'They say I stink'. Candy works as a 'swamper' • leisure time for the men revolves around the bunkhouse and games of cards or solitaire. Whit outlines the advantages of visiting the brothel in town: 'Hell of a nice place. Old Susy's a laugh – always crackin' jokes'. The life of the itinerant worker precluded the possibility of raising a family and the men would go to town for companionship from Susy's 'girls'. When the men go into town, Lennie, Crooks and Candy are left behind along with Curley's wife. Another significant leisure activity is the game of horseshoes that the men play in the evenings and on Sundays. Crooks is adept at this game. It is ironic that, while George is finally relaxing with a game of horseshoes, happy that the dream is about to be realised, Lennie is engaged in the conversation with Curley's wife that proves fatal for both of them • life on the ranch for Curley's wife is very dull and monotonous. She is lonely and craves companionship and attention from the workers. She devotes a good deal of time to her appearance. She has 'full, rouged lips', is 'heavily made up' and wears 'red mules, on the insteps of which were little bouquets of red ostrich feathers'. Curley's wife's need for someone to talk to leads her into her final, doomed exchange with Lennie in the barn. **(AO4)** • the reader sees the everyday life of itinerant ranch workers during the 1930s. During the time of the Great Depression, work was scarce. The intinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay. Itinerant farm labourers had to obtain work slips in order to work; George and Lennie have gained their work permits or slips from Murray and Ready's

	• the social hierarchy on the ranch is reflective of American society of the time. Crooks, being a black man, is at the bottom of the social hierarchy and he knows his place • there was no provision for the old or disabled members of society. Candy knows that once he has been 'canned' he will have nowhere to go. Similarly, if Lennie did not have George to look after him, he would be put in a 'booby hatch'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
5 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Candy is an important character in the novel as he is the first person at the ranch to greet George and Lennie. It is Candy who makes George and Lennie's dream a real possibility. Despite his savings, Candy represents what can happen in that society when a man is no longer useful • Candy is described as 'a tall stoop-shouldered old man' and is dressed in blue jeans that are typically worn by the workers. He has lost his right hand in a farming accident and has a 'stick-like wrist' • Candy is known as the 'old swamper' because of the work he does, which largely involves sweeping and cleaning the bunk house. He is a gossip and informs George and Lennie about other characters, such as the boss, Curley, Curley's wife, Crooks and Slim • he has an old sheepdog that has been with him since it was a pup. The dog is his only companion and Candy speaks proudly of the dog's prowess in younger days: 'he was the best damn sheepdog I ever seen'. When Carlson pushes for the dog to be shot, Candy protests, but his pleas are ignored: 'Well – hell! I had him so long'. Despite Candy's protestations, Carlson shoots the old dog with his Luger • Candy tells George that he should have shot his dog himself. His relationship with the dog mirrors that of George and Lennie, foreshadowing George's decision to end Lennie's life at the end of the novel by using Carlson's Luger • after overhearing George and Lennie talking about the dream of owning their own place, Candy offers his compensation money towards the 'little place' that George describes. Candy has three hundred dollars in savings and has 'got fifty more comin' the end a the month'. He convinces George to let him join the dream by offering to work and pledges: 'I'd make a will an' leave my share to you guys' • when the other men go into town, Candy goes to Crooks' room where Lennie has already gone. In Candy's excitement he mentions to Lennie that he has been 'figuring out about them rabbits'. Crooks is incredulous that they actually have the money and offers to join them and work for free. When Curley's wife enters the room she says: 'They left all the weak ones here', ironically not realising that she is including herself in this statement. She refers to Candy as 'a lousy ol' sheep'. Candy stands up to her: 'You got no call foolin' aroun' with other guys, causin' trouble' • it is Candy who discovers the body of Curley's wife in the barn and raises the alarm with George. Candy is devastated that the dream has been ruined and blames Curley's wife for the trouble she has caused, reacting angrily to her dead body: 'You done it, di'n't you? … Ever'body knowed you'd mess things up' • Candy hopes that perhaps he and George will be able to fulfil the dream themselves. George admits that he 'knowed we'd never do her' and when George does not answer Candy's question, 'Then – it's all off?', Candy knows that their dream is over.

	(AO4) • there was very little social care during the 1930s for the elderly. Candy worries about being 'cann'd', being put 'on the county' and having nowhere to live • it was unusual, during the Great Depression, for people such as Candy to have savings • like most other ranch workers, Candy shows that he is racially prejudiced. He tells George about the events one Christmas when Crooks was allowed in the bunk house. Candy 'paused in relish of the memory' of how Crooks was beaten by another ranch worker, Smitty.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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4 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • different types of love are demonstrated in the novel, such as the brotherly love shared between George and Lennie, Lennie's love for animals, Candy's love for his dog and the lack of love and affection between Curley and his wife. Candidates may explore one area in detail or explore a wider range of examples • the brotherly love and affection between George and Lennie is apparent throughout the novel. George has cared for Lennie since his Aunt Clara died. They are constant companions and George protects Lennie, such as when they flee from Weed and when Lennie has the fight with Curley. They share the same dream of owning their own place and living 'off the fatta the lan' '. Carlson is incredulous about George's reaction to shooting Lennie at the end of the novel, as he does not understand the love that George and Lennie shared • Lennie loves animals and anything soft. Throughout the novel, Lennie loves to pet soft things, such as the mouse and puppy. When talking with Curley's wife, he fondly remembers the piece of velvet that his Aunt Clara gave him. It is Lennie's obsession with petting and stroking soft things that leads him first to the trouble in Weed and later accidentally killing his puppy and then Curley's wife, when he strokes her soft hair • Candy loves his old dog and is devastated when Carlson suggests that he should be shot. Candy proudly recalls how he has had the dog since he was a pup and has 'herded sheep with him'. Candy is distraught when his dog is shot and tells George that he 'ought to of shot that dog' himself, which foreshadows the ending of the novel • the lack of love and affection between Curley and his wife is made clear. Although the couple have only been married for two weeks, Curley's wife is lonely and seeks the company of the ranch hands. Her flirtatious nature creates tension, such as when Curley believes that she is with Slim in the barn. Curley's wife is like a trophy wife to him and she confesses to Lennie that she does not even like her husband: 'I don't like Curley. He ain't a nice fella'. The couple always appear to be looking for each other and the only time in the novel we see Curley with her is when she lies dead in the barn • other types of love could include Curley's self-love, Slim's selfless love and kindness towards the other ranch hands, the love of nature or the love of dreams and ambitions.

	(AO4) • itinerant farm labourers, such as George and Lennie, were often the 'loneliest guys in the world' and, as a result, did not have the opportunity to form friendships or loving relationships. At the time of the Great Depression, many were forced to leave their families and loved ones in search of work • Lennie relies on George to care for him. There was little or no provision social care. Without George, Lennie would most probably have been pu a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They tie ya up with a collar' • the novel gives a backdrop of the lives of itinerant farm labourers and how animals provided comfort and companionship, such as the mice that Lennie petted and Candy's dog being the only companion he has, combating loneliness • women were often objectified and had clear roles in society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly-married Curley who shows little respect, love or affection for his new wife.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
5 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Curley is the son of the ranch boss and therefore carries high status. He is described as a 'thin young man with a brown face, with brown eyes and a head of tightly curled hair'. Candy tells George and Lennie that Curley 'like a lot of little guys, hates big guys' • Candy provides George with the information that Curley is a boxer, 'handy with his fists'. He warns him that Curley is 'cockier'n ever' since getting married and is always looking for a fight. Candy delights in gossiping and tells George that Curley wears a 'glove fulla vaseline' to keep his hand soft for his wife • Curley is immediately hostile to Lennie and George upon first meeting them. He 'glanced coldly' when he first notices the new men and his 'hands closed into fists'. He takes the stance of a boxer when he 'went into a slight crouch'. He is 'calculating and pugnacious' in his approach to Lennie, trying to demand that Lennie speaks to him directly rather than letting George do the talking • Curley is jealous when he suspects his wife has been speaking with the ranch hands. When he believes that she is in the barn with Slim, he goes to look for them, thinking he will catch them together, only to be proved wrong. Slim enjoys more respect than Curley on the ranch owing to his calm nature and skill at his job. Carlson calls Curley a coward, 'yella as a frog belly', when Slim and Curley return from the barn and Curley is apologising for accusing him • in anger, Curley attacks Lennie; he thinks Lennie is smiling at him. Curley's aggression is evident in this part of the novel, but when George tells Lennie to 'Get him', Curley's hand is crushed in Lennie's grip. To prevent Lennie from being punished, Slim successfully convinces Curley that, to preserve his tough reputation, he should say that he got his hand 'caught in a machine' • Curley is an inconsiderate husband, visiting the brothel in town even though he has only been married 'a couple of' weeks. Curley's wife tells Lennie that Curley 'ain't a nice fella' and reveals that she met him at the Riverside Dance Palace. Believing her mother had stolen her letter from a 'guy' who said she could be 'in the movies', she accepts a proposal from Curley in desperation to get away. Curley seems to view his wife as a possession • Curley's response to the death of his wife reflects his lack of affection for her. He is far more interested in getting a posse together and lynching Lennie than he suffers any kind of upset at the loss of his wife

	• Curley shows no empathy or understanding when he discovers that George has shot Lennie. He is confused by George's and Slim's sadness at Lennie's death. **(AO4)** • as the son of the ranch owner Curley's position on the ranch is secure, unlike the unsettled lives of itinerant workers during the Great Depression • Curley is able to intimidate characters with his body language and boxing prowess and the itinerant workers are scared to say anything in case they are 'canned' by Curley's father • Curley takes the law into his own hands by getting a posse together to go after Lennie. George and Lennie have been similarly pursued in Weed when they have to hide in an irrigation ditch in order to escape • women were often objectified and had clear roles in the family and society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly-married Curley.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	Indicative content

Number	Indicative content
4 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree with the statement that George is a selfish character and does not truly care for Lennie. All valid points should be awarded • George is dominant in the relationship. When the two men are introduced, Lennie is walking behind George, as George always goes first and, perhaps, shows how he likes to be in control. It can be argued that George does this to help and protect Lennie • George takes the dead mice away from Lennie, even though Lennie finds comfort in petting them. George knows this upsets Lennie, but insists that he should not keep them, perhaps showing how he selfishly demands that Lennie does as he is instructed. Alternatively, this could be seen as a way that George cares for Lennie's wellbeing • George could be considered selfish because he often gets angry with Lennie, such as when Lennie says that he likes ketchup with his beans and George loses his temper saying that 'Whatever we ain't got, that's what you want'; however, some could argue that it is understandable that George loses his patience • George can be cruel and thinks of himself. He tells Lennie that if he did not have the burden of travelling with him, he 'could live so easy'. When Lennie says that he could go off and live in a cave, George suffers a guilty conscience because of voicing his selfishness • George insists on looking after Lennie's work card for him and does all the talking when they meet the Boss of the ranch. Even the Boss is suspicious of George's motives for travelling with Lennie: 'what stake you got in this guy? You taking his pay away from him?' George tells the lie that Lennie is his cousin and says that he was kicked in the head by a horse when he was a child. It is probable that George takes and looks after Lennie's wages, as he does every other aspect of Lennie's life, but it could be argued that this is to protect Lennie rather than being done for George's personal gain • he could be considered selfish because some may see him using Lennie's strength to gain enough money to fund his dream of owning 'a little house and a couple of acres' • George could be considered selfish because he exploited Lennie for fun. George confesses to Slim how he used to be unkind to Lennie. He admits that he used to 'play jokes on 'im 'cause he was too dumb to take care of himself' • George also tells Slim about when he told Lennie to jump in the Sacramento River, which Lennie did, even though he could not swim. He nearly drowned but never held it against George, and George says to Slim, after that, 'I ain't done nothing like that no more'

	• there has been evidence that George has been physically violent towards Lennie, such as when he tells Slim how he hit Lennie 'over the head with a fence picket' to make him let go of a girl's skirt. Some may argue that this was the only way that George could stop him • it could be argued that, when George shoots Lennie, he was only thinking about his own happiness and freedom without having the burden of Lennie. Alternatively, others may see the act as saving Lennie from a worse fate at the hands of Curley and the other men. George could be considered very unselfish, especially as such friendships were uncommon. **(AO4)** • at the time of the Great Depression, itinerant farm workers tended to travel alone. It was survival of the fittest and perhaps some itinerant farm labourers had to be selfish in order to survive and gain jobs. It was unusual for men to travel as a pair • in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he did not look after Lennie, then Lennie would end up in the 'booby hatch' or he would be strapped down and they would 'put him in a cage'; however, George likes to remind Lennie of this • when President Roosevelt introduced an economic regeneration policy in the 1930s, agencies, such as 'Murray and Ready's' (where George and Lennie collect their work permits), were established to direct migrant workers to farms where work was available.

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Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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Question	Indicative content

Number	Indicative content
5 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • isolation is evident throughout the novel. There is the physical isolation of the ranch and the emotional isolation of the characters • the setting is described as being 'A few miles south of Soledad' and is described as a rural idyll, with the wildlife and natural beauty. When we are introduced to George and Lennie, they have followed a path 'beaten hard by boys coming down from the ranches to swim in the pool' • the ranch is geographically isolated. When George and Lennie get the bus to the ranch, George gets angry because they have to walk 'God damn near four miles' because the bus driver has misled them • characters are physically isolated, such as Curley's wife who lives in the main house with the boss, and his son, her new husband, Curley; Crooks is segregated and lives isolated in the harness room; Candy is isolated because of his disability and stays 'swamping' the bunk house when the others are out at work • Lennie is isolated when he is not with George, such as when he is in the barn with his pup and accidentally kills it, while the other men play horseshoes nearby • when Curley's wife enters the barn, she is able to start a conversation with Lennie, as no-one can see them. Lennie panics and accidentally breaks her neck • characters are emotionally isolated because of the nature of their job as itinerant farm labourers. Slim says 'I hardly never seen two guys travel together'. Characters are lonely because of the circumstances they find themselves in, such as Curley's wife who is the only female on the ranch • Crooks is also isolated because he is the only African-American on the ranch. He tells Lennie of the time when there were others, but now there 'ain't a colored man on the ranch an' there's jus' one family in Soledad'. Crooks' isolation has left him cynical and bitter • towards the end of the novel, George reminds Lennie that other men have 'got no fambly' and that 'They ain't got nobody in the worl' that gives a hoot in hell about 'em' • the isolated location of the pool provides the perfect setting for where George shoots Lennie. George is telling Lennie about the dream and the rabbits as the trigger is pulled: 'The crash of the shot rolled up the hills and rolled down again'. **(AO4)** • the ranch is located near Soledad, which means 'loneliness' in Spanish

	• characters are often isolated because of discrimination: racism, sexism, ageism and disability; there was no social care for the old or vulnerable members of society. Lennie is only able to get employment because George speaks for him. Candy is expecting to be 'cann'd' because of his age and disability and Crooks is subjected to racism and segregation owing to the Jim Crow Laws at the time • even those higher in the social structure on the ranch suffer from isolation: Curley is often looking for his wife; the men on the ranch keep their distance from him • the nature of the life of itinerant ranch-hands leads them to have no stability, home, possessions, friendships or relationships because of their constantly moving in search of work. There was a high level of unemployment during the Great Depression.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • respect is demonstrated in a variety of ways throughout the novel. It is shown through the relationship between George and Lennie, the respect for the boss, the respect that Slim has on the ranch and the lack of respect for Curley, Curley's wife and Crooks. Some candidates may consider the respect for nature, such as Steinbeck's idyllic opening description of the setting • Lennie demonstrates respect for, and dependence on, George throughout the novel. When the characters are introduced, Lennie follows George to the clearing and 'imitated George exactly'. He does as George instructs him to do and is protective over him: 'Ain't nobody goin' to suppose no hurt to George' • George respects Lennie's devotion to him when he tells the boss that Lennie is 'sure a hell of a good worker. Strong as a bull' and, later, he explains to Slim how Lennie is not mean and 'he'll do any damn thing' that George tells him to do • the boss is respected because of his place at the pinnacle of the ranch hierarchy. He employs the labourers, and so he demands respect, even though he is seldom seen in the novel. When he first meets George and Lennie, he questions George about their relationship and warns George 'don't try to put nothing over' and that he has 'got my eye on you' • the men have most respect for Slim. He is described as being 'prince of the ranch'. His skills are extolled as he is 'capable of killing a fly on the wheeler's butt with a bull whip without touching the mule' and his 'authority was so great that his word was taken on any subject'. Even the headstrong Carlson takes a step back to allow Slim to 'precede him'. Slim's views are respected when Carlson shoots Candy's dog: 'Slim's opinions were law'. A short while later, respect for Slim is demonstrated when, after Curley's hand is crushed, he is able to convince Curley to say he got his hand 'caught in a machine' • Candy, the old 'swamper', has little respect on the ranch because he is old and disabled. He is left to clean the bunkhouse whilst the men are out working. He is scared of getting 'cann'd' as he knows he is of little use on the ranch • very little respect is given to Curley, despite his being the boss's son. Candy delights in telling George that Curley keeps a glove 'fulla vaseline' and that Curley is 'cockier'n ever since he got married'. When Curley is looking for his wife and picks a fight with Lennie, Carlson disrespectfully tells Curley to keep his wife at home and calls him a 'damn punk' • Curley's wife is shown little respect. As the only female on the ranch, her flirtatious manner leads her to being labelled a 'tramp' and a 'bitch'. Some candidates may also consider the lack of respect for women in general, such as when the men go to 'old Susy's place'

	• Crooks is given very little respect. Being the only black man on the ranch, he is a victim of racist abuse and is segregated from the other ranch hands. Curley's wife is particularly disrespectful to him when she tells him that she could get him 'strung up on a tree so easy it ain't even funny'. Slim treats Crooks kindly and shows him some respect. Slim does not call him by derogatory terms. Crooks shows his respect for Slim by calling him Mr Slim. It can be argued that Lennie shows respect for Crooks when he goes to his room • some candidates may consider the respect for nature. Steinbeck's circular structure begins and ends at the foothill of the Gabilan mountains at the clearing. The water snake and heron feature in both the first and last chapters and illustrate the natural order of survival. **(AO4)** • the American Dream gave hope for all those whose goal was to gain some form of independence and respect • the social hierarchy on the ranch illustrates those with and without respect. The novel illustrates that respect can be earned, such as by Slim • characters like Candy, Crooks and Curley's wife are subjected to ageism, racism and sexism, typical of life in the 1930s. There was little or no provision for those with physical or mental disability and, just as with the water snake and heron, it was survival of the fittest • there was little respect shown to itinerant farm labourers like George and Lennie. High unemployment meant that ranch hands could soon be replaced should they leave.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	

Number	Indicative content
7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Crooks is the 'negro stable buck' who 'had his bunk in the harness room'. His role in the novel is important because he represents a minority group. Crooks is the lonely black stable buck on the ranch and he is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and often rubs his back with horse liniment to ease the pain • Crooks is segregated owing to his colour. He lives alone and is isolated from the other men in the bunk house. He has few comforts and sleeps in the harness room, 'a little shed that leaned off the wall of the barn'. Apart from playing a game of horseshoes on Sundays, he does not socialise with anyone. When Lennie visits his room, he says: 'A guy goes nuts if he ain't got nobody … I tell ya a guy gets too lonely an' he gets sick' • Crooks is an outsider. He is referred to as 'nigger' by the other men, which shows how racism is taken for granted and an everyday part of life on the ranch. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie about how the boss 'gives him [Crooks] hell when he's mad' and a story about how one Christmas Crooks was allowed in the bunk house and Smitty beat him, but the ranch hands would not allow him to use his feet because of Crooks having 'a crooked back'. Even Candy demonstrates his racist attitudes when he recalls the event with 'relish' • Crooks has a few treasured possessions. These include a number of books, among which is a 'mauled copy of the California civil code for 1905', suggesting that Crooks frequently refers to it and he knows his rights. Crooks also has other possessions, such as a pair of 'gold-rimmed spectacles' and a 'tattered' dictionary that suggests frequent use • Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves and how he used to have friends. Crooks enjoys little power on the ranch and seems almost to enjoy the opportunity of taunting Lennie when he says that George will not come back from town • initially, Crooks is sceptical of George's and Lennie's dream but eventually warms to the possibility. He promises to work for nothing, so long as he can live out the rest of his life there and no longer feel like an outsider • Crooks is quickly and sharply put in his place by Curley's wife who threatens him with hanging. Crooks knows that the threat is real and is crushed by it: 'Crooks had reduced himself to nothing …"Yes, ma'am," and his voice was toneless'. **(AO4)** • during the Great Depression years of the 1930s, racism was widespread particularly in California and the Southern states. Lynch-mobs were prevalent and often black people were lynched without a fair trial. Curley's wife's treatment of Crooks and her threat of 'I could get you strung up on a tree so easy it ain't even funny' was a shocking reality at the time • in the social hierarchy of the southern states, a black man was lower than a white woman

	• Crooks symbolises the marginalisation of the black community • Crooks' momentary desire to join George, Lennie and Candy is representative of the many who had their own versions of the American Dream.

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Question	

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6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • animals are important throughout the novel. In the first section, wildlife is described to set the scene and to foreshadow the events that follow. The watersnake manages to escape the heron, but at the end of the novel the heron catches the watersnake • Lennie is often described as an animal, suggesting both his strengths, being compared to a 'bear', 'bull' or 'horse', and his weaknesses: 'lamb'. Lennie loves to pet soft things and has caused trouble in Weed by trying to stroke a girl's dress and later 'broke' the mouse by 'pettin' it' too hard. Lennie's innate physical strength foreshadows the later part of the novel when he unintentionally kills his puppy, 'I didn't bounce you hard', and then breaks Curley's wife's neck after he strokes her hair too hard • Lennie is obsessed with rabbits. His dream is to tend the rabbits and to feed them with alfalfa. He threatens to break the necks of any 'God damn' cat that should threaten the lives of the 'future rabbits'. At the end of the novel, Lennie's conscience plays havoc when a gigantic rabbit springs out of his mind to scorn him • Slim gives Lennie one of Lulu's nine puppies. Lennie accidentally kills the puppy and it is when he is mourning his puppy in the barn, and trying to hide its body, that Curley's wife tries to engage in conversation with him, which ultimately results in her death • Candy's beloved dog is shot by Carlson, which Candy later regrets as he feels he should have done it himself. Candy is dependent on his dog and is reluctant to have him put down. When he says that he should have 'shot that dog myself', it foreshadows later events when George shoots Lennie in the back of the head with Carlson's Luger pistol • Crooks is the stable buck and he sleeps in the harness room attached to the barn. His bed is described as 'a long box filled with straw', which is no better than an animal's. Crooks' job is to look after the horses. Later, when Lennie accidentally kills Curley's wife, the horses 'stamped and snorted' on the other side of the feeding racks and they 'clashed the chains of their halters' • animals are described as having innate understanding. When a 'shepherd bitch' enters the barn where Curley's dead wife lies, she 'whimpered and cringed to the packing box, and jumped in among the puppies' • at the end of the novel, George indulges Lennie by making him think of their dream. The last thoughts Lennie has before he dies are related to tending the rabbits. In this way, he dies happy. **(AO4)** • the title of the novel comes directly from Robert Burns' poem *To a Mouse*. The poem tells of a mouse having to run from a scythe and that 'The best laid schemes o' Mice an' Men, / Gang aft agley'. The title links to characters' dreams and how the American Dream is often unfulfilled

	• Lennie relies on George to care for him. There was little or no provision of social care. Without George, Lennie would most likely have been put in a 'booby hatch' and, as Crooks taunts, he would be kept like a dog: 'They'll tie ya up with a collar' • the novel is set at a time of insecurity and survival of the fittest. When Slim's dog, Lulu, has puppies, Slim 'drowned four of 'em right off', 'She couldn't feed that many' • the novel has a backdrop of the lives of itinerant farm labourers and how animals provided comfort and companionship, such as Lennie's petting the mice and the puppy, and Candy's dog being the only companion he has.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Curley's wife is the only female character who appears in the novel and, significantly, she is given no name. Her dream is to be in the movies and she tells Lennie 'I coulda made somethin' of myself … Maybe I will yet' • when George and Lennie first meet Curley's wife, 'the rectangle of sunshine in the doorway was cut off', possibly symbolising her negative impact on the men • she is described as having 'full-rouged lips and wide-spaced eyes, heavily made up'. She has red fingernails and her hair hangs 'in little rolled clusters, like sausages'. Her mules have ostrich feathers on them. Her provocative appearance is unsuitable for life on a ranch and it unsettles the men. The care she lavishes on her appearance shows she has nothing else to do and no role on the ranch or in her marriage • when the men are speaking about, or to, Curley's wife, comments are often offensive and vulgar; she is referred to as 'tart', 'rat-trap' and 'jail bait' • she has married Curley to escape her mother, who, she believes, stole her letters offering a movie deal. Curley is a thoughtless, cruel, controlling character who shows his wife little respect or attention. Their relationship is not a loving one. She confides in Lennie, telling him that she does not even like Curley • her husband has little time for her, choosing to spend Saturday night with the ranch hands at the local whorehouse instead of paying attention to his wife, even though they have only been married two weeks. The couple always appear to be looking for each other and are never seen together until her death • despite her lack of status, she knows that she is above Crooks in the social hierarchy and uses this as a threat: 'I could get you strung up on a tree so easy it ain't even funny' • when telling Lennie of her dreams of being in the movies, she demonstrates her outsider status even more, as her dreams are very different from those of the others on the ranch • she provokes Lennie by asking him to stroke her hair. When Lennie accidentally kills Curley's wife: 'the meanness and the plannings and the discontent and the ache for attention were all gone from her face'. Her death incites neither grief nor pity but rather anger on the part of Curley, who is more intent on pursuing his vendetta against Lennie. **(AO4)** • Curley's wife is no different from the men on the ranch who, at a time of hardship and depression, want to be part of the American Dream. She aspires to become an actress, a Hollywood star, as she confides to Lennie, but marries Curley when this dream fails. At the time, many women dreamed of being in the movies • by calling her 'Curley's wife', Steinbeck indicates she is seen as Curley's possession. Like many women at the time, she is totally dependent on her husband. He refuses to let her talk to anyone on the ranch, isolating her from everyone, setting the stage for trouble when she seeks attention. She is lonely because she is a social outcast; she suffers from being isolated from other women • she is of low status on the ranch but even she is above Crooks, the black stable buck, showing the pervasiveness of racism at all levels of society

	• John Steinbeck wrote a letter to Claire Luce, the actress playing the part in the stage version of the novel. Steinbeck said that Curley's wife is essentially a good person who grew up 'in an atmosphere of fighting and suspicion' and that she has learned to use her sexuality as the only weapon she has to get her noticed.

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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
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6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lennie is significant because he is one of the two main protagonists in the novel. He is an itinerant farm worker who travels with his friend, George, to find work. Lennie is vulnerable as he has learning difficulties. He relies on George and does what George tells him to. Lennie's exceptional strength often results in his getting into trouble • physically, Lennie is described as George's opposite. George's defined 'sharp strong features' contrast with 'huge' Lennie's 'shapeless' face, with 'large, pale eyes'. Lennie is often described with animal features: he 'drags his paws', 'bleats like a lamb' and is 'as strong as a bull' • his life with George is seen as often happy: he dreams of tending the rabbits and feeding them alfalfa, and is delighted when George repeatedly tells him about their dream of living 'off the fatta the lan' ' • Lennie is significant because his actions foreshadow later events in the novel. Early in the novel, Lennie, not realising his own strength, inadvertently kills a mouse by petting it too hard. At the ranch, Slim gives Lennie one of Lulu's pups and, when playing with the puppy in the barn, it is accidentally killed by Lennie playing too roughly with it: 'I didn't bounce you hard'. Shortly after this, Lennie unintentionally kills Curley's wife. The seriousness of Lennie's heavy-handedness grows in severity as the novel progresses • Lennie is significant because he is a victim. Curley sees Lennie as an easy target for his hatred. Candy explains that Curley is 'like a lot of little fellas' in his resentment of big guys. When Lennie is attacked by Curley in the bunkhouse, his retaliation at George's command results in Curley's hand getting crushed. This is a poignant and violent event where Lennie can be seen as a victim of Curley, and then of his own strength and inability to control it • Lennie accidentally kills Curley's wife in the barn. In her conversation with him, Curley's wife confides in Lennie about her life and lost dreams. She is unaware of the real extent of Lennie's childlike nature and the dangers he represents. In encouraging him to stroke her hair, she loses her life • Lennie is pursued by Curley and his posse, intent on lynching him in revenge for killing Curley's wife. Lennie remembers where to go if he gets into trouble: 'Hide in the brush'. Although it crosses George's mind that Lennie could be caught and 'locked up', Slim and Candy know this will not happen. The only fate Lennie could meet would be a harsh one at the hands of Curley. It can be argued that George's shooting of Lennie was a necessity and an act of compassion • it is significant that Lennie dies thinking of the dream, and it could be considered, therefore, that he is the only character to 'almost see' his dream come true.

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

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Question number	**Indicative content**

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of the settings of the clearing by the pool and the barn will be referred to by most candidates; however, other settings such as the bunk house, the harness room or Crooks' room, may be considered. In addition to the physical settings, the time settings may also be explored • the natural settings provide a contrast to the harsh realities of life on the ranch. The novel begins with a peaceful setting only disturbed by movements. The setting is idyllic and is likened to the Garden of Eden. Nature is often associated with innocence. However, the calm that is described is contrasted in the final section when the same location becomes restless and violent, such as when the heron catches the water snake, showing the survival of the fittest • nature is described at different parts of the day, which affects the mood and atmosphere; this often provides a sense of foreboding, such as the 'dusk' of the bunk house and the 'shade' of the final section. The novel begins and ends at the pool • the barn is a significant setting as this is where Lennie goes to see his pup and where he accidentally kills it. It is in the barn that Lennie kills Curley's wife. The horses sense unease as they stamp their feet and rattle 'their halter chains' • the bunk house is described in detail. The room is basic and lacks any home comforts, except for a 'black cast-iron stove' to provide warmth. There is a table 'littered with playing cards', showing the living conditions of the farm labourers and what they do in their spare time • Crooks' room is important because it shows his place in the hierarchy. It is no more than a shed that 'leaned off the wall of the barn'. The furniture in the room is even more basic than that provided for the other ranch hands. Crooks' bed is simply a 'long box filled with straw'. The room is full of broken pieces of harness and other equipment needed for Crooks' job as a stable buck • the fact that the events take place over the course of a few days stress the importance of the time settings within the novel. George and Lennie camp overnight on the Thursday and arrive at the ranch just before lunchtime on the Friday. Later in the day, Whit suggests the idea of George going with the others 'tomorra night', Saturday, to 'Old Susy's place'. On the Sunday, whilst others relax by playing horseshoes, Lennie kills Curley's wife. **(AO4)** • the time setting of the 1930s Great Depression and the Dust Bowl provides a glimpse of everyday life experienced by itinerant farm labourers, such as George and Lennie. They travel from farm to farm in search of work and must obtain work permits, such as those from Murray and Ready's

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

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Question number	Indicative content

6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Curley is significant in the novel because he is the son of the ranch boss and therefore carries high status. He is described as a 'thin young man with a brown face, with brown eyes and a head of tightly curled hair' • Candy provides information by telling George that Curley is a boxer and is 'handy with his fists'. This is significant because it foreshadows later events • Curley is immediately hostile to Lennie and George upon first meeting them. He 'glanced coldly' when he first notices the new men and his 'hands closed into fists'. He takes the stance of a boxer when he 'went into a slight crouch'. He is 'calculating and pugnacious' in his approach to Lennie, demanding that Lennie speak to him directly rather than letting George do the talking • Candy explains to the men that Curley 'like a lot of little guys, hates big guys'. Candy warns them that Curley is 'cockier'n ever' since getting married and is always looking for a fight. Candy delights in gossiping and tells George that Curley wears a 'glove fulla vaseline' to keep his hand soft for his wife • Curley demonstrates jealousy when he suspects his wife has been speaking with the ranch hands. When he thinks that she is in the barn with Slim, he goes to look for them, believing he will catch them together, only to be proved wrong. Slim enjoys more respect than Curley on the ranch owing to his calm nature and skill at his job. Carlson calls Curley a coward, 'yella as a frog belly', when Slim and Curley return from the barn and Curley is apologising for accusing him • later, in anger, Curley attacks Lennie because he thinks he is laughing at him. Curley's aggression is evident in this part of the novel, but when George tells Lennie to 'Get him', Curley's hand is crushed in Lennie's grip. To prevent Lennie's being punished, Slim successfully convinces Curley that, to preserve his tough reputation, he should say that he got his hand 'caught in a machine' • Curley is an inconsiderate husband, visiting the brothel in town even though he has only been married two weeks. Curley's wife tells Lennie that Curley 'ain't a nice fella' and reveals that she met him at the Riverside Dance Palace on the same night she thought her mother had stolen her letter from a 'guy' who said she could be 'in the movies'. Curley seems to view his wife as a possession • significantly, Curley's response to the death of his wife reflects his lack of true feeling for her. He is far more interested in getting a posse together and lynching Lennie than suffering any kind of upset at the loss of his wife • Curley shows no empathy or understanding when he discovers that George has shot Lennie. He is confused by the sadness of George and Slim at Lennie's death.

	(AO4) • Curley's position on the ranch is secure, unlike the unsettled lives of itinerant workers during the Great Depression • Curley is able to intimidate characters with his body language and boxing prowess, and the itinerant workers are scared to say anything in case they are 'canned' by Curley's father, the boss • Curley takes the law into his own hands by getting a posse together to go after Lennie. At the time, lynchings were common. George and Lennie were similarly pursued in Weed when they had to hide in an irrigation ditch in order to escape • women were often objectified and had clear roles in society. It was seen as normal for the men to go into town on a Saturday night and spend time at 'old Susy's place', even the newly married Curley.

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7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the deaths in the novel increase in terms of importance as the story progresses, from mice at the beginning of the novel to Lennie at the end • Lennie's accidental killing of the mice he pets, because he does not understand his incredible strength, could be considered a foreshadowing of the later tragedy when he kills Curley's wife. Lennie pets the mice so hard that he crushes their skulls. In the first chapter, his exchange with George: 'That mouse ain't fresh', reflects the reality of physical death. The fragility and transience of life are emphasised in these small killings • Candy's dog has importance in the novel because he is his only companion and has been with him for many years. He is proud of the dog, describing his prowess as a sheepdog in his younger years. Carlson pushes for the dog to be put down because of his age and the fact that he smells bad in the bunk house. Candy tries to resist this, but even Slim suggests 'Carl's right … That dog ain't no good to himself' and should be put out of his misery • the death of Candy's dog represents an important death in the novel and foreshadows Lennie's death later. Candy's remark, 'I should have shot that dog myself', reverberates at the end when George has to kill his best friend to prevent his suffering by shooting him with the same gun, Carlson's Luger, that was used to kill the dog • Lennie is delighted when he receives one of Slim's puppies and spends time playing with it in the barn, but Lennie's exceptional strength leads to his accidentally killing it: 'I didn't bounce you hard' • the death of Curley's wife is sudden and violent. Lennie is again unaware of his own strength and seems unsure whether she is dead, continuing to talk to her after he has accidentally broken her neck • in terms of deaths, the creatures that die in the novel become more important until the death of Lennie at the end. The death of a mouse moves up to that of an old dog, to the puppy, to Curley's wife and to Lennie himself. Animals can be seen as a continuum of suffering in the novel. Lennie's death forms the novel's climax and is a moving and dramatic moment as George first comforts him with talk of the rabbits before shooting him in the back of the head • at the end of the novel, the water snake is killed by a heron, unlike at the beginning where it swam away. This cruel but natural event at the end of the novel is significant in its reflection of life and death. **(AO4)** • the novel is set during the Great Depression in the 1930s, which was a time when Darwin's evolutionary theory, 'survival of the fittest', was particularly relevant

	• just before her death, Curley's wife talks about her dream of being 'in the movies'. Many people dreamt of being famous Hollywood stars at the time, as it offered the chance of an escape from poverty, and fulfilment of the American Dream • Candy struggles to come to terms with the fact that his hope of living the American Dream with George and Lennie is only short-lived and, following the deaths of Curley's wife and Lennie, is now over • in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he does not look after Lennie, then Lennie will end up in the 'booby hatch' or he will be strapped down and they will 'put him in a cage'. When George shoots Lennie at the end of the novel, it is an act of kindness.

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6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the American Dream, the idea that every American has the opportunity for a full and rich life, is an aspiration for many of the characters, but often these dreams are just fantasies and unrealistic • George and Lennie have their own American Dream to 'live off the fatta the lan' '. Lennie dreams of tending the rabbits. George is mesmerised by the image he creates when he tells Lennie about the 'big vegetable patch and a rabbit hutch and chickens' that they will have. In reality, there is little chance of achieving this, even before Lennie accidentally kills Curley's wife. It could be argued that Lennie is the only one to achieve his dream, as he dies thinking about it • Candy's American Dream is to have enough savings to live on during his retirement. When Candy meets George and Lennie, their dream of living in their own place becomes more of a possibility. Candy offers the men his savings to buy 'a little place' that George knows about. Candy is excited about their prospects and he dreams about the future by 'figurin'', when others have gone to the 'cat house'. Candy's dream goes wrong when Curley's wife is killed by Lennie. Candy knows that, without Lennie, George will not continue with the dream • Crooks momentarily believes that he can join with George, Lennie and Candy when he offers to help them: 'If you … guys would want a hand to work for nothing – just his keep, why I'd come an' lend a hand'. When Curley's wife arrives, she soon reduces him 'into himself' as he 'seemed to grow smaller'. Crooks, as a black man, knows his place in society and can only dream of equality • Curley's wife's American Dream was to be in the movies. She tells Lennie the story of when she naively believed a man, who promised to write to her, would make her dream a reality. Curley's wife believes that her mother stole her letter and, in retaliation, marries Curley. She confesses that she does 'not like Curley', even though they have only been married a fortnight. Curley's wife's dream has already been destroyed when she marries Curley • as the son of the boss, Curley already has a comfortable life, but he dreams of becoming a boxer. This dream is probably ruined when Lennie crushes his hand. Slim advises Curley to say that his hand got caught in a machine, to maintain his reputation. **(AO4)** • the American Dream is a term coined by James Truslow Adams in 1931. Adams stated that 'life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement'. The concept of the American Dream is central to the American national ethos and includes democracy, rights, liberty, and equality • the economic hardships experienced during the Great Depression left little opportunity for the American Dream to be realised

	• the title of the novel is taken from the poem *To a Mouse, on Turning Her Up in Her Nest with the Plough, November, 1785*, written by the Scottish poet, Robert (Robbie) Burns. The poem tells the story of a mouse running away from the approaching farmer's scythe when her nest is destroyed. The lines, 'The best laid schemes o' mice an' men / Gang aft a-gley' (astray) are reflected in the experiences of the failed dreams that many of the characters experience • the ranch is representative of American society, with its own hierarchy. Racism and sexism were the norm during the time the novel is set and, even though characters may have a dream, they have little chance of achieving it.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Curley and his wife is strained, even though they have only been married for a short while. Candy tells George that Curley has been 'cockier'n ever since he got married' a couple of weeks before and that Curley's wife has already 'got the eye' flirting with the ranch hands. Candy also delights in telling George that Curley wears a glove 'fulla Vaseline' to keep one hand soft for his wife. Curley's wife is never named, suggesting that she is merely a possession and even less valuable than Lulu, Slim's dog, who is named • both Curley and his wife always seem to be looking for each other, either through their suspicion of each other or their loneliness. Curley's wife is desperate for company and attention, spending time on her appearance in order to achieve this. When Curley thinks that she is with Slim, he goes in pursuit of them; however, Slim is not afraid of Curley and soon tells him: 'If you can't look after your own God damn wife, what you expect me to do about it?' Curley is so angry that he picks a fight with Lennie • when most of the men go to 'old Susy's place', Curley goes with them, leaving his wife alone. That Saturday evening, she ventures into Crooks' room. She admits to Lennie that she is 'glad you bust up Curley … He got it comin' to him', suggesting that there is little or no love lost between Curley and his wife. When Crooks tells her to stop flirting with Lennie and to leave, she threatens to get him 'strung up on a tree', demonstrating her vicious and vindictive nature, which, perhaps, is a way that she vents her frustration • in the barn, Curley's wife confides in Lennie when she tells him that Curley 'ain't a nice fella'. She reveals that she only married him in order to leave home when she believed her mother had stolen her letters. Curley's wife met Curley at the Riverside Dance Palace 'that same night' • when Curley learns of his wife's death, he shows little or no grief for her. Even at this point, no affection is demonstrated by him; he is more intent on seeking revenge on Lennie. Slim suggests that Curley should 'stay here with your wife', but Curley is adamant that he's going to 'shoot the guts outta' Lennie • even at the very end of the novel, Curley still shows no emotion when neither he nor Carlson understand why George is upset and is being comforted by Slim. Without any sense of understanding or remorse for the tragic events, Carlson asks Curley: 'Now what the hell ya suppose is eatin' them two guys?' **(AO4)** • the ranch hierarchy is demonstrated through the relationship of Curley and his wife. White women had little power and only higher status than characters like Crooks

	• the glitz and glamour of Hollywood offered escapism. Curley's wife's American Dream was to be 'in the movies'. Most characters have a dream. Curley's dream was to become a boxer, having reached the finals for 'the Golden Gloves' in the past. Individually, and in their relationship, their mundane lives contrast with unattainable dreams of stardom and fame • casual racism and sexism were inherent in society at the time. Women had little chance of independence and were often objectified.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question number	**Indicative content**

6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • George Milton is an important character in the novel. He is one of the main characters and is a father figure to Lennie. George has taken care of him since Lennie's Aunt Clara died, showing that George is caring, loyal and a man of his word • he is a hard worker and has ambition. George is important as he introduces the theme of dreams. Like Lennie and many others on the ranch, George is an itinerant farm labourer and has the dream of one day having a place of his own and living 'off the fatta the lan' '. This dream becomes more of a reality when Candy offers his savings to buy the little place that George knows about • George plans ahead. He knows that Lennie gets them into trouble and tells Lennie to 'hide in the brush' if he should need to run away from the ranch. George is concerned that Curley's wife is 'jail bait' and could cause trouble in the future, which foreshadows future events • he is important because he takes control. Lennie does everything that George instructs him to do. George shows that he has a guilty conscience when he confesses to Slim about a time when he told Lennie to jump into a river and he nearly drowned. George warns Lennie 'not to say a word' when they go and meet the boss. Lennie takes the pup back to 'the nest' when George tells him to do so, showing that George is respected by Lennie • George can have a temper and loses his patience with Lennie, such as when he becomes frustrated when Lennie will not give him the dead mouse and forgets things. In his frustration, George says that he could 'live so easy' without Lennie. He berates Lennie, saying that he gets him in 'hot water all the time' • George is important because he illustrates the typical life of a ranch hand. He can be a solitary character, playing solitaire when he is in the bunk house; however, he visits the 'cat house' on Saturday night with the other men • when Lennie accidentally kills Curley's wife, George knows that he must find Lennie and shoot him before Curley and his posse get to him. George shoots Lennie in the back of the head when he has persuaded him to think about the dream. **(AO4)** • George has a version of the American Dream that he shares with Lennie. Without him, Lennie and Candy would not have hope. George accepts Candy's offer of money to encourage the dream of owning their own land • there was very little social care for the disabled and Lennie could have been put in a 'booby hatch'. Had Lennie been caught by Curley and his posse, he would have been brutally killed. George shows his ultimate care for Lennie when he shoots him at the end of the novel to save him from a worse fate

	• as an elderly citizen, Candy would not have received money from the state to support him in retirement; however, he is slightly more fortunate than others as he has some compensation money. Candy, like many other ranch workers, fears getting 'canned', especially as he is old and physically disabled • George and Lennie's relationship is considered unusual by the other men on the ranch because of the normal solitary lifestyle of an itinerant farm worker during the Great Depression.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question number	**Indicative content**

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • money is very important in the novel. It is central to ranch hierarchy and to the lives and aspirations of the ranch hands • when frustrated with caring for Lennie, George often reminds Lennie that he could take his 'fifty bucks and go into town', stay at the cat house, eat at any place or go where he wanted, if he did not have him to care for • ranch hands have very little money and must work long, hard days 'bustin' a gut'. Jobs are in short supply and work permits have to be gained from companies such as Murray and Ready's, who also supply them with bus tickets • we assume that the boss and his son, Curley, have money. As a ranch owner, the boss can exert his power over the other men and can hire and fire at will. He initially suspects George of taking Lennie's pay and warns: 'don't you try to put nothing over, Milton. I got my eye on you' • the ranch hands spend their earnings on a Saturday night at 'old Susy's place', the local 'cathouse'. Whit tells George that it costs 'Two and a half. You can get a shot for two bits' • Candy, the old swamper, has savings. When he lost his hand in an accident on the ranch, he was given 'two hundred an' fifty dollars' in compensation, together with the 'fifty saved up right in the bank' and 'fifty more comin' the end a the month'. He offers this money to George so that they can realise the dream of owning their own place • George admits that he and Lennie only have 'ten bucks between' them, but suggests that, if they do not spend their wages, they will be able to buy their dream smallholding. George thinks the elderly couple, who own the property he knows, would take an offer of 'four fifty' because they are 'flat bust an' the ol' lady needs an operation' • Crooks is scornful of Lennie when Lennie tells him about Candy being in the bunk house 'sharpening his pencil and sharpening and figuring'. Crooks says that he has seen hundreds of men who come and go and have the same dream, but 'Nobody never gets to heaven, and nobody gets no land' • there is a sense of a loss of money when Crooks talks about his family and when his father owned a ten-acre chicken farm. Now, Crooks must live in the harness room, a shed against the barn, and sleep on a bed of straw. Crooks also has some possessions, such as 'several pairs of shoes', several books and 'large gold-rimmed spectacles', perhaps suggesting that in the past he has had more money • Curley's wife dreams of fame and fortune and tells Lennie that had she gone to act in the movies, she 'wouldn't be livin' like this'. **(AO4)** • the social hierarchy on the ranch is reflective of American society of the time. Crooks, being black, is at the bottom of the social hierarchy and he knows his place

	• the reader sees the everyday life of itinerant ranch workers during the 1930s. During the time of the Great Depression, following the Wall Street Crash, money and work were scarce. The itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay. Itinerant farm labourers had to obtain work slips in order to work; George and Lennie have gained their work permits or slips from Murray and Ready's • there was very little social care during the 1930s for the elderly. Candy worries about being 'cann'd', being put 'on the county' and having nowhere to live. It was unusual during the Great Depression for people such as Candy to have savings. It was also unusual for people to receive compensation for work injuries.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question number	**Indicative content**

6 *Of Mice and Men*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Slim is a significant character in the novel. Steinbeck introduces the character in great descriptive detail and he is presented as someone whom everyone admires • Slim is the highly skilled jerkline skinner. Although he is a 'master craftsman' and is in a higher and more secure position, he is simply one of the ranch hands; however, Slim is significant because he is the natural leader of the ranch: 'there was a gravity in his manner and a quiet so profound that all talk stopped when he spoke'. He has a slightly mysterious quality, having no back story, and appears to be content, as he does not reveal a dream for a better future • he is so highly respected by the other men that he is the 'prince of the ranch'. Steinbeck describes him as 'god-like', demonstrating his calm and collected nature. He stands apart from the other men because of his status. When Curley suspects that his wife is in the barn with Slim, Whit tells the other men: 'he better leave Slim alone. Nobody don't know what Slim can do' • Slim is an intelligent man and is significant because other characters look to him for help and advice; his word is taken as law. When Carlson is talking about shooting Candy's dog, it is Slim's tacit agreement that seals the animal's fate • Slim's own dog, Lulu, has had nine puppies, but Slim is not drawn into sentimentality and drowns 'four of 'em right off'. He kills them so there is enough food for the others, demonstrating his pragmatic nature • when he gives Lennie one of Lulu's puppies, he demonstrates a kind and generous nature. He is also sensitive when Candy's dog is shot, telling Carlson to take a shovel so that the animal can be promptly buried. Slim is the only character who speaks kindly to Curley's wife • Slim is a quiet, thoughtful man and the only one who understands the special nature of the relationship between George and Lennie. It is in Slim that George confides about Lennie's actions in Weed that got them run out of town. George even confesses to Slim that he used to play tricks on Lennie. Slim is significant because he helps to ensure that George and Lennie do not get 'cann'd' after Lennie crushes Curley's hand • it is Slim who shows some sympathy towards George at the end of the novel. Slim offers George friendly support and encourages him to do the right thing by Lennie, telling him that it would not be good if Lennie were locked in a cage like an animal. Slim is the only one who understands what George has had to do and why. He takes care of George after the shooting of Lennie, reassuring him that he had done the only thing he could to spare his friend from suffering.

	(AO4) • Slim is fortunate to be a more permanent ranch worker. During the time of the Great Depression, work was scarce. The itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay • on the whole, the social hierarchy on the ranch is reflective of American society of the time; however, Slim holds more respect than Curley, the boss's son • Slim demonstrates less discrimination than others on the ranch. At the time, prejudice was prevalent. Slim is a strong moral character, almost like a 'conscience' to other characters • Steinbeck deliberately presents Slim as a thoughtful and sensitive man in order to challenge the stereotypical perception of ranch hands.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question number	**Indicative content**

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • loneliness is evident throughout the novel. There is the physical isolation of the ranch and the emotional loneliness of the characters • the setting is described as being 'A few miles south of Soledad', a rural idyll, with wildlife and natural beauty. When we are introduced to George and Lennie, they have followed a path 'beaten hard by boys coming down from the ranches to swim in the pool' • Curley's wife is lonely and is the only female on the ranch. She lives in the main house with the boss and his son, her new husband, Curley. Although only married two weeks, she is still lonely and often goes in search of company on the pretence of looking for Curley. The men do not welcome her, as they believe that she is 'poison' and 'jail bait'. Just before her death she confides in Lennie, telling him that she never gets 'to talk to nobody' • Curley is lonely. The ranch hands keep their distance from him because he is confrontational. Even his wife admits that she does not like him • Crooks is segregated and lives in the harness room. He is the only African-American on the ranch. He tells Lennie of the time when there were others, but now there 'ain't a colored man on this ranch an' there's jus' one family in Soledad'. Crooks' loneliness has left him cynical and bitter; he tells Lennie that, although he can read books, 'Books ain't no good. A guy needs somebody – to be near him' and 'a guy gets too lonely an' he gets sick' • Candy is lonely because his disability means that he must stay 'swamping' the bunk house when the others are out at work. The only company he has is his old dog, which is shot by Carlson • Lennie is lost and lonely when he is not with George, such as when he seeks Crooks' company and when he is in the barn with his pup and accidentally kills it while the other men play horseshoes nearby. When Curley's wife enters the barn, she starts a conversation with Lennie as a result of their mutual loneliness. When Lennie panics, he accidentally breaks her neck • the ranch hands are lonely because of the nature of their job as itinerant farm labourers. Slim says 'I hardly never seen two guys travel together' • towards the end of the novel, George reminds Lennie that other men have 'got no fambly' and that 'They ain't got nobody in the worl' that gives a hoot in hell about 'em'. **(AO4)** • the ranch is located near Soledad, which means 'loneliness' in Spanish • characters are often lonely because of discrimination: ableism, ageism, racism and sexism. There was no social care for the old or vulnerable members of society. Lennie is only able to get employment because George speaks for him; Candy is expecting to be 'canned' because of his age and disability; Crooks is subjected to racism and segregation, enshrined in the Jim Crow laws at the time; and Curley's wife is a victim of derogatory sexist remarks

	• even those higher in the social structure on the ranch suffer from loneliness: Curley is often looking for his wife and the men on the ranch keep their distance from him • the nature of the life of itinerant ranch hands leads them to have no stability, home, possessions, friendships or relationships because of their constantly moving in search of work. There was a high level of unemployment during the Great Depression.

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6 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Crooks is the stable buck who has his bunk in the harness room. Crooks has become proud and aloof as a result of his situation. His role in the novel is significant because he represents a minority. He is the only black ranch hand and he is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and often rubs his back with horse liniment to ease the pain • Crooks is significant because he illustrates how poorly people of other races were treated at the time. He is segregated, owing to his colour, and lives alone. Crooks is isolated from the other men in the bunk house. He has few comforts and the harness room is 'a little shed that leaned off the wall of the barn'. Apart from playing a game of horseshoes on Sundays, he does not socialise with anyone and has necessarily become aloof. When Lennie visits his room, he says 'A guy goes nuts if he ain't got nobody … I tell ya a guy gets too lonely an' he gets sick' • Crooks is an outsider. He is referred to with derogatory terms by the other men, which shows how racism is taken for granted and is an everyday part of life on the ranch. The only character who does not call him by offensive names is Slim. Candy tells George and Lennie about how the boss 'gives him [Crooks] hell when he's mad' and a story about how, one Christmas, Crooks was allowed in the bunk house and Smitty beat him, but the ranch hands would not allow him to use his feet because of Crooks having 'a crooked back'. Candy demonstrates his racist attitudes when he recalls the event with 'relish' • Crooks has a few treasured possessions. Significantly, these include a number of books, among which is a 'mauled copy of the California civil code for 1905', suggesting that Crooks frequently refers to it and he knows his rights. Crooks also has other possessions, such as a pair of gold-rimmed spectacles and a 'tattered' dictionary that implies frequent use • he proudly informs Lennie that he is not descended from slaves and how he used to have friends. Crooks has no power on the ranch and seems almost to enjoy the opportunity of taunting Lennie when he says that George will not come back from town • initially, Crooks is sceptical of the dream of George and Lennie but eventually warms to the possibility. He promises to work for nothing, so long as he can live out the rest of his life with them and no longer feel like an outsider • significantly, Crooks is quickly and sharply put in his place by Curley's wife, who threatens him with hanging. Crooks knows that the threat is real and is crushed by it: 'Crooks had reduced himself to nothing …"Yes, ma'am," and his voice was toneless'.

	(AO4) • during the Great Depression years of the 1930s, racism was widespread, particularly in California and the southern states. Lynch mobs were prevalent and often black people were lynched rather than receiving a fair trial. Curley's wife's treatment of Crooks and her threat of 'I could get you strung up on a tree so easy it ain't even funny' was a shocking reality at the time • in the social hierarchy of the southern states, a black man was lower than a white woman • Crooks symbolises the marginalisation of the black community • Crooks' momentary desire to join George, Lennie and Candy is representative of the many who had their own versions of the American Dream.

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

Question number	Indicative content

7 ***Of Mice and Men***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • kindness is demonstrated in a number of ways throughout the novel. Characters such as George, Candy, Slim and Curley's wife all demonstrate acts of kindness. Other characters may be considered, such as Lennie, Crooks, or even Carlson and the boss. All relevant points should be rewarded • George demonstrates his kindness towards Lennie by caring for him like a father figure. Even though George can be harsh towards his companion, he also shows moments of tenderness, such as when he tells Lennie about their dream and when he praises him: 'Good boy! That's fine' • George is protective over Lennie, telling Slim 'He ain't no cuckoo', and when he explains how he came to look after Lennie following his Aunt Clara's death. Lennie believes that George is always kind to him. George confesses Lennie 'was so damn nice' when George saved him from drowning and adds that he 'Clean forgot I told him to jump in' • George's shooting of Lennie at the end of the novel could be considered the greatest act of kindness because Lennie dies thinking about the dream and he is saved from a harsher death at the hands of Curley • Candy shows kindness when he offers all of his savings to relative strangers in order for the dream to succeed: 'That's three hundred an' fifty bucks I'd put in', 'I'd make a will an' leave my share to you guys' • Slim shows kindness when he gives Lennie one of his puppies. Later, when Lennie crushes Curley's hand, Slim protects both George and Lennie by persuading Curley to say that he got his 'han' caught in a machine'. Slim also shows kindness towards Curley's wife and Crooks by treating them with some respect • at the end of the novel, Slim demonstrates his kind and caring nature by consoling George. He suggests that he and George should go and get a drink and tries to reassure him that he had no choice but to kill Lennie • Curley's wife shows some kindness towards Lennie when they are in the barn together. She tries to console him about the death of the puppy and she speaks 'soothingly' to him: 'Don't you worry none. He was jus' a mutt'. When Curley's wife invites Lennie to stroke her hair, because he likes 'to feel silk an' velvet', she does not realise this will lead to her death • it could be considered that Carlson's pragmatic approach is an act of kindness when he shoots Candy's old dog, especially as the dog is described as having 'nothing left for him. Can't eat, can't see, can't even walk without hurtin' ' • some may even consider the boss as being kind by giving the men a job and for protecting Lennie's interests by warning George: 'I got my eye on you'.

	(AO4) • the novel is set during the Great Depression in the 1930s, a time when Darwin's evolutionary theory, 'survival of the fittest', was particularly relevant. At the time, acts of kindness were unusual • the novel is set in California at a time when many men were migrating west to find work. The southwest had experienced droughts, which led to crop failure and dust bowls. The life of itinerant farm labourers was often solitary; the relationship between George and Lennie is unusual for the time • Candy struggles to come to terms with the fact that his idea of sharing the American Dream with George and Lennie is only short lived and, following the deaths of Curley's wife and Lennie, is now over • in the 1930s, there was little or no provision for those with physical or mental disabilities. George is fully aware that if he does not look after Lennie, then Lennie will end up in the 'booby hatch' or he will be strapped down and they will 'put him in a cage'. When George shoots Lennie at the end of the novel, it is an act of kindness.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • telling stories is a way for mothers to communicate their stories to their daughters in a way to overcome language barriers • the mothers tell stories to educate their daughters and help them to avoid making similar mistakes in their lives. Stories illustrate love and pride, and reveal innermost feelings; stories also convey historical legacy to the daughters in an attempt to make them appreciate and respect their heritage • Ying-ying tells Lena the story of her past in the hope that Lena is warned against being passive • Suyuan Woo wanted to find her lost daughters so that she could tell them her story and to explain why she abandoned them; her daughter, Jing- mei, fulfils her dead mother's 'long-cherished wish' when she travels to China and tells Suyuan's story • Lindo resolves to tell her own story as Waverly does not tell it accurately; • Lindo believes that Waverly is ill-fated due to her crooked nose, but • Waverly reinvents the story to dismiss Lindo's belief • the Joy Luck Club provides the mothers with opportunities to share their stories and give each other love, support and understanding. **(AO4)** • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China. The story is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • story-telling is a method used to preserve Chinese cultural heritage and provides the daughters with understanding of their identity and cultural ancestry • the stories convey the mothers' experiences and how they fled China to start new lives in America during and after the Second World War when immigration restrictions were eased • traditional Chinese culture is compared with life in America.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • **(AO1)** • Lindo is Waverly Jong's mother; she teaches her youngest daughter to be strong and to hide her thoughts with 'invisible strength'. Lindo provides Waverly with the skills to become a champion chess player and later a successful attorney, but Waverly begins to resent her mother's control • Waverly appears to be ashamed of her mother ('I wish you wouldn't do that, telling everybody I'm your daughter') and tends to project her fears onto her mother. When Waverly has dinner with her fiancé's parents, she imagines her mother's hatred for Rich, even though in truth her mother likes him • Lindo wants to provide her daughter with American opportunities but fears Waverly will lose her Chinese identity; she realises that the two cultures can never successfully combine. Lindo has some regrets naming Waverly after the American street where they lived because she fears that Waverly is becoming too Americanised. Lindo is afraid that she will be forgotten by her daughter and granddaughter, Shoshana, but her fears are not justified • Waverly has much respect for her Chinese heritage and culture. However, when Waverly goes to China she is concerned that she will not be able to return • both mother and daughter struggle with their own identities. Lindo learns that she has been changed by American culture through her relationship with her daughter; when Lindo visits China she is seen as a 'tourist' but appreciates that she can be true to her own desires and experience personal happiness in America. **(AO4)** • the interwoven narratives convey the challenges of different cultures and identity for both mothers and daughters • misinterpretations of language create some tension for Lindo and Waverly, such as when Waverly misunderstands her mother's story, mishearing • 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen…' • society has expectations of women and their roles • Lindo's experiences relate to marriage and divorce in China and show how she suffered a 'doomed' marriage when she recalls the memory of the traditional burning of a red two-ended candle.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement**.** (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Suyuan Woo started the original Joy Luck Club in China. She is important as she is the only one missing from the American Joy Luck Club, but serves as a link for all the members. Her daughter, Jing-mei 'June' Woo, is invited to attend a meeting at the club where her mother's friends gather to talk and play mahjong • after Suyuan Woo met Jing-mei's father (in China), she emigrated to America with him. Suyuan had high expectations of her daughter, making her play the piano in the hope that she will be a child prodigy. She gave Jing-mei a green jade pendant that she called 'life's importance', which is symbolic of the mother's past and how the sisters' names were given. Jing-mei's name means 'pure essence' and 'younger sister' • Suyuan died in San Francisco in the 1980s • Jing-mei's relationship with her mother had been difficult, but she feels she did not really know her mother. Suyuan had no choice but to abandon her twin daughters at a roadside in China during the Second World War and, despite her efforts, was never able to find them again • Suyuan's friends at the Joy Luck Club have managed to find the twins and they ask Jing-mei to accompany them to China to meet them. Jing-mei travels to Shanghai with her father and meets her half-sisters. They all look like Suyuan. Jing-mei successfully bridges the two countries, two generations and two cultures • Suyuan Woo is important in the novel as what Jing-mei learns about her own mother's struggles leads other mothers to reveal their own difficulties and complex relationships with their daughters. **(AO4)** • Amy Tan was inspired to write The Joy Luck Club after listening to her own mother's stories about her life in China; the story is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • Suyuan's background, Chinese cultural heritage, identity and cultural ancestry all provide contextual references • the stories convey the mothers' experiences and how they fled China to start new lives in America during and after the Second World War when immigration restrictions were eased • traditional Chinese culture is compared with life in America.

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Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

11
The Joy Luck Club

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:

(AO1)

- memories are central to the novel. The first four stories are the memories of each of the mothers and their lives in China prior to emigration to America. The following four stories are the memories of the American-born daughters
- the mothers recall their relationships with their own mothers but fear that their own daughters' memories will not be as strong and that their cultural heritage will be lost
- the daughters, Waverley, Jing-mei, Lena and Rose, recall their childhood memories and relationships with their mothers
- Jing-mei recalls how her mother insisted on her playing the piano and wanted her to be a child prodigy. Her mother's memories of fleeing war- torn China and abandoning her children on a roadside are told by the other mothers at the Joy Luck Club
- Lindo Jong is Waverley's mother. Lindo recalls how she was betrothed at sixteen and was able to escape from her first marriage. Waverley recalls her life as a champion chess player
- An-mei Hsu is Rose's mother. An-mei recalls how she was raised by her grandmother because of her own mother's dishonour and suicide. Rose harbours guilty feelings, believing that she is responsible for the death of her younger brother
- Ying-ying St. Clair is Lena's mother. Ying-Ying recalls how she had to have an abortion in China when her first husband abandoned her for another woman. Lena recalls her battles with anorexia.

(AO4)

- the interwoven narratives convey the challenges of different cultures and identity for both mothers and daughters
- society's expectations of women and their roles in both America and China provide contextual reference: Lindo's marriage and divorce; how she suffered a 'doomed' marriage and her story of the traditional burning of a red two-ended candle
- Chinese culture and tradition create strong bonds between family members. There are differences in Chinese and American cultures and the identity of different generations. Chinatown and its distinctive features form an enclave or ghetto within San Francisco
- there was relaxation of the immigration restrictions during the Second
- World War, when America allied with China against Japanese expansionism.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • marriage is portrayed to be largely unhappy or unsuccessful. The majority of characters have experienced difficult marriages that were arranged, abusive or troubled • Suyuan Woo formed the original Joy Luck Club when she was first married and was the mother to twins she had to abandon. She met her second husband, Canning, at a hospital in China when recovering from her journey after fleeing from Kweilin. Suyuan emigrated to America with him. Canning, who is Jing-mei's father, speaks positively of Suyuan. He goes to China with Jing-mei in search of her twin half-sisters • Lindo Jong was betrothed as an infant and married her first husband when she was 16. Lindo's first husband, Huang Tyan-yu, makes Lindo's life unbearable when she comes to live with his family when she is just 12 years old. They have a doomed and loveless marriage. Lindo escapes her first marriage and emigrates to America where she meets her second husband, Tin. Her daughter, Waverley Jong, is divorced from her first husband, Marvin Chen, and is engaged to marry Rich Schields, but Waverley fears her mother's criticism of him • An-mei Hsu is married to George. An-mei's mother became the fourth wife or third concubine of Wu Tsing, whose household was dominated by his manipulative second wife. When Am-mei's mother leaves him, she commits suicide. After her death, Wu Tsing raises An-mei in wealth and status. Rose Hsu, An-mei's daughter, has been asked for a divorce by her husband, Ted, who demands possession of their home. Rose had allowed Ted to make the decisions and their relationship disintegrated. • Ying-ying St. Clair had an abortion when her first husband abandoned her for another woman. She feels it is her destiny when she marries her second husband, Clifford, with whom she emigrates to America. Clifford incorrectly translates Ying-ying's thoughts and feelings, leading Ying-ying to become weak and passive. Lena, her daughter, is married to Harold Livotny in what appears to be an equal marriage, but she too is passive and has no control. Harold insists that they share the costs of everything. Lena establishes him in business, but she is unhappy with their unequal division of finances. Note: Candidates may explore one or two marriages in more detail. **(AO4)** • the acceptance of polygamy and a patriarchal society in China resulted in women accepting their fate or destiny. Women tended to be passive: the mothers in the novel try to make their daughters be strong and independent in their marriages • Chinese culture, traditions and superstition are ingrained in the novel; for example, the burning of the candle at both ends and the flame at one end dying were seen as symbolic of a doomed relationship • the mothers had emigrated to America at a time when immigration restrictions were eased • different attitudes are shown towards marriage and divorce. Divorce is more accepted and commonplace in Western society.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between An-mei Hsu and her daughter is often fraught with misunderstandings and differences of opinions. An-mei Hsu is determined that her daughter should not experience a life such as hers. She wants Rose to learn to speak up for herself and to be assertive • An-mei grew up with her father, a wealthy merchant in China. After her mother's suicide, she emigrated to America, married and became mother of seven children. On a family outing, Rose was assigned the care of her four brothers, Matthew, Mark, Luke, and Bing. Four-year-old Bing drowned in the ocean and Rose blamed herself for the tragedy. An-mei pleaded to God to return Bing, but when they accept that he is dead, she loses her faith, and uses her Bible to steady the table leg • Rose lacks confidence and worries about what her mother thinks of her. An-mei takes a dislike to Ted, Rose's future husband, because he is American. Ted's parents are racist and object to the relationship. When Ted leaves Rose and demands a divorce, Rose has a breakdown and feels that she has no-one to turn to when she needs help. Unexpectedly, An-mei advises Rose to speak up for herself rather than telling her to try and make the marriage work • An-mei believes, that to discover one's own true identity and heritage, one must: 'peel off your skin, and that of your mother, and her mother before her. Until then, there is nothing' • Rose was a timid child and as an adult is insecure and unable to make decisions. An-mei rarely, if ever, praises her daughter (Rose) in fear that a vengeful god will seek retribution • An-mei is very critical of Rose, telling her that she is too thin, and berates her for seeking the help of a psychiatrist rather than talking to her own mother. An-mei believes that Rose is too indecisive and is 'without wood' • as a child, Rose believed everything that her mother told her, including the story of 'Old Mr Chou'. When served with divorce papers, Rose has nightmares about Old Mr Chou, who guards the door to dreams, and how he would chase her if she did not listen to her mother. Also, Rose has repeated dreams of Mr Chou and her garden and has visions of her mother planting weeds. Rose eventually loses her fear of Old Mr Chou and realises that she is strong, like a weed planted by her mother. Rose phones her mother • initially, Rose rejects her mother's ways and values American ways and opinions more. As she matures, Rose finally finds herself and gains strength in accepting her fate. **(AO4)** • Chinese beliefs, superstitions and traditions were central to An-mei's relationship with her daughter • the cultural divide and overcoming the barriers between nationalities, generations and family members, such as Ted's mother's racist views, are shown • there is emphasis on equal rights for women and how Rose becomes a stronger woman when she learns to speak up for herself.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is full of symbols and not all can be included here. The most obvious are: Suyuan's jade pendant, Lena's vase and Lindo's red candle. Some may consider: the Year of the Tiger, not riding 'your bike around the corner', the tale of the mirrors and the parables, such as the story of the swan • Suyuan gives her jade pendant, which she calls 'life's importance', to her daughter, Jing-mei. At first Jing-mei dislikes the pendant and sees it as a cultural symbol, but after her mother's death she values it as a symbol of love. The pendant is also a symbol of understanding as Jing-mei learns to appreciate her mother's words of wisdom. Jing-mei is embarrassed about her heritage; this is symbolised by her comments about the traditional clothes that the mothers wear • Lena's vase symbolises her fragile marriage. Lena places the vase on an unstable table that was made by her husband, Harold. Lena knows that the vase could topple and break, just like her marriage. Lena appears to be happy but she is not. When Ying-ying breaks the vase, she tries to warn her daughter to take action and to prevent disasters before they happen. Ying-ying also uses the symbolism of a shadow as representative of a darker side in her daughter's personality and warns her against the dragonfly which could 'hide in the comfort of your shadow' • Lindo's red candle is symbolic. When she is married the double-ended candle is lit and if it stayed alight throughout the night it would be symbolic of a happy marriage. Lindo secretly blows out her husband's end of the candle and in effect takes control of her life. Lindo's scarf is also symbolic as she hides beneath it. Her gold bracelet symbolises her true wealth of character • Ying-ying and her daughter, Lena, are both born in the Year of the Tiger. The tiger is a symbol of duality, a creature of two sides: one, the black tiger, lying in wait for the right moment; the other, the gold tiger, acting decisively and courageously at the opportune moment. Although Ying-ying is now old and frail, she showed courage when she was younger. In contrast, Lena is still passively waiting. Ying-ying wishes to push her into action 'and cut her tiger spirit loose' • the knife and watermelon are symbolic. Ying-ying's husband used the knife to cut the watermelon while making a joke about her virginity. Later it represents her abortion • Lindo and Waverly both have crooked noses. Waverly believes that their crooked noses are symbolic as they help 'you get what you want' and the fact that both have a 'double face' symbolises the two cultures. Note: Candidates may explore one or more symbols in greater detail. **(AO4)** • Chinese culture, customs and beliefs are important, such as the Chinese zodiac, the double-ended candle and the use of parables in order to convey popular Chinese beliefs • the differences between American and Chinese cultures are shown, such as how Jing-mei comments on how the mothers are dressed • during and after World War II the mothers are forced to flee China and begin new lives in America. The mothers use symbols from their former lives in order to advise and demonstrate their wisdom to their American-born daughters.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ying-ying St. Clair is Lena's mother. When she was young she was strong and independent yet grew more and more passive as she matured. Ying-ying had an abortion in China after her first husband left her. She re-married Clifford St. Clair and emigrated to America with him. Her name means 'clear reflection' yet she lives in constant fear and anxiety and believes she is powerless; she is a fatalist • Lena is unhappily married to Harold. Her marriage is not equal and she is passive in her relationship with him • fearing a repeat of her own life, Ying-ying is determined to tell her daughter her story in order to help her avoid making the same mistakes. She urges her daughter to take more control in her life and live up to their zodiac symbol of the Tiger. Ying-ying is frustrated by her daughter's stubborn ways and her rejection of the Chinese ways of thinking • both mother and daughter were born in the Year of the Tiger. Lena believes that her mother can foresee future events • Ying-ying feels that she and her daughter are one, but Lena is slipping away. Ying-ying looks into Lena's eyes and sees a 'bottomless pond' • Lena has inherited her mother's beliefs in superstition and feels that fate determines her future. Lena will not take action to change her relationship with her husband but her mother, Ying-ying, wants to push her into action 'and cut her tiger spirit loose' • Lena recalls that when she was young she used to listen to their neighbours having disputes and arguments and is shocked by their behaviour. Lena's relationship with her mother is quiet and there is no conflict, but she sees the neighbours' shouting as a way of expressing their love for each other and wishes that she too could argue with her mother, Ying-ying. **(AO4)** • Chinese beliefs, superstitions and traditions are important and central to Ying-ying's relationship with her daughter, Lena • the cultural divide and overcoming the barriers between nationalities, generations and family members are considered • the Chinese Zodiac, the Year of the Tiger, and what it symbolises, is explored • Ying-ying's attempt to make Lena become stronger and less passive occurs at a time of growth of equal rights for women.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • fate is an important theme in the novel. The story follows the fate of the four mothers Suyuan Woo, An-mei Hsu, Lindo Jong, and Ying-ying St. Clair and their four daughters: Jing-mei 'June' Woo, Rose Hsu Jordan, Waverly Jong, and Lena St. Clair • the youngest of An-mei's seven children, Bing, drowns during a trip to the beach. Rose, his sister, blames herself for his death, but An-mei's strong belief in God and her *nengkan*, or belief in fate and destiny, leads her to believe that Bing will return. When Bing does not return, An-mei appears to lose her faith in God • An-mei believes that she can prevent the tragedies detailed in 'The Twenty-Six Malignant Gates' simply by being constantly aware of all of them • when Rose asks her mother, An-mei, why she should try to save her marriage, An-mei tells her that she should try simply because she 'must' and 'This is your fate'. Rose sees her mother's belief in fate and faith are interwoven. An-mei mispronounces 'faith' as 'fate' and attributes their good luck to 'faith' • Ying-ying has a strong belief in fate and personal destiny. Her beliefs lead her to becoming passive. She finds great importance in omens and signs, ignoring her own thoughts and conscience. Ying-ying believes it is her destiny to marry an undesirable family friend and does nothing to avoid the marriage. Again, she feels it is her destiny when she marries Clifford and accepts his misinterpretations of her sentences, gestures and silences. Ying-ying lives in constant anxiety, fearing unpreventable tragedies will occur • Lena's unhappy marriage to Harold Livotny is only tolerated owing to Lena's strong beliefs in superstition and fate. Ying-ying is frustrated with her daughter's passivity and feels that the only way to save her is to tell her own story of submission to fate that led to her unhappiness • Lindo takes fate into her own hands by blowing out one end of the two-ended candle in order to escape an unhappy marriage • Lindo believes that her daughter's future is ill-fated owing to her daughter having a crooked nose. Waverly likes her nose being crooked like her mother's, believing that it makes them look 'devious' and 'two-faced'. **(AO4)** • the traditional Chinese custom of storytelling is used as one way of controlling fate. The Joy Luck Club was formed as a place to meet and to exchange stories • the unusual structure of the novel, four parts each in four sections, mirrors the traditional Chinese game of mah jong. Each section tells the stories of the characters and how fate has played a large part in their lives • different viewpoints about fate and destiny are highlighted through the different Chinese and American customs and cultures • the mothers have a strong belief in the Chinese zodiac and the importance of the symbol they were born under. When Clifford gets Ying-ying's date of birth wrong on her immigration papers, she becomes a Dragon rather than a Tiger. Being a Tiger is central to Ying-ying's identity.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	Indicative content

Number	Indicative content
11 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of male characters in the novel. Candidates are not required to explore them all. The amount of detail on each character will vary according to the number chosen • most men are presented in a negative way, such as being controlling • Canning Woo is different from many other men in the novel, as he is presented as a caring, thoughtful man. He is Suyuan's second husband and Jing-mei's father. Suyuan and Canning met in China. After Suyuan's death, Canning travels with Jing-mei back to China to meet his step-daughters, whose father was Suyuan's first husband, Wang Fuchi. Suyuan had been forced to abandon her twin daughters when fleeing the Japanese • Huang Tyan-yu was Lindo's first husband when she lived in China. Their marriage had been arranged by Huang's mother when they were both babies. Huang Tyan-yu was pampered by his family and made Lindo's life a misery. They were married when Lindo was sixteen, but there was no affection between them • Tin Jong is Lindo's second husband and is father to Vincent, Waverly and Winston. The men play a minor part in the mother and daughter's story. When Vincent won a chess set, Waverly discovered her talent for playing the game. Winston was killed in a car accident when he was sixteen • Marvin Chen was Waverly's first husband. They have a daughter, Shoshana. Waverley's mother was very critical of Marvin and eventually Waverly and Marvin divorced. Waverly fears that her mother will also be very critical of Rich Shields, her fiancé. Rich is portrayed in a more positive way and he loves Waverly unconditionally • Wu Tsing was a wealthy Chinese merchant. When living in China, An-mei becomes his third concubine or 'Fourth Wife'. Wu is presented as a weak man who was easily manipulated by his controlling senior wife • Bing Hsu is An-mei and George Hsu's youngest son and Rose's brother. He was tragically killed on a family trip to the beach. Rose feels responsible for her four-year-old brother's death • Ted Jordan is Rose's husband. Ted is presented as a controlling and manipulative husband. He is shocked when Rose stands up for herself • Clifford St. Clair is Ying-ying's second husband. Her first husband left her for another woman when Ying-ying was pregnant. Clifford is presented in a negative light when he mistranslates his wife's words. He never learns to speak Chinese and Ying-ying is not fluent in English. Clifford gives his wife a different name when he brings her to England, naming her Betty on the immigration papers and getting her date of birth wrong • Harold Livotny is Lena's husband. He insists on keeping their finances separate, believing that this will give them independence, but this has the opposite effect and makes Lena feel powerless. NOTE: other men may be considered.

	(AO4) • when the novel was published, some Asian critics suggested that the novel relies on racist stereotypes and that Asian men are portrayed in a negative light and do not treat women well. However, it may be noted that some of the American men are no better • Most women in the novel find their voices and strength. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and learn to overcome their difficulties in life • the Chinese society in America and the tensions between traditional Chinese and modern American views, specifically masculinity, are explored through the lives of the mothers and their daughters • Amy Tan examines society's expectations of women in China and America and their relationships with the men in their lives. Growing up in China, the mothers were taught to be passive and quiet in a male-dominated society. However, the reader is only presented with the mothers and daughters' narratives; the presentation of male characters could be viewed as biased.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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Question	Indicative content

Number	Indicative content
10 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Waverly Jong is Lindo's youngest child and only daughter. Waverly has her mother's 'invisible strength' and tries to conceal her thoughts. As a successful chess player and prodigy, she imagines her struggles with Lindo like a tournament, as their relationship is strained. When Waverly was ten years old she declared that she did not wish to play chess any more. When her mother stopped polishing Waverly's trophies, Waverly decided she would continue playing, but her mother did not renew her interest • Waverly often uses her mother as a scapegoat for her own fears and anxieties. Like her mother, Waverly is stubborn and very independent: 'Don't be so old-fashioned, Ma … I'm my own person' • Waverly and her family live above a bakery in San Francisco's Chinatown and she was named after their address at Waverly Place • as a child, Waverly thought that her mother tried to show off when she goes out shopping with her. Waverly became frustrated with her mother and yelled at her • Waverley has a competitive nature. There is rivalry between her and Jing-mei • she has a daughter with her first husband, Marvin. Waverly adores her daughter, Shoshana, and showers her with affection • Waverly fears her mother's criticism of her fiancé, Rich. Waverly wants her mother's approval, but fears that her mother will 'transform him from the divine man I thought he was into someone quite mundane, mortally wounded with tiresome habits and irritating imperfections', but these fears are unfounded as her mother actually likes Rich. Rich is a wealthy American, but Waverly does not wish to forget her Chinese heritage. She is happy with Rich: 'he always said the right thing at the right moment' • Waverly works as a tax attorney at Price Waterhouse. She is a competitive and intelligent woman who likes to think of herself as superior to those around her • she likes to be in charge of a situation and feels equal to Rich. Unlike Lena and Rose, she is not submissive to her husband • Waverly knows her weaknesses and describes them as her 'darker side': 'my meanness, my pettiness, my self-loathing – all the things I kept hidden' • Waverly has conflicting ideas about her identity. She embraces being American and dislikes some aspects of Chinese culture; however, she does not wish to be totally American. Lindo says: 'My daughter did not look pleased when I told her this, that she didn't look Chinese. She had a sour American look on her face'. **(AO4)** • Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China after mother and daughter have a heart-to-heart discussion and Waverly realises that her mother loves her and wants the best for her • Waverly believes in the Chinese zodiac. She thinks that her mother, Lindo, is 'obstinate and frank' as she was born in the year of the Horse. Waverly thinks they 'make a bad combination' because she is 'a Rabbit, born in 1951, supposedly sensitive, with tendencies toward being thin-skinned and skittery at the first sign of criticism' • misinterpretations of language create some tension for Lindo and Waverly, such as when Waverly misunderstands her mother's story, mishearing 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen'.

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Number	Indicative content
11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the book reflects the name of a club when a small group of women meet to play mah jong. It is an opportunity for the women to eat good food, talk about their experiences, tell their stories and reminisce about their past lives in China • the Joy Luck Club was formed by Suyuan Woo who had experienced terrible hardships in China. She originally began a club in Kweilin, China, as a way to keep her and her friends optimistic during a time of war. Suyuan Woo was forced to flee the country and abandon her twin daughters • when Suyuan forms the club in San Francisco, she names the club after the things that she was looking for in her new life in America: greater joy and better luck • each of the four women who attend the club occupy a corner of the mah jong table. The four women are the mothers in the story: An-mei Hsu, Lindo Jong, Ying-ying St. Clair and Suyuan Woo • after her mother's death, Jing-mei Woo (June) takes her mother's place at the club when her father asks her to 'be the fourth corner'. It is at the club that the other mothers urge her to travel to China with her father in order to find Suyuan's abandoned children. At the end of the novel, Jing-mei and her father are reunited with her half-sisters, her mother's 'long-cherished wish' • the mothers experience some joy and luck in their lives when they move to America. Each of them has a family and they all find some security, stability and freedom in their lives • as the title of the novel suggests, the Joy Luck Club is significant in giving the structure through which the mothers tell their stories and establish a greater understanding between them and their daughters; between the past and the present. **(AO4)** • the traditional Chinese game of mah jong is a focal point at the club. The novel is structured like a game of mah jong and is in four parts, each with four stories. A short parable introduces each part and the stories are told by the seven main characters, only seven because Suyuan Woo is dead and her daughter, Jing-mei, tells her story. Most characters have two chapters except Jing-mei who has four. • the first part of the novel *Rules of the Game* was originally published as a short story by Amy Tan, four years prior to the publication of *The Joy Luck Club* in 1989 • the mothers have painful memories of the Second Sino-Japanese War (1937-1945). During the eight-year war, Japan attacked mainland China and over 20 million people lost their lives • Chinese beliefs, superstitions and traditions are central to the novel. The cultural divide and overcoming barriers between nationalities, generations and family members eventually provide characters with some joy and luck • San Francisco's Chinatown is one of the largest outside Asia and the oldest Chinese community in North America. The Immigration and Naturalization Act of 1965 made immigration easier and many Chinese citizens left China to seek a new life in America.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • conflict is a main theme in the novel. *The Joy Luck Club* contains sixteen interwoven stories about the conflicts between Chinese immigrant mothers and their American-raised daughters • the Chinese mothers try to instil in their daughters an understanding of their heritage, but the daughters often find their mothers are too meddling or are failing to understand American culture. The mothers and daughters conflict with each other over their cultural identity • in Jing-mei's narrative, she recalls the conflict she had with her mother over piano lessons; she played the piano simply to please her mother. Jing-mei is also in conflict with Waverly Jong as there has been a long-standing rivalry between them owing to their mothers' competitive natures • Lindo Jong felt conflicted about her first marriage. She did not want to enter a life of subservience but she could not go against her parents' wishes. She used her ingenuity by extinguishing one end of the candle to convince her in-laws that the marriage was doomed • Waverley Jong is often in conflict with her mother, Lindo. Waverley's competitive mother pushed her as a child when she became champion chess player. Waverley fears that her mother will disapprove of her new fiancé, Rich Shields. They postpone their wedding until October, as they wish to go to China for their honeymoon. Waverley, although she has her own doubts about it, believes it would be nice to take her mother with them despite their love-hate relationship • Lena St. Clair learns from her neighbours, who are always fighting, yelling and throwing things at each other. Lena has avoided conflict with her mother by remaining silent, but she realises that by shouting and fighting, emotions are expressed and feelings are shared, even if peace and harmony are lost in the process • An-mei Hsu, Rose's mother, is often in conflict with her daughter. She feels that Rose does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist, to discuss her break-up with Ted, instead of talking to her about it. **(AO4)** • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because they were at war with Japan • China had been invaded by the Japanese in World War Two. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from July 7, 1937, to September 9, 1945 • polygamy and a patriarchal society in China resulted in women accepting their destiny and tending to be passive. Conflicts arise when the mothers try to make their American-raised daughters be strong and independent in their marriages so as not to repeat their mothers' sufferings

	• Chinese culture, traditions and superstition are ingrained in the novel; for example, during the burning of the candle at both ends, the flame at one end dying was seen as symbolic of a doomed relationship • the cultural divide and overcoming the barriers between nationalities, generations and family members, such as the conflict caused by Ted's mother's racist views, are shown.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that all of the women in the novel are courageous. Candidates are free to select one character who they consider to be very courageous. A comparison is not a requirement • it could be argued that Suyuan Woo is a very courageous mother. Suyuan was the founder of the Joy Luck Club and brought together a group of Chinese women. Suyuan fled war-torn China and was forced to abandon her twin daughters, Chwun Yu and Chwun Hwa. Suyuan's journey was arduous and she is left full of grief for her lost daughters. At first, Suyuan does not tell Jing-mei the full story of her past life in China, resulting in Jing-mei's lack of empathy for her • Jing-mei Woo is courageous when she accepts the challenge of going to China to find her lost sisters after Suyuan's death • Lindo Jong can be considered courageous when she escaped an unhappy marriage and fled to America. Lindo was betrothed when she was very young, but escaped her unhappy marriage by extinguishing one end of the candle to persuade her tyrannical in-laws that the marriage is doomed • Waverly Jong is courageous as she inherits her mother's 'invisible strength'. She hides her emotions and strategises her ideas. She is humiliated by Jing-mei at Suyuan's New Year's dinner because of the rivalry between them. She worries that her mother does not like her fiancé, Rich, but does not let that separate them • An-mei Hsu has been forced to become stoical and to conceal her pain and tears. Her own mother killed herself and she was badly treated by her grandmother, Popo, until she went to live with her stepfather. In adulthood, she is accused of being 'without wood' by Suyuan Woo because she appears indecisive and too willing to do as others want her to do. Her youngest child, Bing, died in an accident. An-mei has had to be courageous to overcome the difficulties in her life • Rose Hsu Jordan is courageous. She has carried the guilt of her brother's death, although it was not her fault. She has been asked for a divorce by her husband, Ted, who has been a domineering husband. She has been a victim of racial tension in the presence of her mother-in-law. **(AO4)** • Suyuan Woo's story in *The Joy Luck Club* very much mirrors Amy Tan's mother's story. Amy Tan was born in California in 1952 to immigrant Chinese parents. Tan learned that her mother, prior to moving to America, had been married before to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • female subservience was a feature common in both Chinese and American cultures: Lindo was forced to live almost as a servant; An-mei's mother was raped by her future husband and had to marry to preserve her honour; men in China were allowed polygamous marriages and to have any number of concubines; the American daughters experience sexism from the older men in the park; Rose is passive in her relationship with Ted, as she accepts a stereotypical role. Tan questions the concepts of respect for tradition and the disrespect of individuals

	• Chinese culture, customs and beliefs, such as the Chinese zodiac, the double-ended candle and the use of parables in order to convey popular Chinese beliefs may be explored • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
10 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that most of the women in the novel have strength of character. Candidates are free to select who they consider to be strong. They may make some comparisons • it could be argued that Suyuan Woo has strength of character. Suyuan is resilient. She was the founder of the Joy Luck Club and brought together a group of women in similar situations. Suyuan fled war-torn China and was forced to abandon her twin daughters, Chwun Yu and Chwun Hwa. Suyuan's journey was arduous and she is left full of grief for her lost daughters. At first, Suyuan does not tell Jing-mei the full story of her past life in China, resulting in Jing-mei's lack of empathy for her • Jing-mei demonstrates strength of character when she travels to China and is reunited with her half-sisters. Jing-mei embraces the opportunity to explore her Chinese heritage and creates bridges between American and Chinese cultures and the other mothers and their daughters • Lindo Jong can be considered to have strength of character when she escapes an unhappy marriage and flees to America. Lindo was betrothed when she was very young, but escapes her unhappy marriage by extinguishing one end of the candle, using traditional beliefs to persuade her tyrannical mother-in-law that the marriage is doomed • Waverly Jong is a strong character and has inherited her mother's 'invisible strength'. She hides her emotions and strategises her ideas. She is humiliated by Jing-mei at Suyuan's New Year's dinner because of the rivalry between them. She worries that her mother does not like her fiancé, Rich, but does not let that separate them • An-mei Hsu demonstrates strength of character. She has been forced to become stoic and to conceal her pain and tears. Her own mother killed herself and she was badly treated by her grandmother, Popo. In adulthood, she is accused of being 'without wood' by Suyuan Woo because she appears indecisive and too willing to do as others want her to do. Her youngest child, Bing, dies in an accident. An-mei has had to be strong to cope with the difficulties in her life • Rose Hsu Jordan finds strength to overcome difficulties. She has carried the guilt of her brother's death, although it was not her fault. She is asked for a divorce by her husband, Ted, who has been a domineering husband. She has suffered racial tensions in the presence of her mother-in-law. **(AO4)** • Suyuan Woo's story in *The Joy Luck Club* very much mirrors Amy Tan's mother's story. Amy Tan was born in California in 1952 to immigrant Chinese parents. Tan learned that her mother, prior to moving to America, had been married to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • female subservience has been a common problem in both Chinese and American cultures. Lindo is forced to live almost as a servant; An-mei's mother is raped by her future husband and must marry to preserve her honour; men in China were allowed polygamous marriages and could have any number of concubines; the American daughters experience sexism, such as from the older men in the park; Rose is passive in her relationship with Ted and accepts her stereotypical role. Tan questions the concepts of respect for tradition and the disrespect of individuals

	• references to the Chinese zodiac, the double-ended candle and the use of parables convey popular Chinese beliefs, culture and customs • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • love is an important theme in the novel. Many of the women have loveless marriages or find love difficult to express. The mothers demonstrate their love for their children and parents through the sacrifices that they make; however, many of the daughters believe their mothers are critical of them as they do not show their love • Suyuan Woo demonstrates her love for the babies she was forced to abandon, saving them from a doomed fate. Suyuan has a strong love for her American-born daughter, Jing-mei. Suyuan appears to be critical of Jing-mei but this is because she fears the growing barriers between them, owing to their age differences and cultural upbringing. Suyuan's love for her abandoned twins leads Jing-mei and her father to go to China in search of them after her death. Jing-mei has never married or had a lover • Lindo Jong was betrothed when she was very young and entered a loveless marriage to ensure her parents' honour. She gives her treasured jade pendant, which is believed to bring protection and luck, to her daughter, Waverly. It is a material sacrifice that is given to demonstrate her love. Waverly has a love-hate relationship with her mother but, as an adult, she eventually realises her mother's love for her. Waverly adores her fiancé, Rich, but his love for her is deeper and unconditional. She tells her mother that she has 'never known love so pure'. Waverly learns about maternal love through her unconditional love for her own daughter, Shoshana • An-mei Hsu loves her children and will sacrifice anything for them. When she was growing up in China, she watched her mother demonstrate love for An-mei's grandmother when she cut off a piece of her arm to make a medicine for her. In America, An-mei sacrifices her valuables in the hope of saving her son, Bing. Her daughter, Rose, is asked for a divorce by her husband, Ted. Rose loves her home and wonders whether the cheque and the papers that Ted sends her are a sign that he still loves her • Ying-ying St Clair was brought up by her grandmother, Popo, who loved her as her own and was 'carried in her heart', despite her harsh treatment of her. Ying-ying lost her first beloved husband to another woman and her second marriage was to a man that she did not love; they could barely communicate, even after several years of marriage; however Ying-ying slowly begins to love him. Ying-ying declares 'I love my daughter'. Her daughter, Lena, is in an unhappy marriage: she does not love Harold Livotny who believes that, by keeping their finances separate, their love will be 'purer'. **(AO4)** • traditional Chinese beliefs of filial obedience meant that strong emotions and expressions of love were concealed. The mothers in the novel clash with their daughters owing to the cultural differences. The daughters have American ideals and they show their emotions more freely • through the ways love is expressed by the Chinese mothers, the daughters learn more about their Chinese heritage • the Chinese tradition of storytelling is a way that the mothers demonstrate their love and pride for their daughters.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
10 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • An-mei Hsu is an important character in the novel because she is one of the four mothers and is central to the Joy Luck Club. She has conquered her passivity and learned to assert herself through the struggles that she has faced. An-mei is married to George Hsu and they have a daughter, Rose • as a child in China, An-mei learned to be stoical. Her mother and her grandmother, Popo, taught her to conceal her emotions and to distrust others. After being widowed, An-mei's mother was tricked into becoming the fourth wife to Wu Tsing in the city of Tientsin. Popo disowned her daughter but An-mei lived with her grandmother until Popo's death. Then An-mei went to the city to live with her mother. Her mother taught her to sacrifice her own happiness for her family. An-mei's mother eventually committed suicide so that Wu Tsing, fearing her spirit, would raise An-mei in wealth and status • the second wife of Wu Tsing tried to gain An-mei's affections by giving her a pearl necklace, but An-mei's mother showed her it was nothing more than glass when she shattered one of the beads. An-mei broke more beads after her mother's death in an act of defiance and strength • An-mei learned from her mother's personal servant, Yan Chang, that she had a step-brother, Syaudi, whom Wu Tsing's second wife claimed as her own • fate and faith are very important to An-mei. When the Hsu family goes on holiday, An-mei's four-year-old son, Bing, is believed to have drowned. At first, An-mei maintains her faith and believes that God and her nengkan will help return Bing to them but, when he is never found, she ceases to show her belief in God. Rose believes An-mei has lost her faith entirely • mother and daughter are often in conflict and An-mei feels that Rose does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist, to discuss her break-up with Ted, instead of talking to her about it • An-mei struggles with the language barrier and wonders whether this is the reason why she and her daughter do not confide in each other. She is unable to pronounce certain American words and ponders whether some Chinese words cannot be fully translated and their full meaning is lost. **(AO4)** • An-mei's mother became fourth wife or third concubine. Polygamy and a patriarchal society in China resulted in women accepting their destiny and women tended to be passive • China had been invaded by the Japanese. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from July 7, 1937, to September 9, 1945 • An-mei had emigrated to America at a time when immigration restrictions were eased and people were fleeing China in the aftermath of the war with Japan • Popo disowned An-mei when she married Wu Tsing as it was considered a disgrace for a widow to remarry, particularly as a lowly third concubine • Chinese culture, traditions and superstition are ingrained in the novel. When An-mei's grandmother became terminally ill, An-mei's mother returned home and used Chinese superstitious healing methods to help her mother, Popo, by slicing off a piece of her own flesh and making a broth with it.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • sacrifices are made throughout the novel by both the mothers and daughters. Many sacrifices are made as an ultimate act of love. The mothers make maternal sacrifices but the daughters do not fully appreciate the sacrifices that their mothers have made • Suyuan Woo made one of the most significant sacrifices in the novel when she was forced to abandon her twins in China in the hope that they would be rescued. Suyuan, weak with dysentery, left her daughters with everything that she had. In America, Suyuan works extra hours to pay for Jing-mei's piano lessons and protects her daughter from the sadness and truth of her former life in China • Jing-mei 'June' Woo does not appreciate how her mother has made sacrifices in order for her to learn the piano, refusing to practise. Jing-mei thinks that her mother does not value her as a person. It is not until later that she fully realises the sacrifices that her mother has made • An-mei Hsu talks of her mother's sacrifice. An-mei's mother cut off her own flesh to make a medicinal broth for An-mei's dying grandmother, Popo, despite having been disowned by her. An-mei's mother later killed herself to protect her daughter. An-mei is willing to sacrifice her own life or possessions without any hesitation to save her son, Bing • Rose Hsu Jordan is in an unhappy marriage to Ted. Her mother, An-mei, thinks that if Rose makes some sacrifices and becomes more assertive, this could help solve the problems and save their marriage • Lindo Jong firmly believes that sacrifices must be made when keeping promises. As a child, Lindo was shown no emotion by her mother and did not understand why her mother was so cold towards her. Lindo had been engaged at the age of two and her mother had to distance herself emotionally in order to accept their eventual parting. Despite appearing cold, Lindo's mother made a material sacrifice when she gave Lindo her jade necklace. Lindo teaches her daughter the importance of 'invisible strength'. She fears that she has become distanced from her daughter because Waverly is too American. Lindo makes sacrifices to support Waverly's skills at playing chess • Waverly Jong misunderstands her mother, not realising the sacrifices that Lindo has made. She thinks that Lindo is too critical and controlling. Waverly learns about maternal love and the sacrifices that mothers make when her daughter, Shoshana, is born • Ying-ying St. Clair sacrifices her true feelings for a life of passivity. She does nothing to prevent her marriage to a family friend. Ying-ying believes that marrying Clifford St. Clair is her destiny and tolerates how he misinterprets her. On arriving in America, she is stripped of her Chinese identity when Clifford names her Betty St. Clair. Ying-ying does not want her daughter to make the same mistakes and sacrifices, urging her daughter to have more control and strength • Lena St. Clair tries to trick fate, to avoid marriage to Arnold, sacrificing her own health by becoming anorexic. Later, she feels that her marriage to Harold is a punishment that she must endure. Symbolically, Lena sacrifices her vase by placing it on the wobbly table knowing that it is likely to get smashed. Ying-ying accidentally breaks the vase and warns her daughter she should prevent disasters before they happen.

	(AO4) • the Chinese mothers in the novel have all made sacrifices in order to survive and to demonstrate their maternal love. Many of the events in China take place during the Second Sino-Japanese War (1937-1945). During the eight-year war, Japan attacked mainland China and over 20 million people lost their lives • Suyuan Woo's story in *The Joy Luck Club* very much mirrors the story of Amy Tan's mother who was also forced to make sacrifices. Tan learned that her mother, prior to moving to America, had been married to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • the women in the novel find their voices and strength through the sacrifices that they have made. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves but learn to overcome their difficulties in life after listening to their mothers' stories of sacrifice • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lindo Jong is an important character in *The Joy Luck Club.* She is one of the Chinese mothers who join with Suyuan Woo, An-mei Hsu and Ying-ying St Clair to form the club. The women first met at the San Francisco Refugee Welcome Centre and now meet at each other's houses. They gather to share food, talk and to play mahjong. The women believe that the sharing of food will bring them joy and luck in their new lives • when Lindo was young, living in China, she learned the power of 'invisible strength'. Lindo later uses the wind as a metaphor to illustrate this strength to her daughter, Waverly • Lindo's parents promised her in marriage when she was still a baby. She had to go and live with her future husband's family at the age of twelve, when a flood forced her parents to move away. On parting, Lindo's mother gave her a jade necklace • on Lindo's and Huang Tyan-yu's wedding night, they lit the traditional red candle that had their names written on it. The candle had a wick at both ends, which symbolised a successful marriage in Chinese culture if it burned all night. Lindo took control of her own fate when she secretly blew out her husband's end of the candle, but the servant who was supposed to keep watch lied that it burned all night • therefore, Lindo was initially trapped in a loveless marriage and was oppressed by her tyrannical mother-in-law, Huang Taitai. Huang Tyan-yu made Lindo's life very unhappy. Lindo played on her mother-in-law's superstitions when she told her about the candle going out. Lindo claimed the candle went out in a dream, but that was enough for her mother-in-law. Lindo persuaded her mother-in-law that the marriage was doomed and succeeded in freeing herself from it without bringing shame to her own parents • Lindo has three children, Winston, Vincent and Waverly, with her second husband, Tin. She names her daughter after the street where the family live. Winston is killed in a car accident when he is sixteen. When Vincent is given a second-hand chess set, Waverly discovers her interest in the game • Lindo nurtures Waverly's chess-playing skills, making financial sacrifices to promote her success. When Waverly decides that she will give up playing chess, Lindo is inwardly upset by the decision. Waverly does not understand her mother, believing her to be far too critical and controlling of her • Lindo was very critical of Waverly's first husband and father of Shoshana, Marvin Chen. Waverly fears that her mother will be just as critical of Rich Schields when she marries him • Lindo realises that she is no longer 'fully Chinese' and faces a crisis of cultural identity. She fears that she has made her daughter far too American, which has resulted in a cultural barrier between them. On a visit to China, Lindo feels as though she is treated as a tourist. **(AO4)** • Lindo's mother showed her enduring love by giving Lindo her precious jade necklace. The material sacrifice meant little to her if it protected her daughter as girls were powerless in the Chinese cultural hierarchy. Lindo was taught to be subservient to her husband by her mother-in-law • Lindo emigrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan

	• polygamy and a patriarchal society in China resulted in women accepting their destiny and tending to be passive. Conflicts arise when the mothers try to make their American-raised daughters be strong and independent in their marriages in contrast to their own upbringing • Chinese culture, traditions and superstition are ingrained in the novel; for example, the burning of the candle at both ends on the wedding night.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Number	Indicative content
11 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the mothers in the novel have all experienced difficult childhoods. It can also be argued that many of the younger generation have experienced difficult childhoods • the Woo family experienced difficulties in childhood. Suyuan's twin daughters, Wang Chwan Yu and Wang Chwun Hwa Chwun, had to be abandoned by the side of the road. Suyuan spends much of her adult life trying to find out what happened to them. In America, Suyuan's daughter, Jing-mei (June), believes she has a difficult childhood trying to be the daughter that her mother wants her to be. As a budding child prodigy playing the piano, June feels that her mother is constantly criticising her and fears that she is never good enough for her • the Jong family experience difficulties in childhood. Lindo was promised in marriage to Huang Tyan-yu, was separated from her parents at the age of twelve and forced to live with her future husband's family. She was subjected to tyranny and domineering behaviour from both her future husband and mother-in-law. Waverly believes she has a difficult childhood as she sees her relationship with her mother as if it were a chess tournament. Waverly has been encouraged to be competitive and there is strong rivalry with Jin-mei Woo during their childhoods. Shoshana, Waverly's and Marvin Chen's daughter, has a difficult childhood as she experiences her parents' separation and divorce • the Hsu family experience difficulties in childhood. As a child, An-mei learned that she must be stoical when she received harsh treatment from her grandmother, Popo. She was taught to swallow her pain and not to show any emotion. An-mei's mother left her when she became the fourth wife of Wu Tsing but eventually committed suicide to protect An-mei's future. Following the deaths of her mother and grandmother, An-mei was raised by Wu Tsing's second wife. Syaudi, An-mei's half-brother, was taken from An-mei's mother and raised as the second wife's own child. Later in America, An-mei's youngest child, Bing, dies by drowning when the family is on holiday. Rose has lived with the guilt of Bing's death, growing up believing that she is to blame • the St Clair family also experienced difficulties in childhood. Ying-ying was taught to be meek and passive and was 'destined' to marry a family friend. Ying-ying believed that she could not do anything to change her fate and accepted her destiny. Similarly, Lena has learned to be passive. As a child, Lena learns lessons from her neighbours who are always arguing and shouting with each other. Lena comes to learn that the neighbours love each other, an emotion that her own life appears to be lacking. **(AO4)** • Suyuan Woo's story in *The Joy Luck Club* mirrors Amy Tan's mother's story. Amy Tan was born in California in 1952 to immigrant Chinese parents. Tan learned that her mother, prior to moving to America, had been married before to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where she was reunited with her daughters • Amy Tan explores traditional Chinese values of filial obedience. The Chinese mothers often clash with their American-born daughters owing to cultural and generational differences. The daughters often misunderstand their mothers' criticism and severity, believing that they are unloved

	• the Chinese mothers were taught to be passive and subservient in childhood and this led to unhappy experiences in adulthood. Lindo was forced to live almost as a servant; An-mei's mother was raped by her future husband and must marry to preserve her honour. Men in China were allowed polygamous marriages and to have any number of concubines • there is emphasis on equal rights for women in America. The women become stronger when they learn to speak up for themselves in adulthood.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Number	Indicative content
8 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ying-ying St. Clair is significant in the novel because she is one of the Chinese mothers who was a founding member of the Joy Luck Club and is Lena's mother. 'Ying-ying' means 'clear reflection', yet she lives in constant fear and anxiety and believes she is powerless; she is a fatalist • Ying-ying is the Chinese mother who broaches the subject of finding Suyuan Woo's twin daughters. Ying-ying writes a letter to them using the address that Suyuan had found. Ying-ying gives Jing-mei (June) an envelope with a cheque in it to pay for her flight to China. The money has been collected from the *mah jong* winnings and Ying-ying tells Jing-mei to go and see her sisters and tell them about their mother: 'The mother they did not know, they must now know'. Jing-mei confesses that she does not know what to tell her sisters, which prompts the other mothers to voice Suyuan's virtues and tell their stories • as a child, Ying-ying was headstrong and independent, but her nursemaid or Amah forced her to adopt more passive and fatalist ways of thinking • Ying-ying tells the story about when, at the age of four, she went with her family to the Moon Festival. She recalls the events as they occurred: the feast, her nursemaid's or Amah's anger when her clothes became dirty, becoming startled and falling into the water, being saved by a fisherman and her feelings of abandonment • at the Moon Festival, Ying-ying was told that she would see the Moon Lady, who granted secret wishes. Ying-ying was warned by her Amah that, if the secret wish was revealed to anyone else, it would become a selfish desire. Ying-ying was told that a girl 'can never ask, only listen' and it is only as she tells her story that she remembers her wish: 'I wished to be found'. It is at the festival that Ying-ying learnt to suppress her own desires; something she comes to regret in later life • Ying-ying recalls her first unhappy marriage to a much older 'vulgar' man. The marriage had been arranged by her family. Ying-ying came to know about her husband's infidelities but learned to love him until his premature death. She accepted her destiny without question • she then married Clifford St. Clair and emigrated to America with him. Clifford tells their daughter, Lena, that he had saved Ying-ying from a terrible life and he confesses that he never learned to speak Mandarin, so when he speaks for Ying-ying he often mistranslates her. Because Lena does not fully understand what her mother says, she thinks her words are nonsensical • Ying-ying and Clifford lose a son, who dies shortly after his birth. Ying-ying blames herself for the tragedy and the death reawakens her feelings of guilt about the termination of her first husband's son when she was in China • fearing that Lena would repeat the errors of her own life, Ying-ying is determined to tell her daughter her story in order to help her avoid making the same mistakes. Lena is unhappily married to Harold Livotny. Lena's marriage is not equal and she is passive in her relationship with him. Ying-ying urges her daughter to take more control in her life and live up to their zodiac symbol of the Tiger. Ying-ying is frustrated by her daughter's stubborn ways and her rejection of the Chinese ways of thinking and wants to push her into action 'and cut her tiger spirit loose'.

	(AO4) • Chinese beliefs, superstitions and traditions are important and central to Ying-ying's life. The experiences at the Moon Festival and the words of the Moon Lady had a profound effect on Ying-ying • the Chinese mothers have a strong belief in the Chinese zodiac and the importance of the symbol they were born under. When Clifford gets Ying-ying's date of birth wrong, she becomes a Dragon rather than a Tiger yet being a Tiger is central to Ying-ying's identity • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because they were at war with Japan, the Second Sino-Japanese War (1937-1945).

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
9 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of journeys, both physical and emotional, is important in the novel. The Chinese mothers make both kinds of journey, whereas their daughters' journeys are more emotional • Jing-mei (June) Woo takes her mother's place at the *mah jong* table and it is here that the other Chinese mothers persuade Jing-mei to go to China to meet her half-sisters and to fulfil her mother's lifelong wish of reuniting the family. The mothers use their *mah jong* winnings to pay for her and her father's flights • each of the Chinese mothers fled China after experiencing the horrors of war and undergoing painful and emotional journeys; for example, Suyuan Woo had both the physical journey of escaping Kweilin and the emotional dilemma of leaving her twins behind • Lindo Jong experienced an emotional journey when she was caught in a loveless marriage and used superstitious beliefs to escape her situation. When Lindo visits China, she realises that she has adopted many American ways and accepts that she is no longer 'fully Chinese', when people in China treat her as a tourist • the daughters, Jing-mei Woo, Waverley Jong, Lena St. Clair and Rose Hsu Jordan all experience emotional journeys. Initially, the daughters all misunderstand their mothers and they have always identified themselves as American at the cost of their Chinese heritage. The differences in generations and cultures create tensions between the daughters and their mothers. Throughout the novel, the stories told at the Joy Luck Club bridge the cultural differences and a journey of reconciliation and understanding begins for the mothers and their daughters • some physical journeys result in tragedy. When the Hsu family goes on a trip to the beach, Bing Hsu drowns. Lindo Jong's eldest child, Winston, is killed in a car accident when he is sixteen • mothers and daughters embark on a journey of self-discovery. For example: Waverly Jong learns about using 'invisible strength' and comes to realise that her conceptions about her mother's views of Rich Schields are misjudged; Ying-ying St. Clair regrets being passive and fatalistic and she urges her daughter, Lena, to take control in her unhappy marriage; An-mei Hsu learns to speak up and assert herself. **(AO4)** • like Jing-mei (June) Woo, who makes a physical journey to China to meet her half-sisters for the first time, Amy Tan travelled to China. Tan was born in California in 1952 to immigrant Chinese parents and learned that her mother, prior to moving to America, had been married to an abusive partner and had left behind three daughters. In 1987, Tan travelled with her mother back to China where they were reunited with the rest of the family. Amy Tan's Chinese name is An-mei, the same as one of her characters. It means 'a blessing from America'

	• the Chinese mothers left China and made their journey to America when their country was at war with Japan. Many people fled China during the Second Sino-Japanese War (1937-1945) and when immigration laws in America were being eased • the women learn to become stronger. There is an emphasis on equal rights for women, such as Rose Hsu learning to speak up for herself.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
8 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree with the premise that Jing-mei Woo is the most important character in the novel but may argue for another character, such as her mother, Suyuan Woo, or another • Jing-mei Woo's narrative serves as a bridge between the two generations: the mothers and daughters. She speaks for both herself and her deceased mother, Suyuan. She takes her mother's place at the *mah jong* table at the Joy Luck Club, which is possibly why she could be seen as the most important character, as she is the only daughter to play *mah jong* with the other mothers. Suyuan Woo started the original Joy Luck Club in China and died in San Francisco in the 1980s • after Suyuan Woo met Jing-mei's father, she emigrated to America with him. Suyuan has high expectations of her daughter, making her play the piano in the hope that she will be a child prodigy. She gives Jing-mei a green jade pendant that she called 'life's importance', which is symbolic of Suyuan's past and how the sisters' names were given. Jing-mei's name means 'pure essence' and 'younger sister' • Jing-mei's relationship with her mother has been difficult, but she feels she does not really know her. Suyuan had no choice but to abandon her twin daughters at a roadside in China during the Second Sino-Japanese War and, despite her efforts, was never able to find them again • Jing-mei acts as a bridge between the American and Chinese cultures, going by the English name of 'June' • she fulfils, on behalf of her mother, the 'long-cherished wish' to travel to China with her father and tells Suyuan's story to her mother's long-lost daughters. This journey provides her with a deeper understanding of who her mother was in the past. Jing-mei's sisters all look like Suyuan • Jing-mei's fears are explored through her and the other daughters' narratives about their alienation from Chinese culture and heritage. All the mother and daughter pairs experience some misunderstanding, which stems from cultural differences. **(AO4)** • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China; the novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story often mirrors Amy Tan's own experiences • traditional Chinese culture is compared with life in America • Chinese culture is a high-context culture: the bonds between people are very strong, within the family unit, particularly for Suyuan. The ways of behaving are important and not observing cultural traditions brings shame on the entire family. This is in contrast to the low-context culture of America, epitomised through Jing-mei: change is rapid and easy and bonds between people are looser • Suyuan expects Jing-mei to obey her elders and learn by obedience, observation and imitation • during and after World War II, immigration restrictions were eased as the United States allied with China against Japanese expansionism. Jing-mei's life is influenced by her exposure to American culture and her mother's Chinese heritage.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
9 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • language barriers are a source of conflict and misunderstanding in the novel. Communication, or the lack of it, often creates barriers between the mothers who cannot speak English and their daughters who cannot speak Mandarin • Suyuan Woo's insufficiency of American English prevents her from telling Jing-mei about her twin sisters. When Jing-mei asks her mother about her half-sisters, Suyuan only tells her 'Your father is not my first husband. You are not those babies'. Language barriers prevent Suyuan from expressing her grief and prevent her forming a closer relationship with her daughter, Jing-mei • after Suyuan's death, Jing-mei wants Canning to tell her about her mother's life in Chinese, because she is desperate to regain some of her cultural heritage • Jing-mei tries to explain the meaning and significance of the name of 'The Joy Luck Club', but realises that it cannot be fully translated. Jing-mei reflects that the daughters feel that their mothers are stupid and the mothers think their daughters are ignorant of their culture and heritage • An-mei Hsu struggles with the language barrier and wonders whether this is the reason why she and her daughter do not confide in each other. One section of the novel is entitled 'American Translation' and each of the four daughters has a chapter within it. In this section, linguistic barriers become more evident, such as when An-mei is unable to pronounce 'psychiatrist' and her mispronunciation sounds almost disparaging and suggests the doctor is not to be trusted. An-mei ponders whether some Chinese words cannot be fully translated and their full meanings are lost • Rose Hsu considers her mother's use of words and she wonders if there are translations for them. Rose feels that, through translation, true meanings and emotions are lost and thus they create issues where the daughters feel alienated from their mothers • misinterpretation of language creates some tension for Lindo and Waverly Jong, such as when Waverly misunderstands her mother's story and mishears 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen…'. Language barriers create frustration between the mothers and daughters • Ying-ying St. Clair is unable to communicate with her daughter, Lena. Lena even attempts physically to block out her mother by listening to her Walkman or phone instead. Ying-ying feels she is 'unseen and not seeing, unheard and not hearing' • Ying-ying arrives in America shortly after the war. At immigration, her new husband, Clifford St. Clair, gives her another name, 'Betty St. Clair', and even falsifies her year of birth, resulting in her becoming a Dragon yet being a Tiger is central to Ying-ying's identity. Communication between husband and wife is strained because he refuses to learn Mandarin and Ying-ying cannot speak English. **(AO4)** • language barriers are evident throughout the novel. The novel is written in English and is given more realism with some Mandarin words • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves and overcome language barriers • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan. They spoke little or no English when they first arrived • the mothers enjoy story-telling as a method used to preserve Chinese cultural heritage and to provide their daughters with understanding of their identity and cultural ancestry; however, the daughters struggle to understand the stories in translation.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question	Indicative content

Number	Indicative content
8 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • misunderstanding is a significant theme in the novel. *The Joy Luck Club* contains sixteen interwoven stories about the misunderstandings between Chinese immigrant mothers and their American-raised daughters • the American daughters often believe that their Chinese mothers are far too meddling; they become frustrated when their mothers appear to misunderstand American culture. The Chinese mothers want their daughters to understand their cultural heritage. The misunderstandings are caused by cultural differences • Jing-mei recalls how she misunderstood her mother's good intentions over piano lessons; Jing-mei played the piano simply to please her mother. When Jing-mei takes her mother's seat at the mahjong table, she is hesitant and she finds it difficult to interact with the older generation • Jing-mei's and Waverly Jong's misunderstanding of each other and their long-standing rivalry, because of their mothers' competitive natures, is shown at the crab dinner • Waverly Jong misunderstands her mother, Lindo. Waverly becomes irritated by her mother's competitiveness and boasting, which leads to their arguing and Waverly's giving up playing chess. Waverly loses self-confidence because of her mother's ways. Later, Waverly fears that her mother will disapprove of her new fiancé, Rich Shields, and misunderstands her mother's true feelings • An-mei Hsu misunderstands her daughter, Rose, and feels that she does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist to discuss her break-up with Ted instead of talking to her mother about it • when she was growing up, Lena St Clair misunderstands her mother and, rather than argue with her, would remain silent. Lena learns from her neighbours who are always fighting, yelling and throwing things at each other, and realises that, by shouting and fighting, emotions are expressed and feelings are shared, even if peace and harmony are lost in the process • language barriers are often a source of misunderstanding between the mothers and their daughters. Suyuan finds it difficult to tell Jing-mei about her half-twin sisters because of the language barriers. Tension is created when Waverly Jong misinterprets her mother's, Lindo's, stories. **(AO4)** • the mothers migrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan. The Chinese mothers settled in San Francisco and Oakland • much of the novel is based on Tan's personal experiences. When Tan's father died, her mother, Daisy, moved the family to Switzerland. Tan and her mother had arguments and misunderstandings about her education and career plans. Tan's mother wanted her to study medicine, but Tan chose to study English and Linguistics

	• polygamy and a patriarchal society in China resulted in many women accepting their destiny and tending to be passive. Therefore, in America, the mothers try to make their American-raised daughters strong and independent in their marriages, which leads to misunderstandings • Chinese culture, traditions and superstition are ingrained in the novel and are often a source of misunderstanding between the mothers and their daughters.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	**Indicative content**

Number	Indicative content
9 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rose Hsu Jordan, like other characters in the novel, is complex. She is timid, lacks self-confidence and finds it difficult to express her opinions or make decisions. She is married to a physician, Ted Jordan, and her mother, An-mei Hsu, has much influence upon her • Rose has a large family and is one of seven siblings, with four brothers, Matthew, Mark, Luke and Bing, and two older sisters, Janice and Ruth • Rose Hsu Jordan can be courageous. She has carried the guilt of her brother's death, although it was not her fault and her family did not blame her. Bing dies when he is four years old; he drowns when the family is on holiday. Rose believes that Bing's death has resulted in her mother's losing faith in God and the reason for her own shying away from taking responsibility • Rose is determined to marry Ted, despite her mother's objections. Rose meets Ted at university and is attracted to him because he is so different from the Chinese boys she has previously dated • Rose's mother is disappointed that her daughter wants to marry an American, 'A *waigoran'.* At a family picnic, Ted's mother is racist and tells Rose that her son's future does not include being married to someone of a minority race but unsuccessfully tries to reassure Rose that she is not 'against minorities'. Ted is angry that Rose is thinking of breaking their relationship because of his mother's views • after Rose and Ted marry, Rose establishes a graphic arts business but Ted manages her money • Rose's marriage to Ted is unhappy. Ted is domineering and makes all of the decisions in their relationship. Rose becomes a victim and cannot make decisions for herself. She remains subservient to Ted • Ted leaves Rose for another woman and demands a divorce and possession of their home, which leads Rose to becoming depressed and full of grief • when Rose tells her mother that she has been to see a psychiatrist, An-mei is disappointed in her daughter telling a stranger about her troubles rather than her. An-mei is unable to pronounce the word 'psychiatrist', calling the doctor a 'psyche-atricks', perhaps suggesting that the doctor is not to be trusted. An-mei tells her daughter that she must try to save her marriage because it is 'what you must do' and it is her fate • Rose's dreams often include Old Mr Chou who, according to her mother, 'was a guardian of a door that opened into dreams'. An-mei used to ask the young Rose whether she was ready to go and see Mr Chou, but Rose would always decline. In adulthood and in her final lines, Rose feels as though she has embraced future hopes and dreams when she has a vision of her mother and Old Mr Chou • Rose struggles with language barriers and finds some words difficult to explain to her mother and feels that her mother does not understand her both emotionally and linguistically • towards the end of the novel, Rose learns to stand up for herself when she refuses to sign the papers handing over the property to Ted and she tells him that she is staying, which shocks him: 'The power of my words was that strong'. Rose finds her inner-strength.

	(AO4) • the title of Rose's first chapter *Half and Half* can be interpreted as a representation of Rose and Ted's half-Chinese, half-American relationship • prejudice is evident through the views of Ted's mother, Mrs Jordan. Mrs Jordan believes that Rose is Vietnamese and shows little respect when suggesting that her son is marrying beneath his social class • female subservience can be a problem common in both Chinese and American cultures. Rose is passive, as she accepts stereotypical roles. Tan questions the concepts of respect for tradition and the disrespect of individuals • the references to Old Mr Chou link directly to Chinese cultural beliefs and superstitions • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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8 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Chinese parables are interwoven throughout the novel and are a device for the Chinese mothers to teach their daughters important life lessons. Each section of the novel begins with an italicised parable that links the four stories that follow. The stories that the mothers tell their daughters are a way for them to overcome communication barriers. Candidates are asked to examine two parables of their choice • *Feathers From A Thousand Li Away* focuses on the theme of transformation. It tells the story of a woman who bought a swan and took it to America with her. The swan, which was once a duck, had 'stretched its neck in hopes of becoming a goose', showing that as a result of its efforts it had exceeded expectations. When the woman arrived in America, the swan was taken from her by immigration officials and she was left with only a feather. The parable symbolises the mothers' aspirations that their daughters aim high. The following four stories detail the hardship of the mothers' early lives and sacrifices, explaining why they have such high hopes for their daughters in America • *The Twenty-Six Malignant Gates*, tells the story of a mother cautioning her child not to ride her bike 'around the corner' because bad things will happen away from home. Because the mother will not tell the child what the bad things are, the child storms out, rides her bike and falls off. The chapters that follow are from the viewpoint of the daughters and explore the communication, or lack of it, between mothers and daughters. The tensions in the relationships are explored, such as those to do with chess playing (Waverly Jong) and learning the piano (Jing-mei Woo) • *American Translation* tells the story of a 'mirrored armoire' in a daughter's bedroom. The mother fears this will bring bad luck and so she gives her daughter another mirror, this time from the 'Price Club', which reflects back the first mirror. The effect of the facing mirrors reflecting mother and daughter multiple times perhaps signifies hopes for future grandchildren. The stories that follow explore the American daughters' unhappy marriages and relationships, such as Lena and Harold and Rose and Ted • *Queen Mother of the Western Skies* tells the parable of a woman's innocence and how she throws it away to protect herself from being hurt. She wishes to teach her granddaughter: *lose your innocence but not your hope*. The stories that follow consider innocence, experience and identity. The novel ends with Jing-mei travelling to China with her father to meet her Chinese half-sisters. **(AO4)** • the parable of *Feathers From A Thousand Li Away* reflects the American Dream as the woman embarks on a journey, with her swan, to a fabled destination. The swan's feather is symbolic of memories of China and aiming high

	• the 'Price Club' was a huge warehouse store selling goods at low prices. The mother in *American Translation* is careful with her money, whereas her daughter enjoys elaborate surroundings. The 'Price Club' was founded in California in 1976 by Sol Price and later merged with Costco. It is now one of the biggest companies in the world • storytelling is a method used to preserve Chinese cultural heritage and provides the daughters with understanding of their identity and cultural ancestry.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
9 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lena St Clair is important in the novel because she illustrates the novel's main themes of family difficulties, communication, identity, cultural differences and difficult relationships • in her first chapter, Lena is important because she reveals the effect of 'unspoken terrors' on an impressionable child. She harbours morbid thoughts about how her grandfather had 'sentenced a beggar to die in the worst possible way' and ponders what happened to the beggar and how her grandfather died. Lena wants to know the truth and believes the story matters so that she is not 'drawn by the magic of the unspeakable' • Lena is important because her story illustrates the effects of fantastic stories. When Lena falls down the 'dark chasm' of the basement, her mother tells her of an imaginary 'bad man' who lived down there and would eat her should she go down the basement again. This, together with other fantastic stories her mother tells her, fills Lena with irrational fears all around her • Lena fears her mother's descent into madness and wishes she could save her. When Lena overhears her neighbours, an Italian mother and daughter, arguing and screaming at each other but afterwards reconciling, Lena becomes envious of the loving relationship • Lena explains the difficulties of a mixed-race identity that she struggles with. Her father is English-Irish and her mother is Chinese. Lena has Chinese eyes and Caucasian colouring and blames her eyes for the bad things she imagines • Lena's stories illustrate Chinese superstitions and culture. When Lena's father gains promotion as a sales supervisor they move 'up in the world', both literally and figuratively. Her mother takes an instant dislike to the new apartment because it is 'built too steep' and the wind is powerful around it. Lena's mother feels she cannot gain 'invisible strength' and even tries to rearrange the furniture in an attempt to realign powers. It is this 'invisible strength' the mother tries to instil in Lena • in her second chapter, Lena illustrates the importance of self-belief and identity. Lena is married to Harold Levotny. Despite their owning a successful business, the marriage is unhappy. Harold takes much of the profits but Lena still pays half of the expenses. Harold will not recognise Lena's contribution to the business and there is inequality in the relationship • Lena is important as she believes in identity and fate. She believes it is her fate to remain married to Harold and cannot assert herself. She has an eating disorder and starves herself but, even with her friend Rose's advice and kind words, she does not have the strength to challenge Harold • Lena is important because her story is full of symbolism. A table that Harold made is rickety and a vase that is on it topples and breaks. The table is symbolic of Lena and Harold's fragile relationship.

	(AO4) • Chinese culture, customs and beliefs, such as 'inner strength', are evident throughout Lena's story • during and after the Second World War the mothers fled China and began new lives in America. The mothers use symbols and superstition from their former lives in order to advise and demonstrate their wisdom to their American-born daughters, for example Ying-ying's story of the 'pock-mark man' to suggest Lena will marry a 'bad man' • Lena's story explores the difficulties of identity and of being mixed-race. Lena's mother had also experienced issues of identity because, when she emigrated to America in the 1940s, at the Immigration centre Lena's father had renamed her Betty and he gave her an incorrect date of birth, changing her zodiac sign and the characteristics associated with it • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
8 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Suyuan Woo is significant in the novel as she started the original Joy Luck Club in China and establishes the one in America. Suyuan is a strong woman who tries to create and share happiness with others through her club, but at other times she can force her will on others and thus create resentment, such as demanding that Jing-mei must learn to play the piano. Suyuan's death, in San Francisco in the 1980s, is what marks the starting point of the novel • Suyuan is the only character whose story is told by others. Suyuan was forced to abandon her twin baby girls by the roadside and to flee China during the war • Suyuan met Jing-mei's father, Canning, in China and emigrated to America with him. Despite emigrating, Suyuan's search for her lost children never stops • she is significant as she is the only one missing from the American Joy Luck Club but serves as a link for all the members. Her daughter, Jing-mei 'June' Woo, is invited to attend a meeting at the club where her mother's friends gather to talk, reminisce and play mahjong • Suyuan is overly optimistic, telling Jing-mei that a person can be anything in America. After watching a child play a piano on 'The Ed Sullivan Show', Suyuan has high expectations of her own daughter and makes her play the piano in the hope that she will become a child prodigy • Suyuan gives Jing-mei a green jade pendant that she calls 'life's importance', which is symbolic of the mother's past and, perhaps, her hopes for Jing-mei's future; jade improves and the colour deepens as it ages • Jing-mei's relationship with Suyuan has been difficult and she feels that she did not really know her mother, for which she is admonished by other mothers at the club. An-mei Hsu says: 'Not know your own mother? How can you say? Your mother is in your bones!' • Jing-mei travels to Shanghai with her father and meets her half-sisters. They all look like Suyuan. Jing-mei successfully bridges the two countries, two generations and two cultures • Suyuan Woo is significant in the novel as what Jing-mei learns about her own mother's struggles leads other mothers to reveal their own difficulties and complex relationships with their daughters.

	(AO4) • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China; the book is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • Chinese cultural heritage, identity and ancestry all provide contextual references • the stories convey the mothers' experiences and how they fled China to start new lives in America during and after the Second World War when immigration restrictions were eased • when Jing-mei and her father go to China, they first go to Guangzhou, also known as Canton, to see an aunt. Since Suyuan and Canning emigrated in the 1940s, the spellings and names of many cities in China have changed • traditional Chinese culture is compared with life in America.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
9 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • belonging is an important theme in *The Joy Luck Club*. Amy Tan explores the theme through the feelings of belonging to a bicultural community, a family and The Joy Luck Club • each of the mothers must adapt to belonging to a new culture and try to embrace both occidental and oriental philosophies. The mothers find comfort and a sense of belonging at the Joy Luck Club through playing mahjong and the sharing of traditional Chinese food, which often has the symbolic meaning of good fortune, luck and wellbeing. Ironically, when Jing-mei visits China, her first meal comprises a 'hamburger and apple pie' • belonging to a different culture brings challenges, confusion and resentment. Language barriers and misunderstandings between the mothers and daughters create tension • each of the daughters must learn to accept their bicultural identity and embrace their oriental heritage. Waverly, Rose and Lena all have American boyfriends or husbands and regard many of their mothers' customs and tastes as old-fashioned or ridiculous. As they are growing up, the daughters try to escape their Chinese heritage in favour of American culture: Lena walks around her house with her 'eyes wide open to make them look European' • Waverly expresses concern about her cultural identity. When she is arranging to go to China for her second honeymoon, she is worried that she will not feel that she belongs there, but that they will 'think I'm one of them' and not let her return to America • as the daughters mature they begin to show an interest in their Chinese heritage. Jing-mei's greatest fear about her trip to China is that she will be seen as an American and she will fail to see any Chinese elements within herself. However, as she enters Shenzhen she feels she is becoming Chinese. Through her meeting with her half-sisters, Jing-mei embraces her heritage and finally feels as though she belongs. **(AO4)** • much of the novel is based on Tan's own experiences. Tan visited China in 1987 to meet her half-sisters. The trip, just like Jing-mei's, was a turning point in Tan's life. In an interview, Tan said she 'felt a sense of completeness, like having a mother and a father … an instant bonding … There was something about this country that I belonged to' • during and after the Second World War, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers in the novel are forced to flee China and start new lives in America

	• misinterpretations of language create some tension for Lindo and Waverly, such as when Waverly misunderstands her mother's story, mishearing 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen' • in a similar way to Lena in the novel, when Amy Tan was at school she was unhappy with her Asian appearance and heritage and tried hard to belong and fit in, saying that she 'felt ashamed of being different and ashamed of feeling that way'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
8 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between An-mei Hsu and her daughter, Rose, is often fraught with misunderstandings and differences of opinions. An-mei Hsu is determined that her daughter should not experience a life such as hers. She wants Rose to learn to speak up for herself and to be assertive • An-mei emigrated to America, married George and had seven children. On a family outing, Rose, the youngest of three daughters, is assigned the care of her four brothers, Matthew, Mark, Luke, and Bing. Four-year-old Bing drowns in the ocean and Rose blames herself for the tragedy. An-mei pleads to God to return Bing, but when they have to accept that he is dead, she loses her faith, and uses her Bible to steady the table • An-mei believes that, to discover one's own true identity and heritage, one must: 'peel off your skin, and that of your mother, and her mother before her. Until then, there is nothing' • Rose has been a timid child and as an adult is insecure and unable to make decisions. An-mei rarely, if ever, praises her in fear that a vengeful god will seek retribution • Rose's lack of confidence makes her worry about what her mother thinks of her. An-mei takes a dislike to Ted Jordan, Rose's future husband, because he is American. Ted's parents are racist and object to the relationship. When Ted leaves Rose and demands a divorce, Rose has a breakdown and feels that she has no-one to turn to when she needs help. To Rose's surprise, eventually, An-mei advises Rose to speak up for herself rather than telling her to try to make the marriage work • An-mei is very critical of Rose, telling her that she is too thin, and berates her for seeking the help of a psychiatrist rather than talking to her own mother. An-mei believes that Rose is too indecisive and is 'without wood' • as a child, Rose has believed everything that her mother has told her, including the story of 'Old Mr Chou'. When served with divorce papers, Rose has nightmares about Old Mr Chou, who guards the door to dreams, and how he would chase her if she does not listen to her mother. Also, Rose has repeated dreams of Mr Chou and her garden and has visions of her mother planting weeds. Rose eventually loses her fear of Old Mr Chou and realises that she is strong, like a weed planted by her mother, so Rose phones her • initially, Rose rejects her mother's ways and values American ways and opinions more. As she matures, Rose finally finds herself and gains strength.

	(AO4) • Chinese beliefs, superstitions and traditions are central to An-mei's relationship with her daughter and are often a source of misunderstanding between them • the cultural divide is shown and how to overcome the barriers between nationalities, generations and family members, such as Ted's mother's racist views • there is emphasis on equal rights for women and how Rose becomes a stronger woman when she learns to speak up for herself.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
9 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • destiny is an important theme in the novel. The story follows the destiny of the four mothers: Suyuan Woo, An-mei Hsu, Lindo Jong, and Ying-ying St. Clair and their four daughters: Jing-mei 'June' Woo, Rose Hsu Jordan, Waverly Jong and Lena St. Clair. The characters waver between the traditional acceptance of their destinies and the opportunity to decide their own fates • the Chinese zodiac is very important when exploring destiny in the novel. Some animals of the zodiac are represented by the women and serve to reflect their personalities and destinies. Ying-ying and her daughter, Lena, are both tigers, suggesting fierceness and unpredictability. Ying-ying is upset when Clifford puts the wrong year of birth on her immigration papers, changing her animal to a dragon and, possibly therefore, her destiny; Waverly is a rabbit, suggesting sensitivity and Lindo Jong is a horse, suggesting that she is tactless • in China, An-mei's mother had refused to accept a life of abuse, especially as her children also suffered. An-mei's mother decided to take her own life and was able to secure for her children a position of power. An-mei's mother decided her own destiny and the fortune of her children • the youngest of An-mei's seven children, Bing, drowns during a trip to the beach. Rose, his sister, blames herself for his death, but An-mei's strong belief in God and her *nengkan*, or belief in being able to do what one desires, leads her to believe that Bing will return. When Bing does not return, An-mei appears to lose her faith in God • when Rose asks her mother, An-mei, why she should try to save her marriage, at first An-mei tells her that she should try simply because she 'must' and it is her destiny. Rose sees her mother's belief in destiny, fate and faith are interwoven. An-mei mispronounces 'faith' as 'fate' and attributes their good luck to 'faith' • Jing-mei and her mother, Suyuan, often argue because they disagree about destiny. Suyuan is convinced that her daughter will be a child prodigy • Ying-ying has a strong belief in personal destiny. Her beliefs lead her to becoming passive. She finds great importance in omens and signs, ignoring her own thoughts and conscience. Ying-ying believes it is her destiny to marry an undesirable family friend and does nothing to avoid the marriage. Again, she feels it is her destiny when she marries Clifford and accepts his misinterpretations of her sentences, gestures and silences. Ying-ying lives in constant anxiety, fearing unpreventable tragedies will occur

	• Lena only tolerates her unhappy marriage to Harold Livotny owing to her strong beliefs in superstition and destiny. Ying-ying is frustrated with her daughter's passivity and feels that the only way to save her is to tell her own story that led to her unhappiness • Lindo challenged and changed her destiny when she blew out one end of the two-ended candle in order to escape an unhappy marriage • Lindo believes that her daughter's destiny is ill-fated owing to her daughter having a crooked nose. Waverly likes her nose being crooked like her mother's, believing that it makes them look 'devious' and 'two-faced'. **(AO4)** • the traditional Chinese custom of storytelling is used as one way of controlling fate and destiny. The Joy Luck Club is formed as a place to meet and to exchange stories • the mothers have a strong belief in the Chinese zodiac and the importance of the symbol they were born under. When Clifford gets Ying-ying's date of birth wrong on her immigration papers, she becomes a Dragon rather than a Tiger. Being a Tiger is central to Ying-ying's identity • the unusual structure of the novel, four parts each in four sections, mirrors the traditional Chinese game of mahjong. Each section tells the stories of the characters and how destiny has played a large part in their lives • different viewpoints about destiny are highlighted through the different Chinese and American customs and cultures.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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Question	Indicative content

Number	Indicative content
10 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • loss is a significant theme in the novel and can be illustrated through both the physical and emotional losses that the characters must face. Loss is significant because it shapes and dictates the lives of each of the characters • Suyuan Woo lost her twin daughters, Chwun Yu and Chwun Hwa, when she fled from China. The loss of her daughters haunts Suyuan for the rest of her life and she has not given up the hope of finding them. After Suyuan's death, the other mothers ask Jing-Mei to go to China to meet Suyuan's other daughters • An-mei Hsu tells the story of her former life in China. She explains how her own mother had lost her first husband and was forced to become the lowly Fourth Wife to Wu Tsing. His Second Wife claimed An-mei's mother's child as her own, but the Second Wife eventually realised her mistake and lost control of the household. Eventually, An-mei's mother took her own life to guarantee a good future for her daughter. An-mei emigrates to America • An-mei loses her faith in God when she fears that her son, Bing, has drowned. • Ying-ying experiences different forms of loss. As a child, she fell overboard from a boat and believed that she was lost and, symbolically, was desperate to be found just like the Moon Lady: 'In one small moment, we had both lost the world, and there was no way to get it back'. Later, Ying-ying experienced the loss of a child when she left her Chinese husband; she had an abortion and was forced to live in poverty for ten years. When she marries Clifford St. Clair and they move to America, Clifford gives the immigration bureau the wrong date of birth for Ying-ying, meaning that she loses her true zodiac sign. In effect, she feels as though she has lost her spirit and knows that she must confront her past to regain her confidence and 'invisible strength' • Lena St. Clair admits that she feels 'lost inside' as she feels trapped in an unhappy marriage to Harold Levotny. Lena loses her health when she becomes anorexic. Symbolically, she places on a wobbly table a vase that is subsequently broken by her mother, Ying-ying. Ying-ying warns her daughter that disasters should be prevented before they happen • Lindo Jong expresses regret at losing her Chinese identity, particularly when she visits China and is seen as a tourist. Lindo attempts to make her daughter American, giving her a non-Chinese name, Waverly • her non-Chinese name contributes to Waverly's feeling of loss of her Chinese heritage. Waverly also loses interest and confidence in playing chess, particularly when she does not win a tournament. **(AO4)** • In 1967, Tan, her brother, John, and their mother, Daisy, left California for Switzerland. On the eve of their departure, Daisy revealed that, somewhere in China, she had three daughters from an earlier marriage, daughters lost to her when political ties were severed between the United States and China in 1949

	• the mothers have painful memories of loss during the Second Sino-Japanese War (1937–1945). During the eight-year war, Japan attacked mainland China and over 20 million people lost their lives • the stories of loss are conveyed through the mothers' experiences and how they fled China to start new lives in America, during and after the Second World War, when immigration restrictions were eased.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
11 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Waverly Jong is important because she illustrates the key themes in the novel, such as: conflicting ideas about 'invisible strength' and retaining Chinese identity, yet embracing American life; daughters' misunderstandings with their mothers; marriages and their breakdown in both cultures • Waverly states that she was six when her mother taught her 'the art of invisible strength'. Waverly Jong is Lindo's youngest child and only daughter. Waverly is important as she demonstrates her mother's 'invisible strength' and tries to conceal her feelings • as a child, Waverly lives with her family above a bakery in San Francisco's Chinatown and she is named after their address at Waverly Place. Importantly, her name is deliberately non-Chinese, as her mother, Lindo, wanted her to be American • as a successful chess player and prodigy, she imagines her struggles with Lindo like a tournament, as their relationship is strained; she believes that her mother tries to show off when they go out shopping together and yells at her. When Waverly is ten, she declares that she does not wish to play chess any more. When her mother stops polishing Waverly's trophies, Waverly decides that she will continue playing, but her mother does not renew her interest • Waverly is important because she provides a link between the daughters. She has a competitive nature and there is rivalry between her and Jing-mei, who is a talented pianist • she illustrates how the daughters often misunderstand their mothers and often uses her mother as a scapegoat for her own fears and anxieties. Like her mother, Waverly is stubborn and very independent: 'Don't be so old-fashioned, Ma … I'm my own person' • Waverly's importance is in showing that marriages break down in both cultures. She has a daughter from her first marriage to Marvin. Waverly adores her daughter, Shoshana, and showers her with affection • Waverly fears her mother's criticism of her fiancé, Rich. Waverly wants her mother's approval, but fears that her mother will 'transform him from the divine man I thought he was into someone quite mundane, mortally wounded with tiresome habits and irritating imperfections'. These fears are unfounded as her mother actually likes Rich • Waverly is important because she is not submissive to her husband, unlike Lena and Rose. Rich is a wealthy American and Waverly is happy with him: 'he always said the right thing at the right moment'; she likes to be in charge of a situation and feels equal to Rich • Waverly is important because she embraces her American life. She works as a tax attorney at Price Waterhouse. She is a competitive and intelligent woman who likes to think of herself as superior to those around her • she is important because she has conflicting ideas about her identity, which is a major theme in the novel. Waverly likes being American and dislikes some aspects of Chinese culture; however, she does not wish to be totally American. Lindo says: 'My daughter did not look pleased when I told her this, that she didn't look Chinese. She had a sour American look on her face'.

	(AO4) • Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China after mother and daughter have a heart-to-heart discussion and Waverly realises that her mother loves her and wants the best for her • misinterpretations of language create some tension for Lindo and Waverly, such as when Waverly misunderstands her mother's story, mishearing 'Taiyuan' as 'Taiwan'; her mother corrects her: 'Now listen' • Waverly believes in the Chinese zodiac. She thinks that her mother, Lindo, is 'obstinate and frank' as she was born in the year of the Horse. Waverly thinks they 'make a bad combination' because she is 'a Rabbit, born in 1951, supposedly sensitive, with tendencies toward being thin-skinned and skittery at the first sign of criticism'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
10 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the game of mah jong (mahjong) is significant in *The Joy Luck Club* because the tiles have symbolic meanings, and the game is what unites the mothers and their daughters. Mah jong represents culture and identity, and is what instigates the mothers telling their stories • the story is structured like a game of mah jong. It is in four sections, each containing four stories. Two sections are from the mothers' points of view, with Jing-mei representing her mother, and two sections from the daughters' perspectives • Suyuan Woo, Jing-mei's mother, was the founder of the Joy Luck Club. The first club was founded in China and was formed for a group of women to meet weekly and to play mah jong. Suyuan created the club to escape from the horrors of war. It was where the women would share what little they had and gave them opportunity to talk about happier times. Suyuan's stories about the original Chinese club vary, so Jing-mei is sceptical about them • Suyuan Woo establishes the American branch of the Joy Luck Club in 1949 at the First Chinese Baptist Church in San Francisco. The four mothers meet weekly to play mah jong, to talk and share Chinese delicacies • Jing-mei takes her mother's place at the mah jong table. It is here that she learns about her half-sisters in China and the other mothers ask Jing-mei to go and meet these half-sisters. The money from the mah jong winnings pays for the trip • mah jong tiles have symbolic meaning. The south wind tile symbolises a satisfactory ending, such as when Waverly Jong refers to the wind when playing in a chess match: 'Blow from the South … the wind leaves no trail … "Check,", I said, as the wind roared with laughter'. Later, she states that she has finally learned to understand her mother, which is perhaps a satisfactory ending: 'I did understand finally. Not what she had just said. But what had been true all along' • the mah jong sword tile represents the importance of making decisions before goals can be achieved. The symbolism of this tile is illustrated by Lena St. Clair when she imagines terrible fights between a mother and daughter: 'The sword came down and sliced back and forth', and the mother says that she now has 'perfect understanding' of the daughter • the peach tile represents purity of the female form. It is referenced when Jing-mei talks about Old Lady Chong: 'I met Old Lady Chong once … like an old peach I once found in the back of the refrigerator' • Lindo Jong refers to bamboo, represented by the bamboo tile, which symbolises a useful spirit and a turning point. In the story of *The Red Candle*, Lindo explains how she became useful to the Huangs when she recalls: 'What was happier than seeing everybody gobble down the shiny mushrooms and bamboo shoots I had helped to prepare that day?'

	(AO4) • mah jong is an ancient Chinese game. It was introduced into America in 1920. The game is played with dice, racks, and 144 domino-like tiles, divided into suits, honour and bonus tiles. The game is usually played by four people • in Chinese mah jong, the four players represent the four winds that blow from the four cardinal directions. In the novel, each woman plays in one of these positions. In the first game that Jing-mei plays with the other mothers, Lindo Jong is in the East wind position and plays first, then Ying-Ying St. Clair is South, An-Mei Hsu is West, and Jing-mei is North, and thus plays last • Chinese culture, traditions and superstition are ingrained in the novel. The game of mah jong represents Chinese culture and plays a significant part in each of the stories and the structure of the novel.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
11 *The Joy Luck Club*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ying-ying St. Clair is one of the Chinese mothers who is a founding member of the Joy Luck Club and is Lena's mother. 'Ying-ying' means 'clear reflection', yet she lives in constant fear and anxiety and believes she is powerless; she is a fatalist • Ying-ying is the Chinese mother who broaches the subject of finding Suyuan Woo's twin daughters. Ying-ying writes a letter to them using the address that Suyuan had found. Ying-ying gives Jing-mei (June) Woo an envelope with a cheque in it to pay for her flight to China. The money has been collected from the mah jong winnings and Ying-ying tells Jing-mei to go and see her sisters and tell them about their mother: 'The mother they did not know, they must now know'. Jing-mei confesses that she does not know what to tell her sisters, which prompts the other mothers to voice Suyuan's virtues and tell their stories • as a child, Ying-ying was headstrong and independent, but her nursemaid, or Amah, forced her to adopt more passive and fatalist ways of thinking • Ying-ying tells the story about when, at the age of four, she went with her family to the Moon Festival. She recalls the events as they occurred: the feast, her Amah's anger when her clothes became dirty, Ying-ying's becoming startled and falling into the water, being saved by a fisherman and her fears of abandonment • at the Moon Festival, Ying-ying was told that she would see the Moon Lady, who granted secret wishes. Ying-ying was warned by her Amah that, if the secret wish was revealed to anyone else, it would become a selfish desire. Ying-ying was told that a girl 'can never ask, only listen' and it is only as she tells her story that she remembers her wish: 'I wished to be found'. It is at the festival that Ying-ying learned to suppress her own desires; something she comes to regret in later life • Ying-ying recalls her first unhappy marriage to a much older 'vulgar' man. The marriage had been arranged by her family. Ying-ying came to know about her husband's infidelities but learned to love him until his premature death. She accepted her destiny without question • she then married Clifford St. Clair and emigrated to America with him. Clifford tells their daughter, Lena, that he had saved Ying-ying from a terrible life and he confesses that he never learned to speak Mandarin, so when he speaks for Ying-ying he often mistranslates her. Because Lena does not fully understand what her mother says, she thinks her words are nonsensical • Ying-ying and Clifford lose a son, who dies shortly after his birth. Ying-ying blames herself for the tragedy and the death reawakens her feelings of guilt about the termination of her first husband's son when she was in China • fearing that Lena would repeat the errors of her own life, Ying-ying is determined to tell her daughter her story in order to help her avoid making the same mistakes. Lena is unhappily married to Harold Livotny. Lena's marriage is not equal and she is passive in her relationship with him. Ying-ying urges her daughter to take more control in her life and live up to their zodiac symbol of the Tiger. Ying-ying is frustrated by her daughter's stubbornness and her rejection of the Chinese ways of thinking; she wants to push her into action 'and cut her tiger spirit loose'.

	(AO4) • Chinese beliefs, superstitions and traditions are important and central to Ying-ying's life. The experiences at the Moon Festival and the words of the Moon Lady had a profound effect on Ying-ying • the Chinese mothers have a strong belief in the Chinese zodiac and the importance of the symbol they were born under. When Clifford gets Ying-ying's date of birth wrong, she becomes a Dragon rather than a Tiger, yet being a Tiger is central to Ying-ying's identity • the mothers had emigrated to America at a time when immigration restrictions were eased and people were fleeing China because they were at war with Japan, the Second Sino-Japanese War (1937-1945).

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lindo Jong is an important character in *The Joy Luck Club.* She is a Chinese mother who joins with Suyuan Woo, An-mei Hsu and Ying-ying St Clair to form the club. The women first met at the San Francisco Refugee Welcome Society and now meet at each other's houses. They gather to share food, talk and to play mahjong. The women believe that the sharing of food will bring them joy and luck in their new lives • when Lindo was young, living in China, she learned the power of 'invisible strength'. Lindo later uses the wind as a metaphor to illustrate this strength to her daughter, Waverly • Lindo's parents promised her in marriage when she was still a baby. She had to go and live with her future husband's family at the age of twelve, when a flood forced her parents to move away. On parting, Lindo's mother gave her a jade necklace • on Lindo's and Huang Tyan-yu's wedding night, they lit the traditional red candle that had their names written on it. The candle had a wick at both ends, which symbolised a successful marriage in Chinese culture if it burned all night. Lindo took control of her own fate when she secretly blew out her husband's end of the candle, but the servant, who was supposed to keep watch, lied that it burned all night • therefore, Lindo was initially trapped in a loveless marriage and was oppressed by her tyrannical mother-in-law, Huang Taitai. She made Lindo's life very unhappy. Lindo played on her mother-in-law's superstitions when she told her about the candle going out. Lindo claimed the candle went out in a dream, but that was enough to persuade her mother-in-law that the marriage was doomed. In this way, Lindo succeeded in freeing herself from her marriage without bringing shame on her own parents • Lindo has three children, Winston, Vincent and Waverly, with her second husband, Tin. She names her daughter after the street where the family live. Winston is killed in a car accident when he is sixteen. When Vincent is given a second-hand chess set, Waverly discovers her interest in the game • Lindo nurtures Waverly's chess-playing skills, making financial sacrifices to promote her success. When Waverly decides that she will give up playing chess, Lindo is inwardly upset by the decision. Waverly does not understand her mother, believing her to be far too critical and controlling of her • Lindo was very critical of Waverly's first husband and father of Shoshana, Marvin Chen. Waverly fears that her mother will be just as critical of Rich Schields when she marries him • Lindo realises that she is no longer 'fully Chinese' and faces a crisis of cultural identity. She fears that she has made her daughter far too American, which has resulted in a cultural barrier between them. On a visit to China, Lindo feels as though she is treated as a tourist.

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of friendship can be seen throughout the novel in the relationships between the mothers and those of their daughters. It is through friendship that the Joy Luck Club is formed • friendships are important because they unite the mothers. Suyuan Woo started the original Joy Luck Club in China with her three friends to cope with the terrible events of war. Suyuan establishes the American Joy Luck Club when she arrives in San Francisco • Jing-Mei (June) Woo, has been asked by her mothers' friends, An-mei Hsu, Lindo Jong and Ying-ying St. Clare, to take her mother's place in the Joy Luck Club. Jing-mei learns from the other mothers that her half-sisters are alive. They ask that Jing-Mei go to China to meet her sisters and tell them about Suyuan's death, showing the depth of friendship that the mothers share • friendships are important because they can affect destiny. In China, Ying-ying was forced by her parents into an arranged marriage to a family friend. Although unnamed, he was vulgar and disloyal, abandoning Ying-ying when she became pregnant. Ying-ying eventually met and married Clifford St. Clair and they moved to America • when Lindo Jong first arrives in America, she gets a job at a fortune cookie factory. There she meets and makes friends with An-mei Hsu, who introduces Lindo to her future Cantonese husband, Tin Jong. A friendship blossoms between Lindo and Tin and, because of their different dialects, they converse in basic English. An-mei even advises Lindo to use the fortunes from the cookies to communicate with him • friendships are also explored between the daughters, such as the friendship between Lena St. Clair and Rose Hsu. Lena blames her Chinese-American background for her eating disorder, which Rose rebukes her for and asks her, 'Why do you blame your culture, your ethnicity?' • friendships are sometimes made through rivalry. Waverly is the youngest of Lindo and Tin Jong's children. Throughout her childhood there was rivalry between her and Jing-mei. Jing-mei has always felt a rivalry with Waverly, possibly as a result of their competitive mothers; however, some friendship develops in adulthood • Waverly has a good friend, Marlene Ferber. When discussing her relationship with Rich Shields, Marlene suggests that Waverly and Rich should elope in order to avoid the disappointment of Waverly's mother, Lindo. Marlene believes that Waverly is assertive and has no issues with challenging the IRS (Internal Revenue Service), yet is surprisingly afraid of her own mother • Rose Hse Jordan is friendly with the other daughters and tells them different accounts of her break-up with Ted. She tells Waverly about the physical pain of divorce and yet tells Lena that she is happy to be free of him.

	(AO4) • Amy Tan and her friends formed their own version of the Joy Luck Club. They called it 'A Fool and His Money' and used the club as a forum where they exchanged investment tips • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China; the novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story mirrors Amy Tan's own experiences • the mothers emigrated to America at a time when immigration restrictions were eased and people were fleeing China because it was at war with Japan, the Second Sino-Japanese War (1937 to 1945). Friendships blossomed through shared experiences • the origin of fortune cookies has always been debated; however, some believe they were invented in San Francisco in 1914 by a Japanese man named Makoto Hagiwara, who once owned the Golden Gate Park Japanese Tea Garden, where he served tea and fortune cookies.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question number	**Indicative content**

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree wholly or in part with the statement. There are a number of male characters in the novel, but candidates are not required to explore them all. The amount of detail on each character will vary according to the number chosen. The majority of men are presented in a negative way, such as being controlling and unkind; however, Canning Woo and Rich Shields illustrate a more positive portrayal of men • Canning Woo is different from many other men in the novel, as he is presented as a caring, thoughtful man. He is Suyuan's second husband and Jing-mei's father. Suyuan and Canning met in China. After Suyuan's death, Canning travels with Jing-mei back to China to meet his step-daughters, whose father was Suyuan's first husband, Wang Fuchi. Suyuan had been forced to abandon her twin daughters when fleeing the Japanese • Huang Tyan-yu was Lindo's first husband when she lived in China. Their marriage had been arranged by Huang's mother when they were both babies. Huang Tyan-yu was pampered by his family and made Lindo's life a misery. They were married when Lindo was sixteen, but there was no affection between them and the marriage was not consummated • Tin Jong is Lindo's second husband and is father to Vincent, Waverly and Winston. The men play a minor part in the mother's and daughter's stories. When Vincent wins a chess set, Waverly discovers her talent for playing the game. Winston is killed in a car accident when he is sixteen • Marvin Chen is Waverly's unfaithful first husband. They have a daughter, Shoshana. Waverly's mother is very critical of Marvin and, eventually, Waverly and Marvin divorce. Waverly fears that her mother will also be very critical of Rich Shields, her fiancé. Rich is portrayed in a more positive way and he loves Waverly unconditionally • Wu Tsing was an evil, wealthy Chinese merchant who raped An-mei's mother. An-mei's mother became his third concubine or 'Fourth Wife'. Wu is presented as a weak man who was easily manipulated by his controlling senior wife. An-mei considers him to be a greedy 'magpie', just like her daughter's husband, Ted Jordan, as they both flourish on those they hurt • Ted Jordan is Rose's husband. Ted is presented as a controlling and manipulative husband. He is shocked when Rose stands up for herself • Ying-ying's first husband left her for another woman when Ying-ying was pregnant. Her second husband, Clifford St. Clair, is also presented in a negative light when he mistranslates his wife's words. He never learns to speak Chinese and Ying-ying is not fluent in English. Clifford gives his wife a different name when he brings her to England, calling her Betty on the immigration papers and getting her date of birth wrong, which changed her zodiac sign

	• Harold Livotny is Lena's husband. He is controlling and insists on keeping their finances separate, believing that this will give them independence, but this has the opposite effect and makes Lena feel powerless. **(AO4)** • when the novel was published, some Asian critics suggested that the novel relies on racist stereotypes and that Asian men are portrayed in a negative light and do not treat women well. However, it may be noted that some of the American men are no better • most women in the novel find their voices and strength. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and then learn to overcome their difficulties in life • the Chinese society in America and the tensions between traditional Chinese and modern American views, specifically on masculinity, are explored through the lives of the mothers and their daughters • Amy Tan examines society's expectations of women in China and America and their relationships with the men in their lives. Growing up in China, the mothers were taught to be passive and quiet in a male-dominated society. However, the reader is only presented with the mothers' and daughters' narratives; the presentation of male characters could therefore be viewed as biased.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Suyuan Woo is important in the novel as she started the original Joy Luck Club in China and establishes the one in America. Suyuan is a strong woman who tries to create and share happiness with others through her Club. However, at other times, she can force her will on others and thus create resentment, such as demanding that her daughter, Jing-mei (June), learn to play the piano. Suyuan's death, in San Francisco in the 1980s, is what marks the starting point of the novel • Suyuan is the only main character whose story is told by others. Suyuan was forced to abandon her twin baby girls by the roadside and to flee China during the Sino-Japanese war • Suyuan met Jing-mei's father, Canning, in China and emigrated to America with him. Despite emigrating, Suyuan's search for her lost children never stops • she is important as, though she is the only one missing from the American Joy Luck Club, she serves as a link for all the members. Her daughter, Jing-mei, is invited to attend a meeting at the Club where her mother's friends gather to talk, reminisce and play mahjong • Suyuan is overly optimistic, telling Jing-mei that a person can be anything in America. After watching a child play a piano on 'The Ed Sullivan Show', Suyuan has high expectations of her own daughter and makes her play the piano in the hope that she will become a child prodigy • Suyuan gives Jing-mei a green jade pendant that she calls 'life's importance', which is symbolic of the mother's past and, perhaps, her hopes for Jing-mei's future; jade improves, and the colour deepens, as it ages • Jing-mei's relationship with Suyuan has been difficult. She feels that she has not really known her mother, for which she is admonished by other mothers at the Club. An-mei Hsu says: 'Not know your own mother? How can you say? Your mother is in your bones!' • Jing-mei travels to Shanghai with her father and meets her half-sisters. The sisters all look like Suyuan. Jing-mei successfully bridges the two countries, two generations and two cultures • Suyuan Woo is important in the novel as what Jing-mei learns about her own mother's struggles leads other mothers to reveal their own difficulties and complex relationships with their daughters. **(AO4)** • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China; the book is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s

	• Chinese cultural heritage, identity and ancestry all provide contextual references • Suyuan has probably seen Ginny Tiu appearing on 'The Ed Sullivan Show' in the early 1960s and wants Jing-mei to emulate her • the stories convey the mothers' experiences and how they fled China to start new lives in America during and after the Second World War, when immigration restrictions were eased • when Jing-mei and her father go to China, they first go to Guangzhou, also known as Canton, to see an aunt. Since Suyuan and Canning emigrated in the 1940s, the spellings and names of many cities in China have changed • traditional Chinese culture is compared with life in America.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • many difficult situations are faced by the American daughters. Jing-mei Woo, Rose Hsu Jordan, Waverly Jong and Lena St.Clair all experience difficulties and struggles in their lives • the reader is introduced to the Joy Luck Club by Jing-mei, who is struggling with the loss of her mother, Suyuan. Jing-mei is asked to take the place of her mother at the Club and learns of the difficulties that have united the Chinese mothers. Like the other daughters, Jing-mei has to cope with the situation of her identity and cultural heritage and, at the Club, learns that she has twin step-sisters • Jing-mei struggles in her relationship with her mother, Suyuan, who has high expectations of her daughter becoming a child prodigy pianist, which Jing-mei rebels against. She only begins playing the piano again after her mother's death • the death of her brother, Bing, is one of the difficult situations Rose Hsu Jordan experiences, as she blames herself. Rose is married to a physician, Ted. Ted wants a divorce and her mother encourages Rose to overcome her struggles by standing up for herself and not allowing Ted to take away everything that she owns. Rose resorts to taking sleeping-pills and wallows in self-pity, but follows her mother's advice when she refuses to give Ted the house in the divorce settlement • Waverly Jong struggles with her mother's ambition for her to be a chess prodigy. It creates resentment and difficulties between mother and daughter. Waverly has had a failed relationship and is to marry Rich Shields. She is afraid of her mother's criticism and disapproval, but gathers strength to tell her mother, Lindo Jong, that she is going to marry Rich. Finally, mother and daughter find a bond between them • like other American daughters, Lena St.Clair experiences difficulties with her mother, Ying-ying, who tells her daughter stories about evil and obedience. Lena rebels against her Chinese heritage and wishes to be more 'American' in appearance. Lena wishes she had a more open relationship with her mother, just like their neighbours • Lena is unhappily married to Harold Livotny, who controls her. Her difficulties and struggles lead her to becoming anorexic. Ying-ying is determined to make Lena more aware of how empty her marriage has become and to give Lena her spirit. Lena eventually takes control of her life and tells her wealthy husband that the marriage is dull and that she is unhappy • the American daughters have been given advice from their Chinese mothers about their difficult situations and, although it is often initially rejected, they come to realise the wisdom of what their mothers have told them, which has made them more connected to their Chinese heritage.

	(AO4) • each of the daughters learns to appreciate their Chinese culture and heritage from their mothers, just as Amy Tan had from her parents. Amy Tan's parents emigrated to America in 1940 to escape war. When Amy Tan's father and brother died, she moved to Switzerland with her mother and became more rebellious, like the American daughters in the novel • initially, Amy Tan wrote a short story entitled *End Game*, which was about a child prodigy and the difficult relationship with her mother. This was later expanded into a collection of stories and was published as *The Joy Luck Club* in 1986. The novel has won several awards • in a similar way to Lena in the novel, when Amy Tan was at school she was unhappy with her Asian appearance and heritage and tried hard to belong and fit in, saying that she 'felt ashamed of being different and ashamed of feeling that way' • most women in the novel find their voices and strength. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and learn to overcome their difficulties in life.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lena St Clair, daughter of Ying-ying St Clair, is significant in the novel because she illustrates the novel's main themes of difficulties of communication, identity, cultural differences and family relationships • in her first chapter, Lena is significant because she reveals the effect of 'unspoken terrors' on an impressionable child, which helps form her identity. She harbours morbid thoughts about how her grandfather had 'sentenced a beggar to die in the worst possible way' and ponders what happened to the beggar and how her grandfather died. Lena wants to know the truth and believes the story matters so that she is not 'drawn by the magic of the unspeakable' • Lena is significant because her story illustrates the effects of fantastic stories told to her by her mother. When Lena falls down the 'dark chasm' of the basement, her mother describes an imaginary 'bad man' who lived down there and who would eat her should she go down the basement again. This, together with other fantastic stories her mother tells her, fills Lena with irrational fears • she worries about her mother's mental state and wishes she could help her. When Lena overhears her neighbours, an Italian mother and daughter, arguing and screaming at each other but afterwards reconciling, she becomes envious of the loving relationship • Lena explains the difficulties of the mixed-race identity that she struggles with. Her father is Anglo-Irish and her mother is Chinese. Lena has Chinese eyes and Caucasian colouring and blames her eyes for the bad things she imagines • Lena's stories illustrate Chinese superstitions and culture. When her father gains promotion as a sales supervisor they move 'up in the world', both literally and figuratively. Her mother takes an instant dislike to the new apartment because it is 'built too steep' and the wind is powerful around it. Lena's mother feels she cannot gain 'invisible strength' and even tries to rearrange the furniture in an attempt to realign powers. It is this 'invisible strength' her mother tries to instil in Lena • in her second chapter, Lena illustrates the significance of self-belief and identity. Lena is married to Harold Levotny. Despite their owning a successful business, the marriage is unhappy. Harold takes much of the profit but Lena still pays half of the expenses. Harold will not recognise Lena's contribution to the business and there is inequality in the relationship • Lena is significant as she believes in identity and fate. She believes it is her fate to remain married to Harold and cannot assert herself. She has an eating disorder and starves herself; even with her friend Rose's advice and kind words, she does not have the strength to challenge Harold

	• Lena is also significant because her story is full of symbolism. A table that Harold made is rickety and a vase that is on it topples and breaks. The table is symbolic of Lena and Harold's fragile relationship. **(AO4)** • Chinese beliefs, superstitions and traditions are important and central to Ying-ying's relationship with her daughter, Lena • the Chinese have a strong belief in the Chinese zodiac and the importance of when you were born, in Ying-ying's case the Year of the Tiger • Amy Tan examines society's expectations of women in China and the USA and their relationships with the men in their lives • Ying-ying's attempt to make Lena stronger and less passive occurs at a time of growth of equal rights for women.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of Chinese culture is evident throughout the novel. The mothers illustrate their Chinese heritage through their personal stories; however, their daughters, born and brought up in America, struggle with cultural identity. The parables, mahjong, symbolism, traditions and superstitions, the Chinese zodiac and the contextual settings are rooted in Chinese culture • the mothers' stories are culturally important. The mothers tell stories to educate their daughters and help them to avoid making similar mistakes in their lives. Their stories illustrate love and pride, and reveal innermost feelings; the stories also convey historical legacy to the daughters in an attempt to make them appreciate and respect their Chinese cultural heritage • the daughters identify more with American culture and therefore can be critical of their mothers. The language barrier also creates misunderstandings between mothers and daughters. Jing-mei Woo reflects that the daughters feel that their mothers are stupid and the mothers think their daughters are ignorant of their culture and heritage • Jing-mei is particularly embarrassed about her cultural heritage and the strange clothes that the mothers wear to the Joy Luck Club. She is scornful of the 'funny Chinese dresses with stiff stand-up collars and blooming branches of embroidered silk sewn over their breasts' and considers the club as a 'shameful Chinese custom, like the secret gathering of the Ku Klux Klan or the tom-tom dances of TV Indians preparing for war' • the parables that begin each section are interwoven throughout the novel and are a device for the Chinese mothers to teach their daughters important life lessons. The 27 italicised parables link with the four stories that follow. The stories that the mothers tell their daughters are a way for them to overcome cultural barriers • mahjong is a traditional Chinese game. The story is structured like a game of mahjong. It is in four sections, each containing four stories. Two sections are from the mothers' points of view, with Jing-mei representing her mother, and two sections from the daughters' perspectives. Mahjong is important as it is played at the Joy Luck Club, which is where the mothers tell their stories • symbols such as Jing-mei's jade pendant and Lindo's red candle reflect Chinese cultural beliefs, traditions and superstitions. When the individual stories are told, their importance is revealed • the Chinese mothers have a strong belief in the Chinese zodiac and the importance of the symbol under which they were born. For example, when Clifford St Clair gets Ying-ying's date of birth wrong, she becomes a Dragon rather than a Tiger, yet being a Tiger is central to Ying-ying's identity. Later, Ying-ying is frustrated by Lena's stubbornness and her rejection of Chinese ways of thinking and urges her to 'cut her tiger spirit loose'.

	(AO4) • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China and learning more about her cultural heritage. The novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s • storytelling is a method used to preserve Chinese cultural heritage and provides the daughters with understanding of their identity and cultural ancestry • mahjong is an ancient Chinese game. It was introduced into America in 1920. The game is played with dice, racks and 144 domino-like tiles, divided into suits, honour and bonus tiles. The game is usually played by four people • in Chinese culture, people become a year older on the day of the Chinese New Year, not the day they were born. The year of the zodiac is important to them and carries symbolic meaning.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rose Hsu Jordan is significant in the novel because she illustrates key themes through her relationship with her Chinese mother. Rose is timid, lacks self-confidence and finds it difficult to express her opinions or make decisions. She is married to a physician, Ted Jordan, and her mother, An-mei Hsu, has much influence on her • Rose has a large family and is one of seven siblings, with four brothers, Matthew, Mark, Luke and Bing, and two older sisters, Janice and Ruth • Rose is significant because she carries the guilt of her brother's death, although it is not her fault and her family does not blame her. Bing dies when he is four years old; he drowns when the family is on holiday. Rose believes that Bing's death has resulted in her mother's losing faith in God and is the reason for her own shying away from taking responsibility • it is significant that Rose is determined to marry Ted, despite her mother's objections. Rose meets Ted at university and is attracted to him because he is so different from the Chinese boys she has previously dated • Rose's mother is disappointed that her daughter wants to marry an American, 'A waigoran'. At a family picnic, Ted's mother is racist and tells Rose that her son's future does not include being married to someone of a minority race, then unsuccessfully tries to reassure Rose that she is not 'against minorities'. Ted is angry that Rose is thinking of breaking their relationship because of his mother's views • after Rose and Ted marry, Rose establishes a graphic arts business but Ted manages her money • Rose's marriage to Ted is significant because it is unhappy. Ted is domineering and makes all the decisions in their relationship. Rose becomes a victim and cannot make decisions for herself. She remains subservient to Ted • Ted leaves Rose for another woman and demands a divorce and possession of their home, which leads Rose to becoming depressed and full of grief • when Rose tells her that she has been to see a psychiatrist, An-mei is disappointed in her daughter's telling a stranger about her troubles rather than her mother. An-mei is unable to pronounce the word 'psychiatrist', calling the doctor a 'psyche-atricks', perhaps suggesting that the doctor is not to be trusted. An-mei tells her daughter that she must try to save her marriage because it is 'what you must do' and it is her fate • Rose's dreams often include Old Mr Chou who, according to her mother, 'was a guardian of a door that opened into dreams'. An-mei used to ask the young Rose whether she was ready to go and see Mr Chou, but Rose would always decline. In adulthood and in her final lines, Rose feels as though she has embraced future hopes and dreams when she has a vision of her mother and Old Mr Chou

	• Rose significantly struggles with the language barrier and finds some words difficult to explain to her mother; she feels that her mother does not understand her either emotionally or linguistically • significantly, towards the end of the novel, Rose learns to stand up for herself, when she refuses to sign the papers handing over the property to Ted and tells him that she is staying in their house, which shocks him: 'The power of my words was that strong'. Rose finds her inner strength. **(AO4)** • the title of Rose's first chapter, 'Half and Half', can be interpreted as a representation of the half-Chinese, half-American relationship of Rose and Ted • prejudice is evident through the views of Ted's mother, Mrs Jordan. She believes that Rose is Vietnamese and shows little respect when suggesting that her son is marrying beneath his social class • female subservience can be a problem common in both Chinese and American cultures. Rose is passive, as she accepts stereotypical roles. Tan questions the concepts of respect for tradition and the lack of respect for individuals • the references to Old Mr Chou link directly to Chinese cultural beliefs and superstitions • there is emphasis on equal rights for women and how women become stronger when they learn to speak up for themselves.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • embarrassment is evident throughout the novel, particularly shown by the American daughters who are embarrassed about their Chinese mothers and their heritage. The mothers also experience embarrassment • Waverly Jong tells her mother that she is embarrassed by her. Lindo, is proud of Waverley's chess-playing success, boasting about her and introducing her to everyone she meets: 'It's just so embarrassing.' [Waverly Jong], 'Embarrass you be my daughter?' [Lindo Jong] • Waverly tries to conceal her Chinese heritage and make herself look less Asian. Waverley takes her mother, Lindo, to her hair-stylist, Rory, to have her hair styled for when she meets Rich Shields' family. Waverly is mortified when Rory comments on how much she looks like Lindo. However, Lindo herself reflects on how she was proud to look like her own mother • when planning her honeymoon, Waverly wishes to travel to China; however, she is worried that she will be retained there and mistaken for being Chinese. Lindo finds this amusing as even when she visited China, people thought she was very American in her ways • Jing-mei is embarrassed by the Chinese traditionalism and attitude of her mother, Suyuan. Mother and daughter find it hard to communicate with each other. Jing-mei wants to be accepted as an American and tries to hide her Chinese background. Suyuan is embarrassed about Jing-mei's frivolity • Jing-mei is also mortified by her mother's determination for her to be a child prodigy and compete with Waverly. Jing-mei rebels against this wish for her to become a pianist and deliberately plays badly, much to her mother's embarrassment • when she flees war-torn China, Suyuan Woo bears until her death the guilt of losing her twin daughters. Jing-mei is embarrassed when she learns about her mother's past and discovers that she has two stepsisters • An-mei's grandmother, Popo, was embarrassed about her daughter's becoming one of Wu Tsing's concubines. Popo was An-mei's guardian until her mother came and took her away • Lena St Clair is ashamed to admit that her marriage is in trouble. Her husband, Harold, shows her little interest and he does not share his financial success with her. Her mother, Ying-ying, impatient with her daughter's weaknesses, encourages Lena to stand up for herself • Ying-ying St Clair recalls the embarrassment and distress she felt when her first husband abandoned her when she was pregnant. The humiliation made her cut off from her emotions and she became passive and fatalistic. Her suppressed emotions make it initially difficult for her to love her second husband, Clifford.

	(AO4) • Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China. The novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story often mirrors Amy Tan's own experiences • An-mei Tsu's mother's story mirrors that of Amy Tan's grandmother, who was made a concubine and took her own life by consuming rice and opium • like many of her background and generation, Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China, after mother and daughter have a heart-to-heart discussion, and Waverly realises that her mother loves her and wants the best for her • during and after the Second World War, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers' Chinese cultural traditions and beliefs often bring embarrassment to their American daughters.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

10 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • An-mei Hsu is an important character in the novel because she is one of the four mothers and is central to the Joy Luck Club. She has conquered her passivity and learned to assert herself through the struggles that she has faced • An-mei is married to George Hsu, who helps with the Joy Luck Club. They have seven children, but her parts of the novel focus on her relationship with their daughter, Rose • as a child in China, An-mei learned to be stoical. Her mother and her grandmother, Popo, taught her to conceal her emotions and to distrust others. After being widowed, An-mei's mother was tricked into becoming the Fourth Wife, or third concubine, to Wu Tsing in the city of Tientsin. Popo disowned her daughter, but An-mei lived with her grandmother until Popo's death. Then An-mei went to the city to live with her mother. Her mother taught her to sacrifice her own happiness for her family. An-mei's mother eventually took her own life so that Wu Tsing, fearing her spirit, would raise An-mei in wealth and status • the Second Wife of Wu Tsing previously had tried to gain An-mei's affections by giving her a pearl necklace, but An-mei's mother showed her it was nothing more than glass when she shattered one of the beads. An-mei broke more beads after her mother's death in an act of defiance and strength • An-mei learned from her mother's personal servant, Yan Chang, that she had a stepbrother, Syaudi, whom Wu Tsing's Second Wife claimed as her own. Later, she goes to visit him in China • An-mei is important because she illustrates beliefs in fate and faith. When the Hsu family goes on holiday, An-mei's 4-year-old son, Bing, is feared drowned. At first, An-mei maintains her faith and believes that God and her *nengkan* will help return Bing to them but, when he is never found, she ceases to show her belief in God. Rose thinks An-mei has lost her faith entirely • mother and daughter are often in conflict and An-mei feels that Rose does not listen to her. An-mei criticises Rose for being too thin and is annoyed that Rose went to see a psychiatrist, to discuss her break-up with Ted, instead of talking to her about it • An-mei is important because she illustrates the struggles with the language barrier, and she wonders whether this is the reason why she and her daughter do not confide in each other. She is unable to pronounce certain American words and ponders whether some Chinese words cannot be fully translated and so their full meaning is lost.

	(AO4) • An-mei's mother became Fourth Wife, or third concubine. Polygamy and a patriarchal society in China resulted in women accepting their destiny and tending to be passive • the mothers left China when it had been invaded by the Japanese. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from 7 July 1937 to 9 September 1945 • An-mei had emigrated to America at a time when immigration restrictions were eased and people were fleeing China in the aftermath of the war with Japan • Popo disowned An-mei when she married Wu Tsing as it was considered a disgrace for a widow to remarry, particularly as a lowly Fourth Wife, or third concubine • Chinese culture, traditions and superstition are ingrained in the novel. When An-mei's grandmother became terminally ill, An-mei's mother returned home and used Chinese superstitious healing methods to help her mother, Popo, by slicing off a piece of her own flesh and making a broth with it.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

11 ***The Joy Luck Club***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • fear is explored in a number of ways throughout the novel, such as the fear of war, the fears of the mothers and daughters, the fear of the supernatural and the fear of beliefs • Suyuan Woo's first husband, an officer with the Kuomintang, feared an imminent Japanese invasion, so he took her and their two small babies to Kweilin. There, Suyuan created the original Joy Luck Club in order to cope with the horrors of war • fleeing invasion, Suyuan took her daughters to rejoin her husband where he was stationed but discovered he had been killed. On her journey, fearing she would die of dysentery, she reluctantly abandoned her twin daughters • An-mei Hsu recounts the story of her childhood and how superstitious fears ensured that she and her brother were brought up in favourable conditions. An-mei warned her stepfather, Wu Tsing, that if he did not honour their dead mother, he would be haunted by her ghost. Wu Tsing's Second Wife feared she had lost control of the household when Wu Tsing agreed to honour An-mei's mother as his favourite First Wife • when it is suggested by other members of the Club that An-mei should try to bring her stepbrother to America, she is too frightened it will jeopardise her position there • Ying-ying St Clare tells of how she was fearless and reckless when she was younger. She lived a privileged and comfortable life in China when married to her first husband. After her termination and marriage breakdown, she married Clifford and emigrated to America. Their daughter, Lena, describes her mother looking in great fear in the photograph taken of her at the Immigration Station • Waverly fears losing a chess match and bringing shame to her family. Her mother, Lindo, tells her 'Is shame you fall down nobody push you' and suggests that Waverly only has herself to blame for her failures. Waverly lives her life in fear of her mother • Waverly later fears what her mother will say about her fiancé, Rich. She fears that a bad first impression will result in further criticism from Lindo. Waverly wants to go to China for her honeymoon but is afraid that she will not be allowed to return to America • Lena St Clare grows up fearing that her mother will make her marry Arnold, a boy living in the neighbourhood. Her mother threatens to punish her with this if she does not eat all of her rice. Lena becomes so afraid this could happen, she develops an eating disorder • Lena eventually marries Harold but lives in constant fear of being inferior to him • Rose Hsu Jordan believes everything her mother tells her, so when her mother, An-mei, warns her that Old Mr Chou will get her, Rose resists sleep, as she fears having nightmares. When Rose does dream about Mr Chou chasing her, her mother says it is because she does not listen to her.

	(AO4) • like the mothers, many people fled China in fear of the war. The Second Sino-Japanese War was a military conflict fought primarily between the Republic of China and the Empire of Japan from 7 July 1937 to 9 September 1945 • Amy Tan likens Lindo Jong to the Internal Revenue Service to stress how much Waverly fears her mother. The IRS collects taxes and triggers fear in people because of its power to examine tax payments, impose fines and seize property to pay off tax money owed • Amy Tan spoke of her own fears when writing *The Joy Luck Club*. She gave up her own business as she had been offered a lucrative contract from a prestigious publisher: 'I wrote it very quickly because I was afraid this chance would just slip out of my hands'. The novel was published in 1988 • most women in the novel find their voices and strength to overcome their fears. The mothers were often forced into arranged marriages and were in unhappy relationships. The daughters struggle to assert themselves and learn to overcome their difficulties in life.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu is the protagonist in the novel and is named after the founder of Whangara, Kahutia Te Rangi; she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance, but he always tells her 'Go away' • Kahu's mother, Rehua, died when she was three months old and Kahu is brought up by Rehua's family; when Kahu is eight years old, her father, Porourangi, takes her back to his tribe • Nanny Flowers, Koro's wife, loves and takes care of Kahu; it is Nanny Flowers who conducts the tradition of burying the birth cord when Kahu is born • Kahu teaches Maori language, culture and traditions and invites her family to a ceremony but is upset when Koro does not attend: 'We tried to bolster her courage by clapping loudly' • Kahu demonstrates special powers when she communicates with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that others could not reclaim • when the bull whale strands itself on the beach, it is Kahu that encourages it to return to the sea. The bull whale returns Kahu to land where she will eventually lead her people successfully in the future. **(AO4)** • the role of women is restricted in Maori society; tradition dictates that a boy should be the leader of the tribe • Koro is determined to teach future generations Maori language and culture; Koro is the leader of the Whangara Maori community and he desires to find a suitable successor • it is traditional to bury the birth cord in Maori society • the natural settings and the relationship between nature and man are central to the novel, for example, the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • survival is an important theme at many levels and the novel is 'not only about the survival of some whales' but also, for example: the survival of Maori tradition and culture; the survival of legends; the survival of individuals overcoming prejudice, such as Kahu and her uncle, Rawiri • throughout the novel, Koro is desperate to ensure the survival of Maori traditions and culture through finding a suitable successor • the survival of the bull whale and remaining whales, the fulfilment of the legend of Paikea in the way Kahu is returned to her people, keep alive ancestral beliefs • Kahu must survive discrimination and overcome the gender-prejudiced views of Koro in order to prove herself capable of being a leader of the Maori tribe • Rawiri must overcome racial prejudice when he travels. In Australia, Rawiri meets Jeff and they travel to Papua New Guinea where Jeff's family have a plantation. It is here that Rawiri experiences racism; he realises that he needs to return home and his loyalty for the tribe survives. **(AO4)** • the narrator, Rawiri, is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all': it demonstrates Kahu's value, even though she is female, to Maori society • the survival of nature is described against all odds, such as the • 'contamination' of the seas and 'the effects of the undersea radiation' as a result of nuclear testing • there are contrasts and struggles between traditional values and modernity and these affect characters and their survival in an ever-changing world • strong-willed women such as Kahu and Nanny Flowers strive to survive in a misogynistic society.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • identity is an important theme in the novel. The Maori tribe want to retain their identity while still being a part of modern society • Rawiri is keen that Nanny Flowers does not find out about his lifestyle in Australia, fearing that she would feel he showed no respect for his ancestors and tribe • identity and belonging are important. Kahu is brought up by her late mother's family as her identity as part of the 'people of Te Tai Rawiri' can only be secured at Whangara • Kahu is named after Paikea so that her identity is linked and joined with the tribe • the Maori language is a vital element of Kahu's identity and relationship with her great-grandfather and tribal chief, Koro Apinara. Koro teaches the young men of the tribe the importance of their identity by teaching them Maori language and customs, as he is in search of a male successor. At first, Koro rejects Kahu as his successor because she is female, but he eventually realises that she is an important and natural part of Maori identity and culture • Kahu has an innate link with the whales, which identifies her as their saviour. The bull whale allows Kahu to climb on to his back when Kahu introduces herself to him as 'Kahutia Te Rangi' or Paikea and orders the whale to leave the beach so that the tribe can survive. Her actions prove her identity as a worthy member of the Maori tribe. **(AO4)** • the traditional role of women and their place in Maori society dictate that a boy should be the leader of the tribe • Koro Apirana teaches Maori culture, tradition and history and desires to find a suitable successor • Kahu is determined to be identified as worthy in her great-grandfather's eyes. Kahu values the importance of Maori language and cultural identity • the natural settings, together with the relationship between nature and man and the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, link with Kahu and her own identity.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rawiri is Kahu's uncle. He is sixteen years old at the beginning of the novel. He is important in the novel as he narrates most of the events • he is appointed one of Kahu's guardians by Nanny Flowers and helps Nanny Flowers put Kahu's afterbirth in the grounds of the marae (the Maori tribe's sacred meeting area). As they are leaving the area, Rawiri thinks that he sees an item like a spear land in the marae • Rawiri takes Kahu when she is just two years old to the cinema to see a film about whales. On their way home, they spot some orcas in the sea and Rawiri is amazed when Kahu calls out and warns them to swim away • when Kahu is four years old, Rawiri travels to Australia and later to Papua New Guinea, where he is involved in helping a native plantation worker who has been involved in an accident. It is at this time that he sees a vision of a whale in the clouds and realises that he must return home • Rawiri, together with Nanny Flowers, witnesses Kahu diving and retrieving the stone that Koro threw into the ocean to set the boys a test. They agree to keep this a secret from Koro, who still rejects Kahu. **(AO4)** • as narrator, Rawiri is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all', demonstrating Kahu's value, even though female, to Maori society • Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside of New Zealand. Rawiri's experiences abroad also provide contrasts between the modern Westernised world and his traditional Maori identity • through Rawiri's travels, he learns what it is like to be different and the implicit racism that exists. Jeff's mother considers Rawiri 'too dark' and likens him to 'dogs and strays' • Kahu and Nanny Flowers both challenge social conventions. They are both strong-willed women living in a misogynistic society.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Koro Apirana is married to Nanny Flowers. Their relationship appears to be one full of arguments and disagreements, but they love each other dearly and know of each other's strengths and weaknesses. Nanny often insults Koro by calling him an 'old *paka*' and he blames Nanny's 'Muriwai blood' for her strength of character • the relationship between Koro and Nanny is tested with the birth of Kahu. Koro rejects Kahu as she is female and cannot be his successor as tribal chief • Koro is upset that his granddaughter is named Kahutia Te Rangi (Kahu), but Nanny Flowers approves the name, despite knowing this will make him angry, because he feels that it is the rightful name of a male successor. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Rawiri • Nanny uses female wiles and threats in order to make her stubborn husband accept Kahu. Nanny tells him that he is: 'deaf, dumb, blind *and* stubborn'. She regularly threatens him with divorce and violence in order to get her own way, but, despite their banter, they are very close: 'We don't argue … *He* argues, and *I* win' • despite Kahu's idolisation and adoration of Koro, he still rejects her. Nanny attempts to make her husband appreciate Kahu, but Koro stubbornly refuses to attend Kahu's end-of-school ceremony and her talk about him • Nanny keeps secrets from Koro. She does not tell him about Kahu retrieving the stone, a challenge he had set for the tribe's boys. Nanny keeps the stone until she can use it in Kahu's favour. Nanny gives the stone to Koro when Kahu climbs onto the bull whale's back • the couple continue their bickering and banter throughout the novel until the end when Kahu is in hospital. Koro jokingly suggests that Nanny should divorce him and marry 'old Waari over the hill'. Nanny, a source of humour in the novel, simply agrees with him • when Nanny Flowers is telling Koro off, Kahu regains consciousness and Koro tells his granddaughter that he loves her. It is at the hospital that Koro admits that he has been wrong about his treatment of Kahu. The warmth and depth of affection between Koro and Nanny are clearly evident. **(AO4)** • Maori customs and traditions are central to the novel. The burying of the afterbirth is one such custom that creates some tension between Koro and Nanny • the male-dominated society is challenged by the strong female characters of Nanny Flowers and Kahu • the legend of Paikea (Kahutia Te Rangi) and Koro's desire for and obsession with a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife • Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between the humans and the natural world is a central theme of the novel. The whales believe that humans are the 'greatest threat of all', but it has not always been that way • Koro Apirana and Rawiri recall former times when the natural world was at 'oneness' with humans and there was a 'helpful partnership' • Koro believes that the 'partnership' between humans and the natural world ended when humans began killing the whales • Rawiri experiences the struggle between humans and the natural world when he visits Papua New Guinea. He describes the relationship with nature as a 'battle' and his experience on the coffee plantation shows him that the natural world is normally victorious in the battle: 'I doubt it could ever be tamed of its temperatures … but we tried', 'Nature will take back what man had once achieved' • Kahu has an affinity with the natural world. She converses with the dolphins, orcas and whales and gets very upset about the killing of whales. Rawiri took Kahu, at the age of two, to see a film about whale-hunting, which distressed her greatly. On their way home, they spotted some orcas and Kahu warned them to swim away • Kahu, Rawiri and other characters have a strong bond with the sea: Kahu is at 'oneness'; Rawiri hears the sea when listening to Nanny Flowers and again when he listens to the sea in a shell when he is in Papua New Guinea. The sea provides a bond to their homeland, tribe and culture. Rawiri also sees a vision of a whale in the cloud formation, which makes him realise that he must return home to Whangara. **(AO4)** • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms and nuclear test sites were very much in the media. In 1985, the Greenpeace ship, Rainbow Warrior, protesting against nuclear testing, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves, who are killed as a result of a nuclear test at Moruroa • Maori beliefs and customs are central to this novel: the legend of Kahutia Te Rangi (Paikea) and the survival of the whales will ensure that humans and the natural world can live in harmony. Worldwide concern led to an international ban on whaling in 1986 • the novel is structured in four sections: Spring, Summer, Autumn and Winter. The seasons represent the journeys made and lessons learned and echo the cyclical nature of the novel • the preservation of the Maori language is essential to the tribe and the repeated Maori phrase, *'hui e, haumi e, taiki e'* (join everything together, bind it together, let it be done) is central to the desire of bringing the natural world and humans together again.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Koro Apirana's relationship with Kahu, his granddaughter, is one of rejection and disappointment, as Koro wanted a grandson to become a future chief of the tribe. Koro rejects Kahu as she is female and cannot be his successor as tribal chief • Koro is upset that his granddaughter is named Kahutia Te Rangi (Kahu). His wife, Nanny Flowers, approves the name, despite knowing this will make him angry. Koro believes this should be a male heir's name. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Kahu's uncle, Rawiri • despite Kahu's idolisation and adoration of Koro, he still rejects her. Kahu does everything in her power to learn her tribal history, customs and language in order to make her grandfather proud of her. Kahu secretly listens to her grandfather teaching the boys • Nanny attempts to make her husband appreciate Kahu, but Koro stubbornly refuses to attend Kahu's end-of-school ceremony and her talk about him • Kahu retrieves the stone, a challenge Koro had set for the tribe's boys. Wisely, Nanny keeps the stone until she can use it in Kahu's favour. Nanny gives the stone to Koro when Kahu climbs onto the bull whale's back • it is not until Kahu regains consciousness that Koro tells his granddaughter that he loves her. It is at the hospital that Koro admits that he has been wrong about his treatment of Kahu and he realises that his granddaughter is a natural leader, despite being a female. **(AO4)** • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • the male-dominated society is challenged by the strong female characters of Nanny Flowers and Kahu • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife • Ihimaera published the novel in 1987, a time when there were increased concerns about the environment and the effect nuclear technology was having upon the natural world. The beaching of the whales in the novel is possibly a direct result of human activity.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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9 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • travelling is significant throughout the novel. Candidates may consider one or two examples in greater detail: the journeys that the whales make, both present and past; the journey Rawiri makes to Australia and Papua New Guinea; Kahu's journeys to Whangara and when she rides the bull whale • the novel begins with a herd of whales heading for New Zealand. The bull whale recalls happy memories of a human he befriended, who became the whale rider, Paikea. The bull whale decides which way the herd will travel. The females in the herd are concerned when it is decided that they should travel via Antarctica, which will take them too close to the 'dangerous islands' of New Zealand • when Kahu is born, she is sent to live with her mother's family and travels back to see her father in Whangara every summer. She moves to Whangara permanently when she is six years old • Rawiri travels to Australia and makes friends with Jeff. Jeff persuades Rawiri to go to his parents' coffee plantation in Papua New Guinea. It is at the plantation that Rawiri is shocked by their treatment of one of the native workers who has been involved in an accident. Rawiri has a vision of a whale and knows that he must return home • When Kahu climbs onto the back of the bull whale, she persuades him to return with the herd to the sea. Fearing she will die, her family is horrified when she is taken out to sea with the whales. The old mother whale tells the whales that they must return Kahu to land and Kahu is found in a comatose state floating in the ocean near land. **(AO4)** • *The Whale Rider* was published in 1987, when there was much concern about nuclear testing. The bull whale changes the herd's route to New Zealand after some of their calves were killed by a nuclear test near the island of Moruroa • Rawiri experiences racism typical of the time when he is in Papua New Guinea and observes Jeff's family's poor treatment of a labourer. It makes him even closer to his Maori heritage • the novel's structure in four sections, Spring, Summer, Autumn and Winter, supports the cyclical journey of life • Maori customs, legends and traditions are central to the novel, such as the legend of Kahutia Te Rangi, the original whale rider and Kahu being symbolic of the last spear of Paikea.

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	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
8 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the whales can be considered very important characters in the novel as events focus on their journey and how the bull whale leads the others. The beginning of each section of the novel focuses on the whales. The novel begins with the herd of whales off the coast of Patagonia in South America • the whales are anthropomorphised. The bull whale is described as being 'handsome and virile' and very nostalgic: 'even in his lumbering years of age the whale would remember his adolescence' • in Spring, the first part of the novel, the bull whale leads the herd away from human predators. The bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master' • although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west' • the second part of the novel, Summer, returns to the whales who are now 'Four hundred leagues from Easter Island'. The bull whale continues to recall memories of the time his master was the whale rider, Paikea • the Autumn section begins with the whales arriving at the 'Home of the Ancients' in Hawaiki. The whales are mourning the deaths of some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales but the bull whale, concerned about radiation, leads the herd further south • in the final section, Winter, the whales arrive in Antarctica. A collapsing shelf of ice puts them in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he leads the herd closer to the 'dangerous islands' of New Zealand where two hundred of them deliberately beach themselves. Despite Rawiri's and others' attempts to save them, the beached whales refuse to swim back to sea and they all die • the bull whale beaches himself near Whangara. When Kahu introduces herself to the bull whale, he believes she is his master, Paikea, and allows her to climb on his back. Kahu persuades the bull whale to return to the sea • in the epilogue, the 'old mother whale', the ancient bull whale's mate, persuades him to return Kahu to the surface and back to Whangara. The bull whale is representative of Koro Apirana and his traditional attitudes; the mother whale represents Nanny Flowers • some candidates may argue that the whales are not 'real' characters. All valid points must be awarded. **(AO4)** • Paikea is a Polynesian god and, in Maori mythology, is the founder of the Ngati Porou tribe in Whangara • whaling was a part of New Zealand's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whale ships. Whaling declined when the number of whales dropped dramatically • in 1946, New Zealand became a founding member of the International Whaling Commission (IWC) that monitors the world's whale population and advocates whale conservation • the whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing carried out by the French at Moruroa and the Chernobyl nuclear disaster.

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Number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • love is a significant theme in the novel as it binds the main characters together. Love may be explored through the relationships between characters, love for the natural world or the love of Maori tradition and culture • Kahu shows her love for Koro by learning about her Maori culture and traditions. Kahu is devoted to Koro, but her love for him is not fully reciprocated. Rawiri says that Koro's love for Kahu 'was the sort that dropped off the edge of the table, like breadcrumbs after everybody else has had a big feed'. Kahu is so desperate to show her love to her grandfather that she gives a speech in Maori, as a presentation at the school break-up ceremony, reciting his genealogy or *whakapapa*. Throughout much of the novel, Kahu tries to win her grandfather's affection. It is at the end of the novel that Koro realises his mistake of rejecting Kahu: 'He began to say a prayer, and he asked the Gods to forgive him … I love you' • Koro loves his people and Maori culture. He is desperate for a male heir and his stubborn attitudes towards Kahu and Nanny Flowers make him appear as if he does not love them • Nanny Flowers loves her family. Although they frequently banter, she adores her husband, Koro, and tries to teach him the errors of his ways. Nanny calls Koro 'you old *paka*', 'which was the affectionate name she always called our Koro'. Nanny is more like a mother to her granddaughter, Kahu, and she has a close relationship with her son, Rawiri • Rawiri loves his people and returns home to New Zealand as he misses his community and culture. Rawiri demonstrates his love for Kahu by taking care of her. When Kahu was two years old, Rawiri took her to see a film about whales and on the way back home they spotted some orcas, which had a continuing profound effect on her. When Rawiri goes to Kahu's presentation he says that he 'felt so proud of her, so proud, and so sad that Koro Apirana was not there to hear how much she loved him' • the bull whale is blinded by his love for his long-departed master, Paikea. His feelings of nostalgia lead the whale herd into danger. **(AO4)** • Koro's stubborn affections are guided by Maori traditions and culture; his desire for a male heir to succeed him leads him to ignore Kahu's qualities and her love for him • Kahu loves Maori food, culture and language. Nanny Flowers calls her a 'throwback', suggesting that she has characteristics of her ancestors • Rawiri's experiences in Papua New Guinea make him realise his love for nature. At the coffee plantation, he realises the power of nature and how it can defeat human exploitation: 'Man might carve his identification mark on the earth but, once he ceases to be vigilant, Nature will take back what man had once achieved to please his vanity'.

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Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	Indicative content

Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu is the protagonist of the novel and her relationship with the whales is essential to the plot. She is able to communicate with them and a symbiotic relationship is developed, just like that of Kahu's legendary predecessor, Kahutia Te Rangi or Paikea. Paikea, the original whale rider, cast spears at the islands to give life. One of the spears is cast a thousand years into the future and symbolically lands around the time Kahu is born. When Kahu's 'birth cord' is buried, Rawiri believes that he 'saw something flying through the air. It looked like a small spear' • the whales, led by the bull whale, are driven by the legend of the whale rider. The bull whale often reminisces about the time he spent with the whale rider and wants to return to when humans and animals lived in harmony • when Koro throws the 'carved stone' into the sea as a challenge for the boys, they are unable to retrieve it. Kahu communicates with the dolphins and sea creatures and, with their help, manages to retrieve the stone • a herd of whales beach themselves and will die if they are not returned to the sea. Despite Rawiri's and others' best efforts, the herd of whales perish. Koro fears that this is a bad omen for them and that the tribe will also be destined to perish without a male heir to lead them • the following evening, a large group of whales appears, led by the bull whale that bears an ancient, sacred Maori tattoo. The bull whale strands itself on the beach and unless it is saved, like the others the night before, it will die. The bull whale stubbornly resists help until Kahu climbs upon its back and begins communicating with it • Kahu agrees to go with the herd of whales in order to save her tribe. The mother whale persuades her husband, the bull whale, that Kahu is not Paikea and persuades him to return her to the coast • it is because of Kahu's relationship with the whales that her grandfather becomes repentant of his former rejection of her. Koro believes that Kahu's actions, saving the bull whale, have secured the future of the tribe • the story ends with Kahu safe, closer to her grandfather and hearing the singing of the whales. **(AO4)** • Maori customs and traditions are central to the novel. Koro believes that only a select few can speak with the whales • the legend of Kahutia Te Rangi or Paikea is very symbolic to the Maori tribe led by Koro. The bull whale has an ancient Maori tattoo that is very symbolic to the tribe. Kahu is destined to become the chief of the tribe owing to her special skills and her links with the whales and Paikea • Kahu finds herself trapped by gender roles and it is only her relationship with the whales that persuades Koro that she is a worthy leader.

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Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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Question	Indicative content

Number	Indicative content
9 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • different kinds of learning are very important throughout the novel: Kahu is desperate to learn about her Maori heritage; Koro learns that he must change; Rawiri learns that his Maori culture and home are more important to him than the lure of the big cities and the whales learn of Man's destruction of the planet. Some candidates may consider how the reader learns about Maori traditions and culture • Kahu's education is both academic and spiritual. She is desperate to learn all about her cultural heritage and desires to speak the Maori language fluently. Her grandfather, Koro, is reluctant to teach her, so in desperation she listens from outside the hut where Koro teaches the boys. She is successful at school and when she prepares a cultural presentation she hopes to make Koro proud of her, but he fails to attend • Koro teaches the tribe's boys cultural identity, customs and language. In a test that he devises to find their strength, endurance and ability, he drops a 'carved stone' into the sea for one of them to retrieve. None succeed, but later Kahu finds it and places 'the stone in Nanny Flowers' hand'. Koro dismisses Kahu throughout the novel because she is female and he desires a male heir. At the end of the novel, when Kahu saves the whales, Koro learns that he has been foolish and his heir has been there the whole time • Rawiri travels to Australia and Papua New Guinea. During his travels he is shocked to learn about racial prejudice and yearns to return home to Whangara • the whales are forced to learn about the changes to their environment owing to the adverse effects of Man. Nuclear testing results in the death of some infant whales and radioactive waters mean that they must change course. Their journey is further hindered when ice collapses and puts their lives in danger. **(AO4)** • *The Whale Rider* was published in 1987 during a time of increased concern about the environment and the effects of nuclear technology. Environmentalists were also concerned about whaling and in 1986 an international ban on commercial whaling was imposed • cultural beliefs, customs and the Maori language are central to the novel and Kahu's education • the Maori phrase '*Hui e, haumi e, taiki e*' is central to the novel and characters' education. 'Join everything together, bind it together, let it be done' reminds the reader of the broken relationship between humanity and nature. Together, both characters and readers learn about, and are reminded of, the importance of 'oneness'.

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Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
8 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree with the statement. Koro Apirana could be seen as being cruel and heartless, particularly towards his great-granddaughter, Kahu, but he also demonstrates love and affection towards his wife, Nanny (Nani) Flowers, and to Kahu at the end of the novel. It could be argued that his position as the tribal leader dictates much of his seemingly harsh treatment of others. He is nicknamed 'The old *Paka*' by several members of his family • Koro is disappointed that his grandson, Porourangi, has daughters rather than sons. Koro makes his disappointment known and shows anger when Porourangi and Nanny Flowers name Kahu after the whale rider, Paikea. Koro refuses to bury Kahu's afterbirth, leaving it for Nanny Flowers and 'the boys' to do • Koro initially rejects Kahu and is berated by Nanny Flowers for it. He has no answer to Nanny Flowers ('Yeah, yeah, yeah'), who always appears to be on the point of divorcing him. Their banter makes it seem as though the couple are unhappy, but there is a deep love and bond between them • as chief, Koro is an important tribal leader. He holds tribal meetings and helps establish 'Kohanga Reo, or language nests', but he will not allow Kahu to attend: '"Go away," Koro Apirana would thunder' and Kahu would go to Nanny Flowers 'sobbing her heart out'. Koro will not allow women to attend the lessons: 'Them's the rules' • Koro remains steadfast in his 'opposition' to Kahu, despite her adoration for him; he does not show any affection in return. He appears to be cruel and heartless towards Kahu and rejects her attempts to make him proud. He fails to attend the presentation that Kahu gives at school in celebration of her great-grandfather and her Maori heritage • Koro demonstrates his love when he and Nanny Flowers visit Kahu in hospital. Koro admits that he has been wrong and asks 'the Gods to forgive him'. When Kahu regains consciousness, he tells her that he loves her. Kahu is overjoyed: 'The old man cradled Kahu in his arms, partly because of emotion and partly because he didn't want those big ears out there to hear their big chief crying'. **(AO4)** • Koro is the head of the male-dominated Maori society. He is the guardian of Maori customs, language and beliefs and is a part of a wider movement to support Maori heritage and land rites • he comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife.

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9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the legend of Kahutia Te Rangi or Paikea, the whale rider, is central to the novel. The Whangara tribe is proud of its traditions and history. As Chief, Koro Apirana teaches the tribe about their past. The tribe believes that they are descendants of Paikea who escaped drowning by riding to dry land on the back of a whale. The Whangara tribe is concerned about their future without a male leader, believing that, without a male heir, the tribe will cease to exist • the novel is in three parts. The prologue tells the story of the whale rider that took place thousands of years ago and before humans inhabited the earth. The story continues with Man's arrival in 'canoes from the east' and Paikea's arrival on a whale. Paikea has life forces (*mauri*) in the form of wooden spears that he gives to the forests and seas. Paikea's final spear will not leave his hand, so he buries it for use in the future: 'Let this be the one to flower when the people are troubled and it is most needed' • when Nanny Flowers and 'the boys' bury Kahu's afterbirth, Rawiri looks back on the spot as the moon comes out and illuminates the 'carved figure of Kahutia Te Rangi on his whale'. Rawiri believes that he sees 'a small spear' land nearby. Simultaneously, he hears a 'whale sounding', spiritually linking Kahu with the legend of the whale rider • the tribe faces a crisis when over two hundred whales beach themselves at Whangara. The tribe battle to save the whales, but gradually all the whales die • the beaching of the whales is followed by the arrival of a sacred or spiritual, tattooed whale which forces itself onto the beach. The tribe believes that their destiny depends on its ability to save this spiritual whale. Koro believes that the 'sacred whale' asks '*Do you wish to live?*' and Koro fears that if they should fail, the tribe will die: 'When it dies, we die. I die'. The men of the tribe struggle to return the whale to the sea and the women join in with the rescue attempt, but they only partially succeed because the whale seems to be willing itself to die • Kahu swims out to the whale, boards its back and encourages it to swim back out to sea • the whale, Kahu and the tribe all understand that Kahu is the chosen one, the one to lead the tribe successfully into the future. Even Koro is repentant and accepts Kahu. **(AO4)** • Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or 'taniwha'. He had escaped drowning when his canoe or 'waka' capsized • Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive • Maoris have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests

	• the novel is in the magical realism genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.

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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • leadership is important throughout the novel. Candidates may consider Koro Apirana's leadership of the Maori tribe; the whale rider Kahutia Te Rangi's leadership and the leadership of the bull whale. Although the leadership of the tribe has been traditionally male, candidates may also consider Nanny (Nani) Flowers' indirect leadership, through Koro, and Kahu's leadership when leading the whales to safety; candidates may explore one example in detail • Koro Apirana is chief of the tribe and Kahu's great-grandfather. He is desperate for a male heir to lead the tribe in the future, and his stubborn ways and traditional views make him reject Kahu. He is disappointed that his grandson, Porourangi, has only daughters and is angry when his wife, Nanny Flowers, and Porourangi name Kahu after the whale rider, Paikea. Koro is worried about the future of the tribe and is desperate to teach the boys of the tribe Maori culture, traditions and language • Nanny Flowers demonstrates a veiled form of leadership as she makes decisions and influences Koro. She is descended from a line of strong Maori women. Her real name is Putiputi, which means 'flowers'. She allows Porourangi to name his daughter after the whale rider, makes the arrangements to bury Kahu's afterbirth and is influential in making her husband, Koro, see the errors of his ways and accept Kahu as a worthy female leader • the legend of Kahutia Te Rangi (Paikea) is central to the novel. The original whale rider, Paikea, is one of the Ancients. Paikea is the original founder of Whangara and has led others to the island • in the legend, the bull whale swam with Kahutia Te Rangi and the whale remains obsessed with his memories. He returns to New Zealand to make his 'last journey'. The bull whale leads the pod to the island and to their possible death. When he deliberately beaches himself at Whangara, he is saved by Kahu who persuades him to swim back to sea • Kahu demonstrates leadership qualities when she retrieves the stone from the bottom of the seabed, something that the boys in the tribe could not do. Kahu is a 'throwback', someone demonstrating characteristics of their ancestors of a previous age. She is able to communicate with the whales and when she climbs on the bull whale's back, she is able to lead it and the other whales to safety. **(AO4)** • Paikea is one of the Ancients, a group of Polynesians who were ancestors of the Maori and who settled in New Zealand, or Aotearoa as it was known, long before European settlers • Witi Ihimaera published the novel in 1987 during a time of increased concerns about the environment • through his novel, Ihimaera explores Maori culture, traditions and legends. The traditional male-dominated leadership of the Maori tribe and expected gender roles are challenged.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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Number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Nanny (Nani) Flowers is important throughout the novel. She has a prominent position in the Maori tribe as she is Koro Apirana's wife. Nanny is Kahu's great-grandmother; her real name is Putiputi, which means 'flowers' in the Maori language • Nanny Flowers is important in the novel as she often argues with Koro about how he treats and rejects Kahu; Nanny brings some humour to the novel, particularly when she calls her husband a '*paka*'. She shows her power over Koro when she says that they do not actually argue but 'He argues, and I win' • Nanny Flowers is important as she is the one who follows tradition by burying Kahu's afterbirth in the *marae* in Whangara when Koro refuses to do it himself. Nanny has kept tradition and, when Rawiri thinks he sees a spear land nearby, it is possibly an omen that Kahu has been recognised as a worthy leader by Paikea • Nanny is a descendant of a line of strong Maori women such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny Flowers is a powerful force in the tribe because she has influence over Koro; she says that Koro 'isn't any chief. I'm his chief' • it is Nanny Flowers who allows Porourangi, Kahu's father, to name his daughter after the whale rider, Paikea. When Kahu visits Whangara, it is Nanny Flowers who looks after her and a close bond is formed between them • Nanny Flowers is important as she makes Koro accept Kahu and see the error of his ways; she makes comparisons between Koro's treatment of Kahu and racism, suggesting that his treatment of Kahu is unacceptable despite traditional thinking. She tells Koro, 'Girls can do anything these days' • Nanny Flowers and Rawiri witness Kahu retrieving the stone from the seabed and Nanny advises Rawiri that they should keep this to themselves for the time being. When the whales are stranded on the beach and Kahu climbs on the whale's back, Nanny Flowers gives the stone to Koro, who then realises that Kahu is his true successor. **(AO4)** • strong-willed women such as Nanny Flowers survive in a patriarchal society. The role of women and their place in Maori society are challenged by Nanny and Kahu; tradition dictates that a boy should be the leader of the tribe • the Maori traditions, language and culture are central to the novel. Nanny Flowers is important as she maintains traditions. She is involved with the burying of Kahu's birth cord in the *marae* and is able to influence her traditionalist husband to accept a female, Kahu, as a future leader • Maori genealogy and legendary women are explored through Nanny Flower's ancestry. Strong women in Nanny's lineage include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may consider any one character who, in their opinion, has great power in the novel. Most candidates will consider Koro, Nanny (Nani) Flowers, Kahu or even the bull whale. Candidates are not expected to compare characters, but, should they wish to draw comparisons, valid points should be rewarded • Koro could be considered to have great power because he asserts himself as tribal chief. He has strong views about Kahu and is determined to find a male heir. Koro holds tribal meetings, is a guardian for Maori culture and traditions and helps to establish a Maori language class, or *Kohanga Reo*. He appears to be popular with his students and he displays the wisdom of 'sacred knowledge' and 'oneness'. Koro has much knowledge about ancestry, legend, fishing, and has an affinity with the whales • Nanny Flowers could be considered to have great power because she is very influential over her husband, Koro, and her family. Nanny often argues with Koro but gets her way: 'He argues, and I win' and she says that Koro 'isn't any chief. I'm his chief'. Nanny is a descendant from a line of powerful Maori women such as Muriwai and Mihi Kotukutuku, who both had seniority over men. Nanny demonstrates wisdom, such as when she advises Rawiri to keep it a secret that Kahu retrieved the stone, as she will use this knowledge when she needs it to make Koro accept Kahu • Kahu could be considered to have great power because she is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi or the whale rider, Paikea. Kahu demonstrates her special powers when she communicates with the dolphins, whales and other sea creatures. When Kahu retrieves the stone that others could not, she demonstrates that she has the power to become tribal chief. It is Kahu who encourages the bull whale and the herd back to sea and, when Kahu becomes the whale rider and is returned to the beach, it is symbolic of her leadership and the preservation of the tribe in the future • the bull whale could be considered to have great power because events in the novel focus on the whales' journey and the bull whale's leadership. The bull whale is very nostalgic and recalls memories of when his master became the whale rider, Paikea. In the first part of the novel, *Spring*, the bull whale leads the other whales to safety and away from predators. The whales are symbolic of Whangara's, and the Maori tribe's, survival. **(AO4)** • Koro is head of the male-dominated Maori society. He is guardian of Maori customs, language and beliefs and is a part of a wider movement to support Maori heritage and land rites. Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • the role of powerful women such as Kahu and Nanny Flowers, and how they survive in a misogynistic society, is explored; this tradition dictates that a boy should be the leader of the tribe • Paikea is a Polynesian god and, in Maori mythology, the founder of the Ngati Porou tribe in Whangara. Other references to Maori traditions, language and culture feature throughout the novel, such as the tradition of burying the birth cord and Nanny Flowers' involvement with this demonstrate her determination and power • the whale herd is faced with the devastating effects of nuclear testing. Greenpeace headed protests in 1986 following nuclear testing carried out by the French at Moruroa and to highlight the effects of the Chernobyl nuclear disaster.

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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • change is important in the novel. It is illustrated in Koro's attitude towards Kahu; the fear of change in culture and tradition and their rules; Rawiri's change of decision; the changing experiences for the whales and the implications of environmental issues. Accept any other valid points • Koro's attitude towards Kahu changes at the end of the novel when she proves herself a worthy tribal leader by saving the tribe when she rides the whale. Prior to this, Koro dismisses Kahu and is desperate to find a male heir in Kahu's generation. Koro is devastated that he only has great-granddaughters and tribal tradition means that only males can succeed him. Despite Nanny (Nani) Flowers' attempts to get the 'old paka' to change his ways and accept Kahu, it is not until Kahu is returned to them that he realises her affinity with the whales and Maori customs and traditions. Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • Koro fears that traditional Maori customs and traditions are being lost and is resistant to change. He helps establish the language school, *Kohanga Reo*, but his traditionalist ideas will not allow him to accept females in the class. Koro claims that now only a select few can talk to animals whereas in the past everyone could. Koro believes that in response to mankind's ignorance, nature has become hostile and that mankind must change so that they can be at 'oneness'. Koro adheres strictly to cultural rules and is unwilling to bend. Nanny encourages him to believe that rules should be broken for the greater good, but her ideas are ignored • Koro, in his seventies, remains a traditionalist. He must abandon his misogynistic views and be accepting of change and modernisation. Porourangi goes with his grandfather, Koro, to Raukawa to see another tribe and learn how they are 'organising its youth' to be accepting of 'new challenges and the new technology'. Koro struggles with the idea of modernisation, which weighs 'heavily on his mind', and Porourangi describes him as 'an old whale stranded in an alien present'. Porourangi recognises that they must change and adapt in order to survive • Rawiri has a change of heart when he travels to Australia and Papua New Guinea. Rawiri, who has struggled with his identity, has opportunities to work abroad, but his emotions change when he observes racist events and he decides to return home to Whangara • environmental changes put the survival of the whales in peril. On their journey, the whales encounter the effects of nuclear testing and global warming. Many young whales die as a result of the nuclear testing and the whales narrowly miss annihilation when an ice shelf collapses. **(AO4)** • New Zealand has experienced cultural change. Whaling has been a part of the country's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whale ships. Whaling declined when the number of whales dropped dramatically. In 1946, New Zealand became a founding member of the International Whaling Commission (IWC) that monitors the world's whale population and advocates whale conservation • *The Whale Rider* was published in 1987, during a time when the testing of nuclear weapons and nuclear test sites were very much in the news. In 1985, the Greenpeace ship, Rainbow Warrior, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves, which are killed as a result of a nuclear test at Moruroa • the use of the Maori language is significant in preserving the identity of the tribe against the threats of modern communication and technology. Koro is determined to teach future generations the Maori language and culture and he is hesitant to embrace new technologies.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Porourangi is important in the novel. He will be tribal leader for his generation after Koro's death. He is married to Rehua and is Kahu's father and Koro's eldest grandson. His brother, Rawiri, narrates the story. The story opens with Porourangi telephoning his grandmother, Nanny (Nani) Flowers, to tell her about the difficult birth of his first child, Kahu. Nanny is delighted about the announcement of a new grandchild, but Koro is angry that the baby is a girl and 'jumped into the rowboat and made out to sea' • when Porourangi telephones to say that Rehua wants to name their child Kahu, Nanny approves of it, but Koro is angered. Nanny tells Koro that Porourangi fears that Rehua may die following Kahu's difficult birth. Rehua wishes to honour her husband by 'choosing a name from his people'. Porourangi also conveys Rehua's request that Kahu's birth cord is buried 'in the earth on the *marea*' • Rehua dies when Kahu is three months old. Porourangi brings her body to Whangara to be buried and Rehua's mother takes Kahu to live with her • Porourangi brings Kahu to Whangara for a holiday. During a 'cultural practice' at the meeting house, he looks up at their ancestor, Paikea, and tells his grandfather that he is feeling 'very lonely' for his daughter. When Kahu is two, Porourangi returns to Whangara with Kahu and his new partner, Ana • when Rawiri is living in Australia, Porourangi telephones him to tell him that he is getting married to Ana and that Kahu will be flower girl. He tells his brother that, now she is five years old, Kahu has started school, but she still lives with 'Rehua's folks'. Porourangi makes Rawiri feel homesick when he thinks about his family • Porourangi is a 'good letter writer'. He keeps Rawiri informed of the news from home and tells him how Koro is still looking for a boy to be 'the one' to lead Kahu's generation. Porourangi informs Rawiri the six-year-old Kahu is returning to Whangara to live with him and Ana. In his letters, Porourangi expresses his concerns about 'the problems he felt were facing the Maori people'. In another letter, he informs Rawiri that he and Ana are expecting a child and the whole family 'were hoping that the child would be a son', but they have a daughter who they name Putiputi • Porourangi attends Kahu's end of school term 'break up ceremony' with Nanny and Rawiri. Porourangi knows that Koro will not be attending, but does not have the heart to tell his daughter • Porourangi takes a greater role in tribal matters as the story progresses. He accompanies Koro to the Southern island to settle a land dispute and is central to organising the desperate attempt to rescue the whales: 'Porourangi gave the orders'. **(AO4)** • Porourangi is named after a great ancestor. The ancestor had united and led the descent lines of all the people of Te Tai Rawhiti in the Ngati Porou confederation and the ancestor's younger brother, Tahu Potiki, founded the Southern Island's Kai Tahui confederation

	• when Koro learns that he has a granddaughter, he is disappointed and will not have anything to do with her. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth'. Koro is the head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time' • in one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there were preparing the youth for the future. Porourangi is impressed with what he sees, but Koro is concerned. Porourangi is worried about the future and wants to prepare his people for 'new challenges and the new technology'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Maori culture and traditions are important throughout the novel and are central to the plot. Koro Apirana is desperate to secure Maori traditions and culture for future generations through the male line • the Whangara tribe is traditionally led by a male. When Koro's first-born great-grandchild, Kahu, is born, Koro is devastated and refuses to have anything to do with her • Koro is angered when the baby girl is named Kahu after the whale rider, Paikea or Kahutia Te Rangi. Koro will not take part in the tradition of burying Kahu's birth cord in the earth on the *marae* or meeting area. Nanny (Nani), Rawiri and 'the boys' place the birth cord 'in sight of Kahutia Te Rangi' so that Kahu is always protected. The exact place is kept a secret and those who help become Kahu's guardians. At the same time, Rawiri believes that he 'saw something flying through the air. It looked like a small spear' and heard a whale sounding '*Hui e, haumi e, taiki e*' ('join everyone together, bind it together, let it be done') • Koro teaches the boys about tribal traditions and history and establishes language nests, *Kohanga Reo*. Maori legends are passed down from generation to generation. The tribe believes in the legend of their ancestor, Paikea, who escaped drowning by riding on the back of a whale to safety. It is believed that if the spiritually tattooed or marked bull whale should die, then the tribe will die along with it: 'When it dies, we die. I die' • Maori terms are used throughout the novel and are an essential part of Kahu's development and appreciation of her culture; Kahu wins a prize for reciting the *whakapapa*, the ancestral line. The use of the repeated motif, the Maori phrase, '*hui e, haumi e, taiki e*', reinforces the importance of repairing the relationship between man and nature • in his quest to find a male heir for Kahu's generation, Koro sets a challenge for the boys to recover a stone that he has thrown to the bottom of the sea. When none of them succeed, he shuts himself away and weeps. Later, Kahu dives to retrieve the stone and in doing so is helped by the dolphins that 'seemed to be talking to her'. Kahu's ability to communicate with the sea creatures proves her worthiness to be a leader • Rawiri's narrative provides additional information about the history of the tribe and how the 'first of the Ancients and ancestors had come from the east' and how others came to settle in Aotearoa. **(AO4)** • the legend of Paikea is central to the plot. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa • Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a *taniwha*, a water monster. He had escaped drowning when his *whaka* capsized • Maoris believe in the 'life-giving forces in the form of spears' that were brought from the House of Learning to the island by Kahutia Te Rangi. It is believed that these spears 'gave instructions on how man might talk with beasts' and 'taught *oneness*', how mankind and nature can live in harmony

	• Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive • the novel is in the 'Magical Realism' genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.

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Question	**Indicative content**

Number	Indicative content
6 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • fear is an important theme in the novel: the bull whale fears mankind; Koro fears for the survival of the tribe; Nanny (Nani) Flowers fears that her husband, Koro, is too obsessed and old-fashioned in his thinking; Kahu fears rejection by her great-grandfather, Koro; the people of Whangara fear for the whales when they are beached; Kahu's family fear she is lost when she is taken by the whale • the bull whale fears the whales' biggest predator: mankind. He fears the loss of the herd through Man's destruction of the planet. He leads the herd through the frozen waters of Antarctica and the collapsing ice-shelves • Koro is afraid that, without a male heir for Kahu's generation, the Maori tribe in Whangara will not survive. He fears that Maori customs and traditions are being lost and is determined to teach others the Maori language. When Koro sets a challenge for the boys to retrieve a stone from the seabed, none of the boys is able to do so • Nanny Flowers fears that her husband is small-minded and needs to accept Kahu • Kahu fears rejection by her great-grandfather. Koro will not accept Kahu as a tribal leader and Kahu's love for him is unrequited. She fears that her great-grandfather will not attend the school ceremony when the reserved seat for Koro remains empty; his absence reduces her to tears • the people of Whangara are afraid when two hundred whales beach themselves. The news reporter says that it 'is like seeing the end of the world'. Despite people's efforts, the entire herd perishes. Following the loss of the herd, another large group of whales emerge and become beached, including the bull whale that has symbolic markings on it. Koro is fearful that if the bull whale dies it will signify the end of the tribe: 'When it dies, we die. I die' • Nanny, Koro and the family fear for Kahu's life when she rides the bull whale and is taken out to sea. Nanny collapses in fear and shock. Kahu is returned to her people and is found unconscious on the beach. She is taken to hospital and her anxious family keeps vigil by her bedside. Koro is so afraid that she will die that he 'asked the Gods to forgive him'. **(AO4)** • when the whales beach themselves, conservationists and environmental groups come to help with the rescue attempts: 'Greenpeace, Project Jonah and Friends of the Earth'. *Greenpeace* is a non-political environmental organization established in 1971 with offices all over the world. Its head office is in Amsterdam. *Project Jonah* was established in 1974 in New Zealand to protect and conserve marine mammals. *Friends of the Earth* was established in America in 1969 and is an international network of seventy-four countries dedicated to environmental concerns • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms was prevalent and nuclear test sites were very much a concern. In the novel, the whale herd mourns the death of some calves following nuclear testing at Moruroa. In 1985, the *Greenpeace* ship, Rainbow Warrior, protesting about nuclear testing, was sunk in Auckland harbour

	• Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961, the Whangara Kapa Haka Group was formed; the elders support the group in keeping customs and traditions alive.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
7 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu's relationship with the natural world, including dolphins, is important in the novel. Kahu is named after the founder of Whangara, Kahutia Te Rangi, the whale rider; she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance. However, he always tells her 'Go away' as he does not consider a female to be a worthy future leader of the tribe. It is only when Kahu proves her relationship with the whales and nature that Koro realises his mistake and accepts her • Nanny (Nani) Flowers, Koro's wife, loves and takes care of her great-granddaughter, Kahu; it is Nanny Flowers who conducts the tradition of burying the birth cord when Kahu is born, which immediately creates an affinity between Kahu and nature. Rawiri observes what appears to be 'a small spear' land 'at the spot where Kahu's birth cord had been placed' in the *marae* • Kahu demonstrates empathy for the whales. When Rawiri takes her to the cinema, they watch a film about a whale being hunted. When the whale is captured and fatally wounded, Kahu is distraught and she cannot be pacified: 'tears were again tracking down her face' • when Kahu overhears Koro telling the boys at the *Kohanga Reo* about his memories of whaling, Kahu is visibly distressed. Rawiri tries to comfort her, but 'she was so frightened. She was making a mewing sound in her throat. She seemed immobilised by terror' • even at the age of seven, Kahu enjoys gardening and growing vegetables with Nanny: 'Nanny and me are hoeing the vegetable garden' • Kahu demonstrates special powers, with the natural ability to communicate with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that others could not reclaim: 'Kahu seemed to say, "Down here?" and the dolphins made a nodding motion' • when two hundred whales die on the beach, Rawiri finds Kahu 'up on the bluff' calling out to sea: 'She was making that mewing sound and then cocking her head to listen for a reply' • when the bull whale strands itself on the beach, it is Kahu who encourages it to return to the sea. The bull whale brings Kahu back to lead her people successfully into the future. The novel ends with Kahu asking Koro: 'can't you hear them? I've been listening to them for ages … the whales are still singing'. **(AO4)** • the natural settings and the relationship between nature and man are central to the novel. Kahu is bound to nature and is able to communicate spiritually with the creatures of the sea • the contamination of the oceans from nuclear testing and the melting of the ice cap, because of global warming, has resulted in damage to the natural world and has had an adverse effect on whales

	• the novel is structured in four sections: Spring, Summer, Autumn and Winter. The seasons represent the journeys made and the lessons learned, and echo the cyclical nature of the novel • Maori customs, traditions and legends are central to the novel. Customs and traditions are rooted in the preservation and survival of nature. The legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, is echoed in Kahu's story.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
6 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • different locations are important in the novel. Some are sacred to the Maori tribe and others are important for both man and whales who learn from their journeys back home to Whangara • the opening chapter describes the idyllic legendary setting where 'mountains were like a stairway to heaven' and creatures used to live in harmony with nature. The mythical location focuses on the arrival of a whale carrying its rider and the elements celebrating his arrival • the setting of The Valdes Peninsula, Patagonia, is significant because it is where the whales have their nursery. The whales have travelled from their Antarctic feeding area, but the bull whale's nostalgia drives him and the herd to travel to the 'dangerous islands to the southwest' • Whangara is possibly the most important location in the novel; it is where the central characters live and is the ancestral home of the whale rider. It is near Whangara that the whales beach themselves at Wainui • the meeting house is important, especially for Koro, who holds his cultural classes there, the *Kohanga Reo*, or 'language nests'. Nanny (Nani) Flowers and her 'boys' secretly bury Kahu's birth cord in 'a space in front of the meeting house'. At this moment, Rawiri believes that he sees a 'spear flying through the air' and landing nearby • Rawiri explains their genealogy to the reader, detailing how they were originally from Te Tai Rawhiti (translating as 'people of the East Coast') and, beyond that, the ancestral home of Hawaiki • the sea trench at Hawaiki is described as 'The Place of the Gods' and the 'Home of the Ancients'. On their journey, the whales experience the loss of some of the herd when the 'flash of bright light' of a nuclear test kills seven young calves when they are feeding 'in the Tuamotu Archipelago' • Sydney and Papua New Guinea are important locations for Rawiri. Whilst travelling for two years, Rawiri experiences racism and he becomes homesick for Whangara. It is during his travels that he 'grew into an understanding of' himself and his destiny • Kahu's school is an important setting as it is where she gives her cultural talk, which Koro does not attend • the hospital is an important location in the final chapter, as it is here that Koro accepts that he has been wrong and finally accepts Kahu as his successor for her generation. **(AO4)** • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • the legend of Paikea (Kahutia Te Rangi) is grounded in cultural heritage. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or *taniwha*. He had escaped drowning when his canoe or *waka* capsized • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms was prevalent and nuclear test sites were very much a concern. In the novel, the whale herd mourns the death of some calves following nuclear testing at Moruroa • Whangara is a small Maori community in the northeast of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
7 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu is significant because she is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi; she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance, but he always tells her 'Go away' • Kahu's mother, Rehua, died when she was three months old and she has been brought up by Rehua's family; when Kahu is eight years old, her father, Porourangi, takes her back to the tribe • Nanny (Nani) Flowers, Koro's wife, loves and takes care of Kahu; it is Nanny Flowers who conducts the tradition of burying the birth cord when Kahu is born. Koro, her husband and tribal leader, refuses to take part • Kahu excels when she learns Maori language, culture and traditions and invites her family to a ceremony at her school. She is upset when Koro does not attend and Nanny states: 'We tried to bolster her courage by clapping loudly' • Kahu demonstrates special powers when she communicates with the dolphins and other sea creatures; she retrieves the stone that Koro threw into the depths of the sea that the boys could not reclaim, proving her worthiness of being the tribal leader for her generation • when the bull whale strands itself on the beach, it is Kahu that encourages it to return to the sea. Kahu becomes the whale rider for her generation. The bull whale returns Kahu to land to lead her people successfully into the future and, at the hospital, Koro realises his mistakes and embraces his great-granddaughter's rightful place as a future tribal leader. **(AO4)** • the role of women is restricted in Maori society: tradition dictates that a boy should be the leader of the tribe • Koro is determined to teach future generations the Maori language and culture; Koro is the leader of the Whangara Maori community. He teaches about Maori culture, tradition and history and desires to find a suitable heir as he believes the successor should be male • it is Maori tradition to bury the birth cord of a newborn child • natural settings and the relationship between nature and man are central to the novel. For example, the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, is replicated with Kahu • Maori have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests, such as Koro. Kahu was banished from these classes, as Maori culture dictated that females were unworthy of leading the tribe • the novel is in the Magical Realism genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
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Question	Indicative content

Number	Indicative content
6 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree with the statement that Koro is a successful tribal leader • reasons for considering Koro a successful tribal leader include: as chief, he is determined to keep Maori culture and traditions alive; he is important and greatly respected; he holds tribal meetings and helps establish '*Kohanga Reo*, or language nests' and is dedicated • he is a successful tribal leader because he has knowledge of the fishing grounds and has a close affinity with the whales; he is a guardian of 'sacred knowledge' and displays genuine wisdom: 'It is a reminder of the oneness which the world once had' • Koro is a successful tribal leader because his instincts are often correct. He has an instinctive awareness of portents: 'Something's going on' • Koro demonstrates that he is a successful leader when he finally learns to overcome his prejudices and accept that he has been wrong. At the end of the novel, when he goes to Kahu's bedside at the hospital, he asks 'the Gods to forgive him'. When Kahu regains consciousness, he tells her that he loves her. Kahu is overjoyed: 'The old man cradled Kahu in his arms, partly because of emotion and partly because he didn't want those big ears out there to hear their big chief crying' • Koro could be considered an unsuccessful leader because he is not open to change and, to some, appears to be a figure of fun: a 'bald man with no teeth'. In one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there were preparing the youth for the future. Porourangi is impressed with what he sees, but Koro is concerned. Porourangi is worried about the future and wants to prepare his people for 'new challenges and the new technology', whereas Koro is more reluctant to accept change • Koro demonstrates weaknesses. He is preoccupied in securing a male heir for Kahu's generation and sets a challenge for the boys of the tribe to recover a stone that he has thrown to the bottom of the sea. When none of them succeed, he shuts himself away and weeps as he believes the tribe will end without a male successor • Koro is an unsuccessful leader because he is sexist and fails to notice Kahu's clear ability to be a natural tribal leader in the future. He will not allow Kahu to attend his 'language nests': '"Go away," Koro Apirana would thunder' and Kahu would go to Nanny (Nani) Flowers 'sobbing her heart out'. Koro will not allow women to attend the lessons as he insists 'Them's the rules' • Koro is an unsuccessful leader as he appears to use his position to treat others harshly. He is nicknamed the 'old *Paka*' by members of his family. **(AO4)** • when Koro learns that he has a granddaughter, he is disappointed and 'won't have anything to do with her'. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth'. Koro is the head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time'

	• Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife. Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
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Question	**Indicative content**

Number	Indicative content
7 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of family is demonstrated throughout the novel, not only through Koro and his extended family who, at first, appear to be fragmented, but also by the family of whales who are united as a herd • Koro and Nanny (Nani) Flowers have two grandsons, Porourangi and his younger brother, Rawiri. At the beginning of the novel, the family is widely dispersed, but at the end of the novel the family unites and closer bonds are formed • Porourangi, who will be tribal leader for his generation, is married to Rehua and is Kahu's father. When he tells Nanny Flowers about the birth of his first child, Kahu, Nanny is thrilled about the news, but Koro is angry that the baby is a girl and 'jumped into the rowboat and made out to sea' because he is so disappointed. This demonstrates that Koro does not see the value of female children, especially in his family, and how little affection is demonstrated by him • Rehua dies when Kahu is three months old. Porourangi brings his wife's body to Whangara to be buried and Rehua's mother takes Kahu to live with her. Porourangi remarries and brings his new wife to live in Whangara. Kahu continues living with 'Rehua's folks' and it is not until she is six years old that she returns to Whangara to live with her father and Ana. The family is split and appears to lack 'oneness'. The birth of Porourangi's second daughter brings Koro further disappointment • Nanny Flowers is central in trying to keep her family together and to get her husband, Koro, to accept Kahu. Nanny appoints Rawiri as one of Kahu's guardians and gets him to help her bury Kahu's afterbirth in the grounds of the *marae*, the Maori tribe's sacred meeting area • the family is divided when Koro fails to attend Kahu's end of school term 'break up ceremony' with Nanny, Porourangi and Rawiri. Porourangi knows that Koro will not be attending, but does not have the heart to tell his daughter • after Kahu rides the bull whale and when there is a fear that she could die, Koro realises that she is a natural leader. He realises his mistakes and declares his love for his granddaughter. At the end of the novel, the family are together and there is 'oneness' • the whales, in contrast to Koro and his family, appear to share a 'oneness'. The whales are anthropomorphised. The bull whale is described as being 'handsome and virile' and very nostalgic. Like Koro, the bull whale feels responsible for preserving his lineage and leads the herd away from human predators. The female whales care for and love the bull whale • the whales mourn the deaths of some calves that have died as a result of nuclear testing. On their journey, they encounter further dangers, but the bull whale still leads them to the 'dangerous islands' of New Zealand where two hundred of them deliberately beach themselves. Despite Rawiri's and others' attempts to save them, they all die • the bull whale beaches himself near Whangara. When Kahu introduces herself to the bull whale, he believes she is his master, Paikea, and allows her to climb on his back. Kahu persuades the bull whale to return to the sea to rejoin his herd

	• at the end of the novel, the importance of family togetherness is preserved and treasured by Koro and the bull whale returns to his family. **(AO4)** • family members in the novel have inherited names from great ancestors, such as Kahu's being named after the legend of Paikea and Porourangi who is in turn named after an ancestor who had united and led the descent lines of all the people of Te Tai Rawhiti in the Ngati Porou confederation • when Koro learns that he has a granddaughter, he is disappointed and will not have anything to do with her. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth' • Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside New Zealand and highlight the importance of family • Kahu and Nanny Flowers both challenge social conventions. They are both strong-willed women living in a misogynistic society.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Number	Indicative content
6 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • names of people and places are significant in the novel. Characters are often named after great ancestors and their names and those of places hold cultural and historical significance • Kahu is named after Kahutia Te Rangi, despite her grandfather Koro's 'steadfast' opposition. Rawiri explains that he could understand Koro's argument because the name is not only a man's name, but it is the name of the 'ancestor of our village'. Koro believes that naming a girl after the ancestor would be 'belittling Kahutia Te Rangi's prestige'; however, Kahu's mother, Rehua, chose the name to honour her husband and his people • Te Tai Rawhiti is the area where Kahutia Te Rangi first came ashore. The name means 'the place washed by the eastern tide' and from here, beyond the horizon, is Hawaiki, or 'The Place of the Gods', which is the ancestral homeland of Polynesia. The sea trench at Hawaiki is where the herd of whales rest before they travel to Whangara. It is while they are at the sea trench, that the whales manage to avoid a nuclear test: 'Sparkling like a galaxy was a net of radioactive death' • when Kahutia Te Rangi first landed on the island he was given another name, Paikea, in commemoration of his voyage. The landscape reminded Paikea of his birthplace, Hawaiki, and so he named the place Whangara Mai Tawhiti, which is more simply known as Whangara • other places in the area are significant to both culture and traditions as they are named after Paikea's homeland: 'Tawhiti Point, the Waiapu River, and Tihirau Mai Tawhiti' • Porourangi is a significant name because four generations after Paikea, a great ancestor named Porourangi led the Maori people. In honour of this great leader, Kahu's father is named after him • when Rawiri is in Australia, he meets a cousin who has changed her traditional Maori name, Reremoana ('water flowing to the sea'), to Lola L'Amour in an endeavour to change herself and her way of life. She has changed her name in order to seek 'fame, fortune, power and success', perhaps suggesting that she felt her Maori name and culture were restrictive. **(AO4)** • the novel refers to Aotearoa, 'land of the long white cloud', which is what the Maoris call New Zealand. The Maoris have inhabited Aotearoa since 1300 AD, long before the islands were sighted by a Dutch explorer, Abel Tasman, in the 1640s and he renamed them Nova Zeelandia. The British explorer, James Cook, anglicised the name to New Zealand in 1769 • Paikea is the Polynesian god of sea monsters • the great ancestor, Porourangi, united the people of Te Tai Rawhiti, which is now known as the Ngati Porou confederation

	• Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The marae is the name given to the meeting area of a Maori settlement and is traditionally the place where the afterbirth of a new born child is buried • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms and nuclear test sites were a matter of public concern. In 1985, the Greenpeace ship, Rainbow Warrior, protesting against nuclear testing, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves that are killed as a result of a nuclear test at Moruroa.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
7 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree with the premise that Koro is a dislikeable character in the novel. Some candidates may consider that his treatment of Kahu makes him dislikeable, whereas some may have a more sympathetic view of the character • Koro could be considered dislikeable because he rejects Kahu. When Kahu is born, Koro reacts negatively: ' "A *girl*," Koro Apirana said, disgusted. "I will have nothing to do with her. She has broken the male line of descent" '. As Kahu grows up, she demonstrates her love for Koro, but he will not allow her access to his language school and shows greater rejection when he fails to attend Kahu's break-up ceremony • Koro is dislikeable because he is selfish and does not appear to show affection towards Nanny (Nani) Flowers. The couple are always arguing and Nanny frequently threatens to divorce him: 'But *this* time … I'm *really* going to divorce him' • Koro's stubbornness makes him dislikeable. Koro will not entertain the idea of a female leader and excludes females from any traditional male roles: 'Them's the rules' • however, Koro could be considered likeable because he is determined that his Maori tribe, culture, language and customs survive the rapid modernisation of the country. Koro is keen to preserve traditions and is concerned about the advancement of modern technology when he goes to a conference at Raukawa country with Porourangi • Koro's loving nature is demonstrated at the end of the novel, showing that he is not as dislikeable as he first appeared. When Kahu is returned to her people and recovering in hospital, Koro admits that he has been wrong and tells Nanny: 'I blame myself for this. It's all my fault'. It is only when Kahu's life is threatened that Koro tells Kahu that he loves her and that she is the 'best grandchild in the whole wide world'. **(AO4)** • at times, Koro's determination to preserve Maori customs and traditions causes friction and he appears to be a dislikeable person. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • Koro is head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time' so that there is a male heir to lead the tribe in the future • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a male descendant determine Koro's treatment of Kahu and the reactions of his wife. However, Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
6 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • hopes and fears for the future are significant in the novel. Koro fears for the future survival of Maori traditions and culture, particularly without a male heir for future generations in an ever-changing modern society. Kahu desperately hopes for Koro's acceptance and fears for the whales. There is fear for the future survival of the whales and the hopes that the herd survives the beaching. Nanny (Nani) Flowers fears her husband's outdated attitudes, especially towards Kahu and hopes that her husband can change. Koro and his grandson, Rawiri, express their hopes and fears for the partnership between humans and the natural world • Koro is afraid that the younger generation will not learn about Maori cultures and traditions, so he establishes a Maori language class, or *Kohanga Reo*, to teach the boys • Kahu is desperate for her great-grandfather's acceptance and love and hopes that she can prove her worthiness to him. She is desperate to be allowed into the language class, but Koro forbids it. Kahu is eager to show her love to her grandfather and demonstrates a 'oneness' with her Maori heritage. Kahu gives a speech in Maori, as a presentation at the school break-up ceremony, reciting Koro's genealogy or *whakapapa* • Koro is afraid that the possible beaching of the bull whale would suggest that their ancestor, Kahutia Te Rangi, wants to die. Fears for the future are conveyed by Koro who explains 'When it dies, we die, I die', but hopefully, if it lives 'we live also' • Nanny Flowers fears her husband's views are outdated and makes comparisons between Koro's treatment of Kahu and racism, suggesting that his treatment of Kahu is unacceptable despite traditional thinking. She tells Koro, 'Girls can do anything these days'; she hopes that he sees the error of his ways and eventually makes Koro accept Kahu • Koro fears that the 'partnership' between humans and the natural world ended when commercial hunters began killing the whales and he worries about a future life without 'oneness'. Koro and Rawiri recall former times when the natural world was at 'oneness' with humans, a time of 'helpful partnership' • on his visit to Papua New Guinea, Rawiri sees the destruction of the land, but is hopeful when he realises that the power of nature can defeat human exploitation: 'Man might carve his identification mark on the earth but, once he ceases to be vigilant, Nature will take back what man had once achieved to please his vanity'.

	(AO4) • *The Whale Rider* was published in 1987 during a time of increased fears about the environment and the effects of nuclear technology. Environmentalists were also voicing their fears about whaling and, in 1986, an international ban on commercial whaling was imposed • fears for the survival of nature are explored, such as the 'contamination' of the seas and 'the effects of the undersea radiation' as a result of nuclear testing • the Maori phrase *Hui e, haumi e, taiki e* is central to the novel and characters' fears and hopes for the future. 'Join everything together, bind it together, let it be done' reminds the reader of the broken relationship between humanity and nature. Characters and readers are reminded of the importance of 'oneness' • Koro's fears are guided by Maori traditions and culture; his desire for a male heir to succeed him leads him to ignore Kahu's qualities and her love for him.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
7 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • there is a strong and loving relationship between Kahu and Nanny (Nani) Flowers. Kahu is the protagonist in the novel and is the great-granddaughter of the tribal chief, Koro Apirana, who rejects her • Nanny is Kahu's great-grandmother and Koro's wife. Nanny spends much of her time trying to persuade her husband to accept Kahu. Nanny is protective of her and often argues with Koro about how he treats and rejects Kahu • Nanny's love for Kahu is demonstrated when she follows tradition by burying Kahu's afterbirth in Whangara's *marae* when Koro refuses to do it himself. Nanny has kept tradition and, when Rawiri thinks he sees a spear land nearby, it is possibly an omen that Kahu has been recognised as a worthy leader by Paikea • it is Nanny who allows Porourangi, Kahu's father, to name his daughter after Kahutia Te Rangi, the original name of the whale rider, Paikea. When Kahu visits Whangara, Nanny looks after her and a close bond is formed between them • Nanny is very supportive of Kahu. Kahu invites her family to a school ceremony but is upset when Koro does not attend. Rawiri says they 'tried to bolster her [Kahu's] courage by clapping loudly' • she compares Koro's treatment of Kahu with racism and suggests that it is unacceptable: 'Girls can do anything these days'. Nanny eventually makes Koro accept Kahu • Nanny and Rawiri witness Kahu retrieving the stone from the seabed. Nanny wisely advises Rawiri that they should keep this to themselves for the time being. However, when the whales are stranded on the beach and Kahu climbs on the whale's back, Nanny gives the stone to Koro who then realises that Kahu is his true successor • at the end of the novel, Nanny's bond with Kahu is evident. Nanny collapses with shock when Kahu is taken out to sea by the whale. Nanny spends five days recovering in hospital and cries with relief when she discovers that Kahu has survived. **(AO4)** • strong-willed women such as Nanny Flowers live in a patriarchal society. The role of women and their place in Maori society are challenged by Nanny and Kahu: tradition dictates that a boy should be the leader of the tribe • Maori genealogy and legendary women are explored through Nanny Flower's ancestry. Strong women in Nanny's lineage include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning

	• Nanny's real name is Putiputi, which means 'flowers' in the Maori language. Kahu is named after the tribal great ancestor Kahutia Te Rangi, who is later given another name, Paikea • Maori traditions, language and culture are central to the novel. Nanny Flowers is important as she maintains traditions. She is involved with the burying of Kahu's afterbirth in the *marae* and is able to influence her traditionalist husband to accept a female, Kahu, as a future leader.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
6 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu and Rawiri have a close, loving relationship. Rawiri is Kahu's uncle and the narrator of the story. He is sixteen years old at the beginning of the novel • a close relationship is established when Rawiri is appointed one of Kahu's guardians by Nanny (Nani) Flowers and helps Nanny put Kahu's afterbirth in the grounds of the *marae* (the Maori tribe's sacred meeting area). As they are leaving the area, Rawiri thinks that he sees an item like a spear land in the *marae* • a bond between Kahu and her uncle is formed. Rawiri takes the two-year-old Kahu to the cinema to see a film about whales. On their way home, they spot some orcas in the sea and Rawiri is amazed when Kahu calls out and warns them to swim away • when Kahu is three years old, Rawiri takes her sheep-shearing and she becomes a mascot for him and the other boys • when Kahu is four, Rawiri sees silver shapes leaping in the ocean near her the day after she is upset when she hears Koro describe killing the whales. In the same year, Rawiri travels to Australia and later to Papua New Guinea. He becomes homesick and realises that he must return home. Before Rawiri's departure, he receives a letter from Kahu begging him not to forget her and telling him about her Maori culture group at school. Kahu says they 'are all lonesome' for him • on Rawiri's return to Whangara, he gets a 'lump in his throat' when he sees Kahu returning from school. Rawiri describes Kahu, now seven, as a 'long-legged beauty with a sparkle and infectious giggle' and admits to himself that he 'hadn't realised how much' he has missed her • Kahu surprises Rawiri by showing him his motorbike, which she has lovingly cleaned every week during his absence. Rawiri is so touched by this that he cries. Later, when Rawiri is talking to Nanny, they agree that Kahu is beautiful both 'inside and outside. She had no guile. She had no envy. She had no jealousy' • when Rawiri and Nanny attend Kahu's break-up ceremony and hear her recite Koro's *whakapapa* or line of ancestors, Rawiri says his 'heart was aching for her' because of Koro's absence, but at the end he feels so proud of her and leaps to his feet 'to do a haka of support for her' • Rawiri, together with Nanny, witnesses Kahu diving and retrieving the stone that Koro has thrown into the ocean to set the boys a test. They agree to keep this a secret from Koro, who still rejects Kahu • at the end of the novel, the love shown by Rawiri for Kahu is evident when he risks his life to save her. When Kahu swims out to climb on to the bull whale, Rawiri tries to stop her, but is left in despair when a wave sweeps him away.

	(AO4) • as narrator, Rawiri is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all', demonstrating Kahu's value, even though female, to Maori society • Maori customs and traditions are central to the novel. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside New Zealand. Rawiri's experiences abroad also provide contrasts between the modern Westernised world and his traditional Maori identity • through Rawiri's travels, he learns what it is like to be different and the racism that exists. The mother of his friend, Jeff, considers Rawiri 'too dark' and likens him to 'dogs and strays' • Kahu and Nanny Flowers both challenge social conventions. They are both strong-willed women living in a misogynistic society.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
7 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of courage is demonstrated throughout the novel. Nanny (Nani) Flowers and Kahu show courage when they challenge the male-dominated Maori society; Kahu demonstrates courage when she recites the *whakapapa*, later when she dives for the stone and when she rides the bull whale; Rawiri is courageous when he decides to travel abroad; some may consider the ancient whale rider, Kahutia Te Rangi, or Paikea, to be courageous • Nanny and Kahu demonstrate that they are brave, independent female characters. Nanny has the courage to challenge the ways of her husband, Koro, and is not afraid of him. Nanny's lineage has links to Muriwai, an independent woman who demonstrated strength and courage. Both Nanny and Kahu show that they can do whatever a man can. Similarly, the mother whale is wise and brave as she is the only one to challenge the bull whale's decisions • Kahu demonstrates courage when she recites the *whakapapa* in the Maori language at her school break-up ceremony. Rawiri, concerned about Kahu's vulnerability, tries 'to bolster her courage by clapping loudly' • Kahu demonstrates courage when she dives to the seabed to retrieve the stone that Koro has thrown there. Koro's challenge for the boys is meant to test their courage and to see if there is a worthy leader, but none are successful. When Kahu dives into the sea, she is not frightened by the dolphins or other sea creatures with whom she appears to communicate. Nanny and Rawiri remain incredulous when Kahu resurfaces with the stone. This is important as it demonstrates Kahu is a worthy leader • when Kahu saves the whales and rides on the back of the bull whale, she weeps out of fear and loneliness. Kahu misses her family and cries for her people. She shows immense courage when ignoring others' protestations, knowing that if the bull whale dies, the tribe will die. Her great-grandfather has said 'When it dies, we die, I die' and Kahu is not prepared to let this happen. It can be argued that Kahu's courage is the most important as it saves the Maori people • Rawiri can be considered courageous when he decides to travel to Australia and Papua New Guinea and is away from home for four years, Rawiri experiences racism from the family of his friend, Jeff, and is distressed after his cousin, Bernard, is accidentally killed when he is run over by Jeff. Rawiri is courageous when he stays with his dying cousin whilst Jeff and his parents flee the scene in fear of reprisal from the man's tribe

	• Kahutia Te Rangi, or Paikea, the ancient whale rider, was courageous for riding the ancestral bull whale to New Zealand and planting the spears that secured the future of the Maori people. The sacred bull whale that Kahu saves believes Kahu to be Kahutia Te Rangi because of her courage: 'screwing up her courage, she started to kick the whale as if it was a horse'. **(AO4)** • the novel was published in 1978 and was written by Ihimaera for his two daughters who wanted a story with a female who was strong, courageous and heroic • Kahu and Nanny Flowers both show courage when they challenge social conventions. They are both strong-willed women living in a misogynistic society • Kahutia Te Rangi is the courageous ancestral whale rider who began the Whangara tribe. The legend of the whale rider is central to Maori customs and belief • when Koro learns that he has a great-granddaughter, he is disappointed and will not have anything to do with her. He cannot 'reconcile his traditional beliefs about Maori leadership and rights with Kahu's birth'; however, once Kahu proves her courage and leadership skills, Koro realises that he has been mistaken • Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside New Zealand and highlight the importance of family.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
8 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • success is demonstrated throughout the novel in various ways, both physically and emotionally • the coming of Kahutia Te Rangi, later called Paikea, is successful when he settles on the land at Whangara. Nature has been 'Waiting. Waiting for the seeing. Waiting for the gifting. Waiting for the blessing to come'. The journey has been 'long and arduous', but his arrival brings joy to the land • Koro has achieved the position of tribal leader in Whangara, but is unsuccessful in his quest to find a male successor for the future generations. He successfully establishes the *Kohanga Reo*, or language nest, for the younger children and a language school for the adults, but Kahu is unsuccessful in her attempts to join Koro's classes because they are for boys only. Koro is fondly referred to as 'Super Maori' by his family and the community • Kahu achieves praise when she gives her 'break-up ceremony' speech. She is successful when she wins the 'East coast primary schools contest' for reciting the family's *whakapapa* entirely in the Maori language. Despite her achievement, her grandfather, Koro, refuses to attend the ceremony • Kahu is successful in retrieving the stone that Koro has thrown to the bottom of the seabed when the boys have failed. Her achievement is significant as it proves her worthy of being a future tribal leader • despite some initial success by the tribe, and other organisations, in their attempts to return the beached whales to water, two hundred whales die when they come back to the shore to 'nuzzle their loved ones' • it can be argued that the greatest success is when Kahu decides to ride the bull whale to ensure his survival. When Kahu climbs on the whale, he and the remaining herd return to the sea. This, according to Maori beliefs, saves the Maori tribe. Koro has feared that if the bull whale dies, the tribe will die • at the end of the novel, Kahu successfully gains acceptance and love from Koro, who admits that he has made a mistake in rejecting Kahu, and tells her: 'Boy or girl, it doesn't matter … I love you'. **(AO4)** • Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, is the successful and revered founder of the Ngati Porou tribe in Whangara • the success of preserving Maori customs and traditions is central to the novel and is what Koro is desperate to achieve. When Koro learns that he has a granddaughter, he is disappointed and initially 'won't have anything to do with her' • Kahu finds herself trapped by gender roles and it is only her successful relationship with the whales that persuades Koro that she is a worthy leader • conservationists, such as Greenpeace, Project Jonah and Friends of the Earth, work tirelessly to protect and preserve marine life. The whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing, carried out by the French at Moruroa, and the Chernobyl nuclear disaster.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Koro and Kahu is significant throughout the novel: the story charts Koro's change and eventual acceptance of a female heir as tribal leader. Koro initially rejects Kahu, his great granddaughter, as he is disappointed about the birth of a girl rather than a boy • Koro is upset that his great granddaughter is named Kahutia Te Rangi (Kahu), as he believes this should be a male heir's name. His wife, Nanny (Nani) Flowers, approves the name, despite knowing this will make him angry. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Kahu's uncle, Rawiri • despite Kahu's idolisation and adoration of Koro, he still rejects her. Kahu does everything in her power to learn her tribal history, customs and language in order to make her grandfather proud of her. Kahu secretly listens to her grandfather teaching the boys • Nanny attempts to make her husband appreciate Kahu, but Koro stubbornly refuses to attend Kahu's end-of-school ceremony and her talk about him. Kahu has learned the family's *whakapaka* and recites it in Maori language, hoping to make her great grandfather proud of her • Kahu retrieves the stone, a challenge Koro had set for the tribe's boys. Wisely, Nanny keeps the stone until she can use it in Kahu's favour. When Kahu climbs onto the bull whale's back, Nanny gives the stone to Koro to prove Kahu's worthy place as tribal leader, despite being female • it is not until Kahu regains consciousness in the hospital that Koro tells his granddaughter that he loves her. Koro admits that he has been wrong about his treatment of Kahu and he realises that his granddaughter is precious, 'Boy or girl, it doesn't matter'. **(AO4)** • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny • the male-dominated society is challenged by the strong female characters of Nanny Flowers and Kahu. The legend of Kahutia Te Rangi, or Paikea, and Koro's desire and obsession for a patrilineal descendant determine Koro's treatment of Kahu and the reactions of his wife • the legend of Kahutia Te Rangi, or Paikea, is very symbolic for the Maori tribe led by Koro. The bull whale has an ancient Maori tattoo that is also very symbolic for the tribe. Kahu is destined to become the chief of the tribe owing to her special skills and her links with the whales and Kahutia Te Rangi • Ihimaera published the novel in 1987 and was inspired to write it after his two young daughters complained that the heroic characters in the books that they had read were all male. The daughters wanted a story with a heroic female character.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Question Number	Indicative content
8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the marriages portrayed in the novel are: Nanny (Nani) Flowers to Koro Apirana; Porourangi to Rehua and, later, Porourangi to Ana • Nanny Flowers and Koro Apirana have been married for many years, but their relationship is full of arguments and disagreements. Nanny often threatens divorce: 'But *this* time … I'm *really* going to divorce him'; however, they love each other dearly and know each other's strengths and weaknesses. Despite their banter, they are very close: 'We don't argue … He argues, and I win' • Nanny often insults Koro by calling him an 'old *paka*' and he blames Nanny's 'Muriwai blood' for her strength of character • the relationship between Koro and Nanny is tested with the birth of Kahu. Koro rejects Kahu as she is female and cannot be his successor as tribal chief • Koro is upset that his great-granddaughter is named Kahutia Te Rangi (Kahu), because he feels that it is the rightful name of a male successor. Nanny Flowers approves the name, despite knowing this will make him angry. Koro refuses to take part in the custom of burying Kahu's afterbirth, so Nanny Flowers arranges this herself with the help of Rawiri • Nanny uses female wiles and threats in order to make her stubborn husband accept Kahu: she keeps the stone that Kahu retrieves, even though the boys have failed, and only gives it to Koro at an appropriate time to convince him finally of Kahu's worth when she rides the bull whale. Nanny tells Koro that he is: 'deaf, dumb, blind and stubborn' • the couple continue their bickering and banter throughout the novel even when Kahu is in hospital. Koro jokingly suggests that Nanny should divorce him and marry 'old Waari over the hill'. Nanny, a source of humour in the novel, simply agrees with him • at the start of the novel, Porourangi is married to Rehua. Rehua, like Nanny, is also of Muriwai blood and is said to have a strong character. The novel begins with Porourangi telephoning Nanny to tell her of their daughter's difficult birth. Rehua does not recover, but before her death she wants 'to honour her husband by choosing a name from his people, not hers', showing her love and devotion to Porourangi. Their daughter is named Kahutia Te Rangi or Kahu • Porourangi and Rehua appear to be devoted to each other, as he stays by her hospital bedside. Rehua asks for Kahu's birth cord to be buried in Whangara's *marae*, which is in honour of Porourangi and his tribe. Rehua dies when Kahu is just three months old and her body is brought to Whangara to be buried, demonstrating Rehua's respected position in the tribe • two years later, Porourangi meets Ana. Rawiri comments that she is a 'lovely woman' and it 'looked like they were in love'. When Kahu is five, Porourangi and Ana get married. Their wedding is a small affair and Kahu is their flower girl. Ana suggests that it is time for Kahu, who has been living with her dead mother's family, to return home to Whangara and, soon after, Kahu becomes a sister to Putiputi. Porourangi's and Ana's marriage appears to be happy and content and Ana is keen to treat Kahu as her own child.

	(AO4) • Maori customs and traditions are central to the novel. The burying of the afterbirth is one such custom that creates some tension in Koro's and Nanny's marriage • this tension relates to the legend of Paikea (Kahutia Te Rangi). Koro's desire and obsession for a patrilineal descendant determine his treatment of Kahu and the reactions of his wife. Koro hopes that Porourangi, now re-married to Ana, will 'have a son next time'. However, Koro comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority • Koro is the head of the male-dominated Maori society and guardian of Maori customs.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
9 *The Whale Rider*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the bull whale and his herd are significant because they feature at the beginning of each section of the novel. The novel begins with the herd of whales off the coast of Patagonia in South America. The whales are significant because they symbolise the survival of Maori culture and traditions: 'When it dies, we die' • the whales are anthropomorphised. The bull whale is described as 'handsome and virile' and very nostalgic: 'even in his lumbering years of age the whale would remember his adolescence' • in Spring, the first part of the novel, the bull whale leads the herd away from human predators. The bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master' • although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west'. This is significant as it highlights contextual concerns of the time • the second part of the novel, Summer, returns to the whales who are now 'Four hundred leagues from Easter Island'. The bull whale continues to recall memories of the time his master was the whale rider, Paikea. This is significant because it provides the backstory of Kahutia Te Rangi, or Paikea • the Autumn section begins with the whales arriving at the 'Home of the Ancients' in Hawaiki. The whales are mourning the deaths of some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales but the bull whale, concerned about radiation, leads the herd further south • in the final section, Winter, the whales arrive in Antarctica. A collapsing shelf of ice puts them in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he leads the herd closer to the 'dangerous islands' of New Zealand where two hundred of them deliberately beach themselves. Despite Rawiri's and others' attempts to save them, the beached whales refuse to swim back to sea and they all die • it is significant that Kahu persuades the bull whale to return to the sea because of the belief in the link between the whales and the survival of Maori culture. The bull whale beaches himself near Whangara and, when Kahu introduces herself to him, he believes she is his master, Paikea, and allows her to climb on his back • the bull whale is representative of Koro Apirana and his traditional attitudes; the 'old mother whale' represents Nanny (Nani) Flowers, who is able to make her husband reconsider his views about Kahu. In the epilogue, the mother whale persuades the bull whale to return Kahu to the surface and back to Whangara. **(AO4)** • Kahutia Te Rangi is a Polynesian god and, in Maori mythology, is the founder of the Ngati Porou tribe in Whangara • whaling was a part of New Zealand's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whaling ships. Whaling declined when the number of whales dropped dramatically

	• in 1946, New Zealand became a founding member of the International Whaling Commission (IWC) that monitors the world's whale population and advocates whale conservation • the whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and the Chernobyl nuclear disaster.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • travelling is significant throughout the novel. Candidates may consider one or two examples in depth or explore a range of examples: the journey Rawiri makes to Australia and Papua New Guinea; Kahu's journeys to Whangara and when she rides the bull whale; the journeys that the whales make, both present and past • Rawiri travels to Australia and makes friends with Jeff. Jeff persuades Rawiri to go to his parents' coffee plantation in Papua New Guinea. Rawiri's travels are significant because he witnesses racism. It is at the plantation that Rawiri is shocked by their treatment of one of the native workers who has been involved in an accident. Rawiri has a vision of a whale and knows that he must return home • when Kahu is born, she is sent to live with her mother's family and travels back to see her father in Whangara every summer. She moves to Whangara permanently when she is six years old • the novel begins with a herd of whales heading for New Zealand. The bull whale recalls happy memories of a human he befriended who became the whale rider, Kahutia Te Rangi or Paikea. The bull whale decides which way the herd will travel. The females in the herd are concerned when it is decided that they should travel via Antarctica, which will take them too close to the 'dangerous islands' of New Zealand • when Kahu climbs onto the back of the bull whale, she persuades him to return with the herd to the sea. Fearing she will die, her family is horrified when she is taken out to sea with the whales. The old mother whale tells the whales that they must return Kahu to land and Kahu is found in a comatose state floating in the ocean near land • travelling demonstrates how Koro is reluctant to change and how he prefers to remain insulated from outside influences. In one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there are preparing the youth for the future. Porourangi is impressed with what he sees and wants to prepare his people for 'new challenges and the new technology', whereas Koro is reluctant to accept any changes in Whangara. **(AO4)** • *The Whale Rider* was published in 1987, when there was much concern about nuclear testing. The bull whale changes the herd's route to New Zealand after some of their calves were killed by a nuclear test near the island of Moruroa • Rawiri witnesses racism typical of the time when he is in Papua New Guinea and observes Jeff's family's poor treatment of a labourer. It makes him even closer to his Maori heritage

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

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

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Kahu is heroic because she overcomes her fears and is admired by the reader for her courage, outstanding achievements and qualities. She is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi • she is the great-granddaughter of the tribal chief, Koro Apirana, and longs for his love and acceptance. Kahu overcomes her great-grandfather's patriarchal beliefs and proves herself to be a worthy tribal leader for her generation. It is because of Kahu's actions in saving the bull whale and his herd that the tribe can survive. According to Maori beliefs, if the bull whale dies, the tribe dies • when Kahu is born, Nanny (Nani) Flowers, Koro's wife, conducts the tradition of burying the birth cord at the tribal meeting place, the *marae*, and within sight of the statue of Kahutia Te Rangi. Koro, her husband and tribal leader, refuses to take part because Kahu is a girl • Rawiri and 'other boys' help his grandmother and, after the birth cord is buried, there is a good omen when the moon illuminates the carved figure and Rawiri believes that he sees a small spear 'flying through the air' whilst a whale sounds in the distance: '*Hui e, haumi e, taiki e*', meaning 'Let it be done' • Kahu excels when she learns Maori language, culture and traditions, and invites her family to a ceremony at her school. She is upset when Koro does not attend and Nanny states: 'We tried to bolster her courage by clapping loudly'. Despite Koro's absence, Kahu bravely recites the family tree or *whakapapa* • Kahu demonstrates special powers when she communicates with the dolphins and other sea creatures; she is fearless in retrieving the stone that Koro has thrown into the depths of the sea, when none of the boys could reclaim it, proving her worthiness of being the tribal leader for her generation • when the bull whale strands itself on the beach, it is Kahu who heroically encourages it to return to the sea. Kahu becomes the whale rider for her generation and shows no fear in her actions. The bull whale returns Kahu to land to lead her people successfully into the future and, at the hospital, Koro realises his mistakes and embraces his great-granddaughter's rightful place as a future tribal leader. **(AO4)** • Witi Ihimaera's daughters wanted to read a Maori novel that featured a female hero as, in all the stories they had read, the heroes were male. The role of women became restricted in Maori society when restrictions were enforced by the British in the 1800s; since then, tradition has dictated that a boy should be the leader of the tribe. The novel challenges preconceptions and the role of women • Koro is determined to teach future generations the Maori language and culture; Koro is the leader of the Whangara Maori community. He teaches about Maori culture, tradition and history, and desires to find a suitable heir as he believes the successor should be male

	• it is Maori tradition to bury the birth cord of a newborn child • natural settings and the relationship between nature and man are central to the novel. For example, the legend of the ancestral whale rider, Kahutia Te Rangi or Paikea, is replicated with Kahu • the Maori have a number of legends that explain aspects of their past. These legends are passed down from generation to generation by tribal leaders or priests, such as Koro. Kahu was banished from these classes, as modern Maori culture dictated that females were unworthy of leading the tribe, which Kahu proves not to be the case and challenges gender roles • the novel is in the magical realism genre: a style of art or literature that depicts fantastic or mythological subjects in a realistic manner.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Maori cultural identity is important throughout the novel and is central to the plot. Koro Apirana is desperate to secure Maori cultural identity for the future and wants a male heir for Kahu's generation • the Whangara tribe has been traditionally led by a male. When Koro's first-born great-grandchild, Kahu, is born, Koro is devastated and refuses to have anything to do with her as he wishes to maintain the patriarchal cultural identity • Koro is angered when the baby girl is named Kahu after the whale rider, Kahutia Te Rangi or Paikea. Koro will not take part in the tradition of burying Kahu's birth cord in the earth on the *marae* or meeting area. Nanny (Nani) Flowers, Rawiri and 'the boys' place the birth cord 'in sight of Kahutia Te Rangi' so that Kahu and cultural identity are protected • Koro teaches the boys about their cultural identity and he establishes language nests, *Kohanga Reo*. Maori legends are passed down from generation to generation • the tribe believes in the legend of their ancestor, Kahutia Te Rangi or Paikea, who escaped drowning by riding on the back of a whale to safety. It is believed that, if the spiritually tattooed or marked bull whale should die, then the tribe will die along with it. Koro says: 'When it dies, we die. I die' • Maori terms are used throughout the novel and link to cultural identity. They are an essential part of Kahu's development and appreciation of her culture; Kahu wins a prize for reciting the *whakapapa*, the ancestral line. The use of the repeated motif, the Maori phrase, '*hui e, haumi e, taiki e'* (Let it be done), reinforces the importance of repairing the relationship between man and nature, and is central to Maori cultural identity and 'oneness' • Nanny is proud of her cultural identity and is a descendant of a line of strong Maori women, such as Muriwai and Mihi Kotukutuku, who both exerted seniority over men; Nanny is presented as a powerful force in the tribe because she has influence over Koro • Koro is reluctant to change and prefers to remain insulated from outside influences in an effort to maintain Whangara's cultural identity. Even though other tribes are embracing 'new challenges and the new technology', Koro refuses to do so • Rawiri's narrative provides additional information about the history of the tribe and how the 'first of the Ancients and ancestors had come from the east' and how others came to settle in Aotearoa. **(AO4)** • the legend of Paikea is central to the novel and is part of the tribe's cultural identity. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa

	• Maori legend has it that Kahutia Te Rangi or Paikea came from Hawaiki to Whangara, riding on the back of a *taniwha*, a water monster. He had escaped drowning when his *whaka* capsized • Maoris believe in the 'life-giving forces in the form of spears' that were brought from the House of Learning to the island by Kahutia Te Rangi. It is believed that these spears 'gave instructions on how man might talk with beasts' and 'taught oneness', how mankind and nature can live in harmony • Whangara is a small Maori community in the north-east of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their cultural identity alive.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question number	**Indicative content**

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • different settings are featured in the novel. Some are sacred to the Maori tribe and others are significant to both the Maori and the whales, who learn from their journeys back home to Whangara • the opening chapter describes the idyllic legendary setting where 'mountains were like a stairway to heaven' and creatures used to live in harmony with nature. The mythical location focuses on the arrival of a whale carrying its rider and the elements celebrating the arrival • the setting of The Valdes Peninsula, Patagonia, is where the whales have their nursery. The whales have travelled from their Antarctic feeding area, but the bull whale's nostalgia drives him and the herd to travel to the 'dangerous islands to the southwest' • Whangara, on New Zealand's north-east coast, is possibly the most important setting in the novel; it is where the central characters live and is the ancestral home of the whale rider. It is near Whangara, at Wainui Beach, that the whales beach themselves • the meeting house is where Koro holds his cultural classes, the *Kohanga Reo*, or 'language nests'. Nanny (Nani) Flowers and her 'boys' secretly bury Kahu's birth cord in the *marae*, the focal point of the settlement, in 'a space in front of the meeting house'. At this moment, Rawiri believes that he sees a 'spear flying through the air' and landing nearby • Rawiri explains their genealogy to the reader, detailing how they were originally from Te Tai Rawhiti (translating as 'people of the East Coast') and, beyond that, the ancestral home of Hawaiki • the sea trench at Hawaiki is described as 'The Place of the Gods' and the 'Home of the Ancients'. On their journey, the whales experience the loss of some of the herd when the 'flash of bright light' of a nuclear test kills seven young calves when they are feeding in the Tuamotu Archipelago • Rawiri travels to Sydney, Australia, and Papua New Guinea. Whilst travelling for two years, Rawiri experiences racism and he becomes homesick for Whangara. It is during his travels that he 'grew into an understanding' of himself • Kahu's school is where she gives her cultural talk, which Koro does not attend • the sea off Whangara is further significant, as it is where Kahu saves the whales and is returned safely • the hospital in the final chapter is where Koro accepts that he has been wrong and finally accepts Kahu as his successor for her generation. **(AO4)** • Maori customs and traditions are central to the novel and are what Koro is desperate to preserve. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny

	• Whangara is a small Maori community in the north-east of New Zealand's North Island. In 1961 the original Whangara Kapa Haka Group was formed and, since then, the Whangara elders have supported the group in keeping their customs and traditions alive • the legend of Paikea (Kahutia Te Rangi) is grounded in cultural heritage. Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who established the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or *taniwha*. He had escaped drowning when his canoe or *waka* capsized • *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms was prevalent and nuclear test sites were very much a concern. In the novel, the whale herd mourns the death of some calves following nuclear testing at Moruroa.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response.

		• Discriminating use of relevant examples in support.
Question number	**Indicative content**	

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rawiri is Kahu's uncle. He is sixteen years old at the beginning of the novel. He is significant as he narrates most of the events • he is appointed one of Kahu's guardians by Nanny (Nani) Flowers and helps her to put Kahu's afterbirth in the grounds of the *marae* (the Maori tribe's sacred meeting area). As they are leaving the area, Rawiri thinks that he sees an item like a spear land in the *marae* • when Kahu is just two years old, Rawiri takes her to the cinema to see a film about whales. On their way home, they spot some orcas in the sea and Rawiri is amazed when Kahu calls out and warns them to swim away • when Kahu is four years old, Rawiri travels to Australia and later to Papua New Guinea, where he is involved in helping a native plantation worker who has been involved in an accident. It is at this time that he sees a vision of a whale in the clouds and realises that he must return home • it is significant that Rawiri and Porourangi exchange letters to keep each other informed of events both home and away. The letters help provide additional information for the reader and convey feelings and emotions. Kahu also writes to her uncle and tells him about her progress at school, being in the front row of the Maori culture group and able to 'do the *poi*' or Maori dance • whilst Rawiri is away on his travels, Kahu looks after his beloved motorbike. On his return, she surprises him when she opens the shed door and reveals 'a gleam of shining silver chrome'. She tells Rawiri that she and Nanny have cleaned it every week for him. An emotional side of Rawiri is shown, as his eyes fill with tears • Rawiri is significant because of his close relationship with Kahu. Rawiri goes with his brother, Porourangi, and Nanny to Kahu's break-up ceremony at school. Following Kahu's recitation of the Koro's *Whakapapa*, Rawiri feels so proud that he leaps to his feet 'to do a *haka* [a war dance] of support for her' • Rawiri, together with Nanny Flowers, witnesses Kahu diving and retrieving the stone that Koro threw into the ocean to set the boys a test. They agree to keep this a secret from Koro, who still rejects Kahu • when Rawiri and other villagers fail to pull the stranded bull whale out to sea, he is the first one who sees Kahu swimming out to try to save him. Fearing she will die, he desperately tries, but fails, to reach her. **(AO4)** • as narrator, Rawiri is significant because he is sympathetic to the female Kahu and comments 'it was Kahu's intervention which perhaps saved us all', demonstrating Kahu's value, even though female, to Maori society

	• Rawiri's experiences of travelling to Australia and Papua New Guinea serve as a way to explore Maori identity outside of New Zealand. Rawiri's experiences abroad also provide contrasts between the modern Westernised world and his traditional Maori identity • during Rawiri's travels, he learns what it is like to be different and the implicit racism that exists. Jeff's mother considers Rawiri 'too dark' and likens him to 'dogs and strays' • through Rawiri's descriptions, we learn how Kahu and Nanny Flowers challenge social conventions. They are both strong-willed women living in a misogynistic society.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
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Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Koro Apirana is tribal leader for the Whangara tribe. He is a proud man who is entrenched in tradition and Maori culture. Koro is desperate for a male heir for Kahu's generation and is disappointed when he only has great grand-daughters • he is married to Nanny (Nani) Flowers. They have a close and loving relationship; however, it is full of banter that can make it appear otherwise. Nanny often threatens to divorce him. Nanny tries to make Koro change his traditionalist way of thinking, but Koro is too stubborn for change. He is nicknamed the 'old Paka' by members of his family • he will not have anything to do with the birth of his great grand-daughter, Kahu. He refuses to take part in the burial of her birth cord in the *marae* • he is greatly respected by his people; he holds tribal meetings and helps establish the '*Kohanga Reo*, or language nests' and is dedicated to the survival of his tribe • he is sexist and fails to notice Kahu's clear ability to be a natural tribal leader in the future. He will not allow Kahu to attend his 'language nests': ' "Go away," Koro Apirana would thunder' and Kahu would go to Nanny Flowers 'sobbing her heart out'. Koro will not allow women to attend the lessons as he insists 'Them's the rules'. He does not attend Kahu's end of school ceremony and fails to hear her recite the family *whakapapa* • Koro sets a challenge for the boys of the tribe to recover a stone that he has thrown to the bottom of the sea. When none of them succeed, he shuts himself away and weeps as he believes the tribe will end without his having a male successor. Koro is not told at the time that Kahu has recovered the stone because, as Nanny says, 'He's not ready yet' • he has knowledge of the fishing grounds and has a close affinity with the whales; he is a guardian of 'sacred knowledge' and displays genuine wisdom: 'It is a reminder of the oneness which the world once had'. He has an instinctive awareness of portents: 'Something's going on' • he is not open to change and, to some, appears to be a figure of fun: a 'bald man with no teeth'. In one of Porourangi's letters to Rawiri, he tells him about his trip to Raukawa with Koro to see how the Maoris there were preparing the youth for the future. Porourangi is impressed with what he sees, but Koro is concerned. Porourangi wants to prepare his people for 'new challenges and the new technology', whereas Koro fears the loss of Maori identity • Koro finally learns to overcome his prejudices and accepts that he has been wrong. He sees Kahu riding the whale out to sea and Nanny finally returns the carved stone to him: 'The old man understood' • at the end of the novel, when he goes to Kahu's bedside at the hospital, he asks 'the Gods to forgive him'. When Kahu regains consciousness, he tells her that he loves her. Kahu is overjoyed: 'The old man cradled Kahu in his arms, partly because of emotion and partly because he didn't want those big ears out there to hear their big chief crying'.

	(AO4) • when Koro learns that he has a great grand-daughter, he is disappointed and 'won't have anything to do with her'. He cannot 'reconcile his beliefs about Maori leadership and rights with Kahu's birth'. Koro is the head of the male-dominated Maori society and guardian of Maori customs, language and beliefs. Koro hopes that Porourangi will 'have a son next time' • Koro's determination to preserve Maori customs and traditions causes friction. The burying of Kahu's afterbirth is one custom that creates tension between Koro and Nanny because Kahu is female • the legend of Paikea (Kahutia Te Rangi) and Koro's desire and obsession for a male descendant determine Koro's treatment of Kahu and the reactions of his wife. However, Koro comes to understand that salvation can be embodied in female form and that he must disregard assumptions about male superiority.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • 'oneness' is very important to the Maori people and is a main theme in the novel. Oneness is man living in harmony with nature, and the whales are central to this. Koro, when speaking at the meeting house, states: 'It [the whale] is a reminder of the oneness which the world once had … if we have forgotten the communication then we have ceased to be Maori' • according to tribal beliefs, the whales served as guides to those lost at sea, which is a story told by Rawiri early in the novel: 'the whale would attend the call, as long as the mariner possessed the necessary authority and knew the way of talking to whales' • Kahutia Te Rangi or Paikea, the tribal ancestor, could speak with whales. He was tasked with making the barren land of a nearby island fruitful. He arrived at Abhuaha, just outside Whangara. Rawiri explains that, on his voyage to the new island, he brought the spears that are 'life-giving forces, which would enable us to live in close communion with the world' • a key feature of oneness is the life-giving forces in the form of spears, which give the ability to communicate with sea creatures. Rawiri explains that 'they gave instructions on how man might talk with the beasts and creatures of the sea so that all could live in helpful partnership. They taught *oneness*' • Koro Apirana and Rawiri recall former times when the natural world was at one with humans and there was a 'helpful partnership' • Koro believes that the 'partnership' between man and the natural world ended when humans began the mass killing of the whales • Rawiri experiences the struggle between man and the natural world when he visits Papua New Guinea. He describes the relationship with nature as a 'battle' and his experience on the coffee plantation shows him that the natural world is normally victorious in the battle: 'I doubt it could ever be tamed of its temperatures … but we tried', 'Nature will take back what man had once achieved' • Kahu has an affinity with the natural world. She converses with the dolphins and whales, and gets very upset about the killing of whales. Rawiri took Kahu, at the age of two, to see a film about whale-hunting, which distressed her greatly. On their way home, they spotted some orcas and Kahu communicated with them, warning them to swim away • Kahu, Rawiri and other characters have a strong bond with the sea: Kahu is at one with it; Rawiri hears the sea when listening to Nanny (Nani) Flowers and again when he listens to the sea in a shell when he is in Papua New Guinea. The sea provides a bond to their homeland, tribe and culture. Rawiri also sees a vision of a whale in the cloud formation, which makes him realise that he must return home to Whangara. **(AO4)** • the novel is structured in four sections: Spring, Summer, Autumn and Winter. The seasons represent the journeys made and lessons learned, and echo the cyclical nature of the novel

	• *The Whale Rider* was published in 1987, during a time when the testing of nuclear arms and nuclear test sites were very much in the news. In 1985, the Greenpeace ship, Rainbow Warrior, protesting against nuclear testing, was sunk in Auckland harbour. In the novel, the herd of whales is mourning the death of some calves, who are killed as a result of a nuclear test at Moruroa • Maori beliefs and customs are central to this novel: the legend of Paikea (Kahutia Te Rangi) and the survival of the whales will ensure that man and the natural world can live in harmony. Worldwide concern led to an international ban on whaling in 1986 • the preservation of the Maori language is essential to the tribe and the repeated Maori phrase, *'hui e, haumi e, taiki e'* (join everything together, bind it together, let it be done) is central to the desire of bringing the natural world and man together again.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question number	**Indicative content**

8 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • power is demonstrated in a number of ways throughout the novel. Koro, Nanny (Nani) Flowers, Kahu and the bull whale show their power of determination and character. Power is also demonstrated through contextual concerns, such as the devastating effects of nuclear testing. Candidates are not expected to consider all areas but may explore other examples of power • Koro could be considered to have great power because he asserts himself as tribal chief. He has strong views about Kahu and is determined to find a male heir. Koro holds tribal meetings, is a guardian for Maori culture and traditions and helps to establish a Maori language class, or *Kohanga Reo*. He appears to be popular with his students, and he displays the wisdom of 'sacred knowledge' and 'oneness'. Koro has much knowledge about ancestry, legend and fishing, and has an affinity with the whales • Nanny Flowers could be considered to have great power because she is very influential over her husband, Koro, and her family. Nanny often argues with Koro but gets her way, 'He argues, and I win', and she says that Koro 'isn't any chief. I'm his chief'. Nanny is a descendant from a line of powerful Maori women such as Muriwai and Mihi Kotukutuku, who both had seniority over men. Nanny demonstrates wisdom, such as when she advises Rawiri to keep it a secret that Kahu retrieved the stone, as she will use this knowledge when she needs it to make Koro accept Kahu • Kahu could be considered to have great power because she is the protagonist of the novel and is named after the founder of Whangara, Kahutia Te Rangi, the whale rider, also known as Paikea. Kahu demonstrates her special powers when she communicates with the dolphins, whales and other sea creatures. When Kahu retrieves the stone that others could not, she demonstrates that she has the power to become tribal chief. It is Kahu who encourages the bull whale and the herd back to sea and, when Kahu becomes the whale rider and is returned to the beach, it is symbolic of her leadership and the preservation of the tribe in the future • the bull whale could be considered to have great power because events in the novel focus on the whales' journey and the bull whale's leadership. The bull whale is very nostalgic and recalls memories of when his master became the whale rider, Paikea. In the first part of the novel, *Spring*, the bull whale leads the other whales to safety and away from predators. The whales are symbolic of Whangara's, and the Maori tribe's, survival • the powerful effects of nuclear testing is shown to be a threat to the survival of the whales.

	(AO4) • Koro is head of the currently male-dominated Maori society. He is guardian of Maori customs, language and beliefs, and is a part of a wider movement to support Maori heritage and land rites. Koro comes to understand that salvation can be embodied in female form and that he must disregard assumptions about male superiority and power • the role of powerful females such as Kahu and Nanny Flowers, and how they survive in a misogynistic society, which dictates that a male should be a leader of the tribe, is explored • Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, the founder of the Ngati Porou tribe in Whangara. Other references to Maori traditions, language and culture feature throughout the novel, such as the tradition of burying the birth cord. Nanny's involvement with this demonstrates her determination and power • the whale herd is faced with the devastating effects of nuclear testing. Greenpeace headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and to highlight the effects of the Chernobyl nuclear disaster.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question number	**Indicative content**

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the whales could be considered the most important characters in the novel because their survival is central to that of the Maori tribe. Each part of the novel begins with the whales' experiences. Candidates are free to agree or disagree, wholly or in part, with the statement • the bull whale and his herd are featured at the beginning of each section of the novel. The novel begins with the herd of whales off the coast of Patagonia in South America. The whales are important characters because they symbolise Maori culture and traditions. Koro warns that if the bull whale dies, it will be the demise of the tribe: 'When it dies, we die' • the whales are anthropomorphised. The bull whale is described as 'handsome and virile' and very nostalgic: 'even in his lumbering years of age the whale would remember his adolescence' • in *Spring*, the first part of the novel, the bull whale leads the herd away from human predators. The bull whale reminisces about the times when humans and animals were able to communicate peacefully with each other. He remembers when he was orphaned and how he became friendly with a human, his 'master' • although the female whales care for and love the bull whale, they are afraid that he will lead them into danger: 'their leader was turning his thoughts to the dangerous islands to the south-west'. This is significant as it highlights contextual concerns of the time • the second part of the novel, *Summer*, returns to the whales who are now 'Four hundred leagues from Easter Island'. The bull whale continues to recall memories of the time his master was the whale rider, Paikea. This is important because it provides the backstory of Kahutia Te Rangi, or Paikea • the *Autumn* section begins with the whales arriving at the 'Home of the Ancients' in Hawaiki. The whales are mourning some calves that have died as a result of nuclear testing. The area was once a safe haven for the whales, but the bull whale, concerned about radiation, leads the herd further south • in the final section, *Winter*, the whales arrive in Antarctica. A collapsing shelf of ice puts them in danger. Because the bull whale's mind is clouded by feelings of nostalgia, he leads the herd closer to the 'dangerous islands' of New Zealand, where two hundred of them deliberately beach themselves. Despite attempts by Rawiri and others to save them, the beached whales refuse to swim back to sea and they all die • it could be argued that Kahu is more important than the whales because she is the only one who can persuade the bull whale to return to the sea. The bull whale beaches himself near Whangara and, when Kahu introduces herself to him, he believes she is his master, Paikea, and allows her to climb on his back

	• the bull whale is representative of Koro Apirana and his traditional attitudes; the 'old mother whale' represents Nanny (Nani) Flowers, who is able to make her husband reconsider his views about Kahu. In the epilogue, the mother whale persuades the bull whale to return Kahu to the surface and back to Whangara. **(AO4)** • Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, is the founder of the Ngati Porou tribe in Whangara • whaling was a part of New Zealand's culture and identity. The first European settlers established whaling stations and in 1839 there were approximately 200 whaling ships. Whaling declined when the number of whales dropped dramatically • in 1946, New Zealand became a founding member of the International Whaling Commission (IWC), which monitors the world's whale population and advocates whale conservation • the whale herd is faced with the devastating effects of nuclear testing. The novel was published in 1987, not long after Greenpeace had headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and the Chernobyl nuclear disaster.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question number	Indicative content

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

	• the Maori traditions, language and culture are central to the novel. Nanny maintains traditions and is involved with the burying of Kahu's birth cord in the *marae.* She is able to influence her husband to accept a female, Kahu, as a future leader • Maori genealogy and legendary women are explored through Nanny's ancestry. Strong women in Nanny's lineage are significant and include Mihi, who asserted her seniority over a chief, and Muriwai, who took the place of a man to save some of her tribe from drowning.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

9 ***The Whale Rider***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • personal achievements are illustrated mainly through the actions of Kahutia te Rangi or Paikea, Koro Apirana, Nanny (Nani) Flowers, Kahu and Rawiri. All relevant points about achievements should be rewarded • the legend of Kahutia Te Rangi, the whale rider, is central to the novel. The prologue tells the story of Man's arrival at land near Whangara, which was 'long sought and now found'. They came in 'canoes from the east' with Kahutia Te Rangi riding the bull whale. He brings life forces, *mauri*, in the form of wooden spears that he gives to the forests and seas. Kahutia te Rangi is honoured with the name Paikea to commemorate his voyage and to acknowledge his achievements • Koro's personal achievements are shown through his leadership skills. As leader, he is respected by his tribe and those elsewhere. Rawiri explains how Koro's 'stern and tyrannical' leadership has led others to fear him; however, he represents the tribe all over the country and the family often refer to him as 'Super Maori' • Koro successfully establishes the *Kohanga Reo*, or language nests, to ensure that the Maori language is not lost and the children can learn it • Nanny's love for Koro forces her to attempt constantly to show him the errors of his 'deaf, dumb, blind *and* stubborn' attitude, particularly in relation to accepting Kahu. Her patience and wisdom are rewarded at the end of the novel when Koro accepts that he has been wrong about Kahu: 'His face was filled with the understanding of how rotten he had been' • Kahu achieves acclaim when she recites Koro's *whakapaka* at her school break-up ceremony in her Maori language. Even though Koro does not welcome Kahu to his language nests, Kahu embraces her Maori culture and is determined to learn the language, at which she has great success • Kahu is also successful when she retrieves the stone that Koro has thrown to the bottom of the sea as a test for the boys. Kahu demonstrates how she is the rightful tribal leader by communicating with the sea creatures and finding the stone. Nanny and Rawiri do not tell Koro about this until the right moment presents itself at the end of the novel • ultimately, Kahu's greatest personal achievement is shown when she rides the bull whale and takes the herd to the safety of deeper waters. By saving the bull whale and the herd, she has saved the tribe and *oneness* is restored • Rawiri's personal achievements are shown when he travels to Australia and Papua New Guinea. He not only achieves his desire to travel but learns about racial prejudice and the value of his place in Whangara. **(AO4)** • Whangara is a small Maori community in the northeast of New Zealand's North Island

	• in 1961 the original Whangara Kapa Haka Group was formed and the Whangara elders have been successful in keeping their customs and traditions alive • Paikea is the Polynesian god of sea monsters. The name is also used to refer to the mythical person who began the Ngati Porou tribe in Whangara on the East Coast of Aotearoa. Maori legend has it that Paikea came from Hawaiki to Whangara, riding on the back of a water monster or *taniwha*. He had escaped drowning when his canoe, or *waka*, capsized • Maoris believe in the 'life-giving forces in the form of spears' that were brought from the House of Learning to the island by Kahutia Te Rangi. It is believed that these spears 'gave instructions on how man might talk with beasts' and 'taught oneness' or how mankind and nature can live in harmony • it could be argued that the writing of *The Whale Rider* is a huge personal achievement for Witi Ihimaera. The novel was inspired by his daughters, who wanted a strong female character. It has won numerous awards and the film adaptation was very successful.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

12 *Things Fall Apart*

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:

(AO1)

- Okonkwo, a respected leader in the Umuofia tribe of the Igbo people, lives in fear of becoming like his father, who was known for being lazy, shameful and a coward; Okonkwo's 'whole life was dominated by fear, the fear of failure and of weakness'; Okonkwo is consumed by a terrible internal worry about himself and his identity. Rather than mastering his fear, he allows it to dominate him and drive his actions. Okonkwo does not demonstrate any affection for any of his children because he fears that doing so would make him look weak
- fear leads Okonkwo to behave violently: beating his wives, abusing and alienating his oldest son and partaking in the murder of his adoptive son, Ikemefuna
- Ikemefuna is afraid when he is taken from his family; he is disorientated and uncertain about his future: 'As for the boy himself, he was terribly afraid'. He is scared when the atmosphere among the men changes just before he is killed
- Okonkwo and Ekwefi, his second wife, fear losing their daughter and Ekwefi's only child, Ezinma
- Nwoye, Okonkwo's eldest son, fears his father's anger and suffers many beatings from him. Nwoye finds it difficult to cope in the shadow of his powerful and demanding father. His interests are different from Okonkwo's and are more like his grandfather's. Nwoye also has a fearful presentiment about the fate of Ikemefuna
- most characters fear events that are outside their control, such as the anger of the gods, the loss of family members or the arrival of the missionaries; fear leads characters to behave in negative ways that can bring the wrath of the gods, guilt, and the disapproval of the community.

(AO4)

- fear is often the result of the overriding importance of kinship, extended families and the roles and responsibilities of the Igbo people
- fear is experienced through the rituals and cultural traditions of initiation into adulthood, marriage and death. Umuofia's priests and medicine men are an intimidating presence at rituals and ceremonies and are feared even by other tribes
- the novel is set in a patriarchal society, where men are often feared. Some women have power, such as the priestess and Okonkwo's daughter, Ezinma. The novel is set in a society in which it is common to have more than one wife and numerous children. Okonkwo has three wives
- traditional Nigerian society is contrasted with impending colonialism and Christian influence; changes in the nature of Igbo society and its traditions and culture are feared.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo's relationship with his wives is violent as he rules his 'household with a heavy hand'; Okonkwo beats his wives and they are subservient to him. The wives live in 'perpetual fear' of Okonkwo and 'dared not complain' • the mother of Okonkwo's oldest son, Nwoye, is Okonkwo's 'senior wife' • (who is never named); when Ikemefuna is brought to the village, Okonkwo orders her to 'look after him' and to do as she is told • Okonkwo provides for his three wives, making his wealth visible to others; his obi (hut) is behind a gate in the red wall and his three wives each have their own hut behind it. Nwoye's mother has a good relationship with Ekwefi, who is his second wife • each of the wives prepares a dish for Okonkwo's meal, which are served in turn • Ekwefi is the mother of Ezinma; she left her first husband to be with Okonkwo; Ekwefi is beaten when she takes some banana leaves from Okonkwo's plant • when it is feared that Ezinma is dying, Okonkwo demonstrates a kinder side of his personality by preparing medicine for her and supports his wife, Ekwefi, by waiting with her at Agbala's (the Oracle's) cave • Ojiubo is his third and youngest wife and is mother to several of • Okonkwo's children; Okonkwo violates the 'Week of Peace' when he beats Ojiubo; he beats her because she has her hair braided rather than prepare her dish • Okonkwo fears being weak, like his father; in an attempt to appear strong • he is controlling, abusive and insensitive to his wives. **(AO4)** • polygamy and patriarchy are accepted in this culture. The subservience of women is the norm. For example, when a case of mistreatment and beating of a woman goes before the elders they wonder 'why such a trifle should come before the egwugwu' • it is traditional that the 'Senior wife' is never named as she is always known by that of her eldest child, 'Nwoye's mother' • some women in Igbo society are respected and important, such as the • 'Senior' wives and the women who paint the houses of the egwugwu; at Nwakibie's obi, when his first wife had not yet arrived, 'the others could not drink before her'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Nwoye is Okonkwo's eldest son by his first wife. He is twelve years old when the story begins • as Nwoye matures, he is still influenced by his mother's stories. Okonkwo fears that Nwoye is not as manly as he wants him to be and that he will be weak, too sensitive and feminine, like Okonkwo's father, Unoka • Nwoye fears the anger of his powerful and demanding father and finds it difficult to cope in his shadow. His interests are different from Okonkwo's and are more like his grandfather's. He suffers many beatings from his father • Nwoye forms a close bond with Ikemefuna, the older boy brought to live with them by Okonkwo. When Nwoye realises that his father has murdered Ikemefuna, he distances himself from him and the clansmen • Nwoye breaks away from his father and Igbo traditions by becoming a Christian and changing his name to Isaac. Okonkwo believes that his son is lost and 'not worth fighting for'. **(AO4)** • Nwoye challenges all that is important to his father. The novel is set in a patriarchal society, where men are often feared • the traditional and cultural background is inherent in everyday life, such as the way in which Nwoye's mother, as 'Senior wife' or 'Nwoye's mother', is never named. A mother is always known by her eldest child's name • ceremonies and rituals are important in every aspect of the villagers' lives: • eating, drinking, marriage, war, religion. Umuofia's 'Priests and medicine men were feared' by other tribes • the novel explores the importance of kinship, extended families and their roles and responsibilities • traditional Nigerian society is contrasted with impending colonialism and Christian influences; changes in the nature of Igbo society and its traditions and culture are feared.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • a good reputation is vital to Okonkwo. He is reputed to be a prodigious wrestler and a hard-working farmer. Okonkwo fears getting a reputation like his father, Unoka, who was viewed as a weak man by the Igbo tribe • Okonkwo wears ankle bracelets to display publicly his titles gained through hard work and in acknowledgement of his esteemed reputation • Ezeudo is one of Umofia's most respected elders and is the one who Okonkwo goes to for advice. Although Ezeudo tries to persuade Okonkwo not to take part in Ikemefuna's murder, the advice is not taken • the 'Oracle of the Hills and Caves' has a formidable reputation and is respected by members of the tribe, who do as the oracle commands. When it is ordered that Ikemefuna is taken and killed, the oracle's decision is final and goes unquestioned • after accidentally killing Ezeudo's son, Okonkwo's seven-year exile is a hard punishment for him to bear as not only must he leave, but his reputation is in tatters • the growing acceptance and positive reputation of the English Christians threaten all that is sacred to Okonkwo as the number of converts grow. Okonkwo fears for the loss of Igbo identity, culture and traditions. The members of the colonial government have a fearful reputation as they whip and humiliate Okonkwo and other prisoners. **(AO4)** • Okonkwo firmly believes in the importance of a man's reputation and status in a patriarchal society • the reputation and role of women vary depending on their status in Igbo society: the food prepared by Okonkwo's wives is eaten by him in order of their seniority; at Nwakibie's obi, 'the others could not drink' before the arrival of his first wife • in Igbo society, reputation is gained through being traditional and by showing respect and obedience to the gods. Umuofia's 'Priests and medicine men were feared' by other tribes • the cultural customs and traditions of Igbo society are challenged by the arrival of Christianity and colonialism.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
12 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • a number of violent incidents occur throughout the novel. Some of these appear to be unnecessary, others may be considered necessary in order to preserve Umuofia. Violence can be physical or emotional • Okonkwo must often resort to violence in order to maintain his position in Igbo society and to bring honour to his village, such as when he defeats Amalinze the Cat in a wrestling contest • Okonkwo is determined to show manly characteristics, unlike his father who was weak. This determination makes him volatile, insensitive and cruel to his wives. Okonkwo is unnecessarily violent towards his youngest wife, Ojiugo, when he beats her for braiding her hair rather than preparing a meal. He fires a gun at Ekwefi for taking leaves from his banana plant. Other husbands were violent towards their wives, such as Uzowulu who severely beats his wife, Mgbafo, who runs away to her family • Okonkwo brutally kills Ikemefuna with a machete. Arguably this is unnecessary, especially as he has been warned not to take part • At Ezeudu's funeral, Okonkwo accidentally shoots and kills Ezeudu's sixteen-year-old son, resulting in Okonkwo's exile for seven years. The village men destroy Okonkwo's compound and livestock. They see this as necessary in order to cleanse the village of his sins • Obierika informs Okonkwo about the violence in Abame when the villagers kill a white man on the advice of the Oracle. In retribution, a large group of white men unnecessarily slaughter all inhabitants of the village • on Okonkwo's return to Umuofia, he cannot believe that his clansmen have not risen up in violence to prevent the missionaries from settling there. The white men have their own forms of violence, building a prison, having trials and being oppressive • violence erupts when Enoch, a Christian convert, unmasks an egwugwu. The clan burns down Enoch's compound and destroys the church • Okonkwo beheads one of the court messengers, hoping that the rest of his clansmen will rise up and go to war with the white colonists. He feels violence is necessary to preserve the Igbo community. To his dismay, Okonkwo realises that he is not supported and this lack of violence leads him to reflect that things have fallen apart for him. **(AO4)** • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture • Igbo society respects the orders of the Oracle, which demands that Ikemefuna should be killed • belief in the gods dictates how characters behave. Obierika warns Okonkwo that the earth goddess will seek revenge for his part in Ikemefuna's murder. Later, when the village men destroy Okonkwo's compound in order to cleanse the earth of his sins, they do this as they feel it is essential to please the earth goddess and to protect their own lives. This violent act is essential according to traditional beliefs and customs • traditional Nigerian society and culture contrasts with impending colonialism and Christian influences.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
13 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ekwefi and Okonkwo name their daughter Ezinma as it means 'true beauty'. She is also fondly called Nma and Ezibo, meaning 'good one'. Ezinma is Ekwefi's 'crowning glory' • Ezinma is adored by both her mother and father, Okonkwo, who treats her as his favourite child, as he thinks that she shows more masculine traits than his son, Nwoye • Ekwefi is very close to her daughter, Ezinma, as she is her only child. Nine children from her previous marriage all died in infancy, making Ezinma even more precious to her. Ekwefi shows her deep love for her by giving her more privileges and eating forbidden eggs with her. Mother and daughter share respect for each other • Okonkwo finds it hard not to show his affection for Ezinma, so when she is serving his evening meal he twice tells her off • Okonkwo is so distressed when he is told that his daughter is unwell that he rushes out in the middle of the night to gather medicines. He gathers grass, bark and leaves to prepare the medicine for her • Okonkwo and Ekwefi are ordered to take Ezinma to Agbala (the Oracle of the Hills and Caves). Despite their protests, Chielo takes Ezinma to all nine villages and then to the Oracle's cave. Ekwefi shows courage when she follows, although she has been ordered by Chielo not to. Okonkwo has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut • Ezinma survives illness and Ekwefi believes that faith will bring her daughter a long and happy life. Ekwefi believes that her daughter is free of evil spirits when a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, freeing Ezinma from the *ogbanje* (evil spirit) world. Ekwefi believes her daughter will never become sick again • Ezinma's dedication and loyalty to her parents are demonstrated when she rejects many proposals from suitors from Mbanta. She knows that her father wants her to marry someone in Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo enjoys seeing Ezinma challenge her role and behave more like a man • despite the way some are treated, women play an essential role in Igbo society. A woman's position would be determined by how many children she bears and how many of them are male • ceremonies and rituals are important in all aspects of Igbo society, such as the practice of burying a *iyi-uwa* and the belief in the *ogbanje* and other gods.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Brown is the first white missionary to arrive in Umuofia and Mbanta. He is important as he converts many of the Igbo tribe to Christianity • Mr Brown is understanding, kind and compassionate. He respects Igbo beliefs and customs and ensures that other members of the church do not anger the clan: he 'was very firm in restraining his flock from provoking the wrath of the clan'. He wants a peaceful relationship with the Igbo people and befriends many of the leaders. Okonkwo thinks that the missionaries speak nonsense but his son, Nwoye, soon becomes a convert and adopts a new Westernised forename, Isaac • Mr Brown discusses religious beliefs with Akunna, one of the clan leaders. Although Akunna does not convert to Christianity, the men learn from and respect each other • Mr Brown builds a school and hospital in Umuofia and urges the people to attend, often enticing them with gifts such as singlets and the promise of riding an 'iron horse'. Mr Brown knows that the British will introduce their own leaders and encourages the clan to adapt and change • the church is built on land given to them by the village leaders. The clan believe that the missionaries will die because the plot is known as the Evil Forest but, when the missionaries prosper, the people think that they have special magical powers and, as a result, the new church soon attracts some of the less important villagers, the efulefu • the missionaries' interpreter, Mr Kiaga, is important. He is a teacher and church leader at Mbanta • Okonkwo is distressed about the profound change in his village and 'mourned for the clan, which he saw breaking up and falling apart' • when Mr Brown falls ill, he is forced to return home to Britain and is replaced by someone who is his antithesis, the Reverend James Smith. Reverend Smith is strict and uncompromising. Believing Igbo beliefs and customs are paganistic, he is intolerant of them, such as when he suspends a woman from church membership when she followed Igbo tradition regarding her dead child • Reverend Smith has a negative influence on the converts who become almost fanatical about their new faith. When Enoch disrupts the Igbo ceremony, the egwugwu set fire to his hut and then destroy the church. Reverend Smith is only saved from attack because of the respect Mr Brown received from the Igbo leaders. **(AO4)** • *Things Fall Apart* is set in the late 1800s and early 1900s, just before and during the early days of the British Empire's expansion in Nigeria • the character of Mr Brown was possibly based on the real-life missionary G. T. Basden, who worked among the Igbo at the turn of the twentieth century and was a friend of Achebe's parents • missionaries challenged and influenced traditional customs and beliefs. For example, in the novel the missionaries accept a woman who refuses to throw away her new-born twins • the arrival of the missionaries challenged everyday aspects of villagers' life, including the replacement of the traditional Igbo four-day week by the weekly calendar. 'Come every seventh day' soon becomes known as 'Sunday' by the villagers.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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Number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • friendship is important throughout the novel, particularly for Okonkwo and members of his family, who seek friendship for companionship and for someone to turn to in times of trouble • Unoka, Okonkwo's father, enjoyed drinking palm wine with his friends and this led to Unoka's being lazy and wasteful. Okonkwo is determined not to be like his father • Okonkwo values his friendship with constant and loyal friend Obierika. Obierika is a contrast to Okonkwo. Obierika thinks before he acts and does not believe in unnecessary violence. He is receptive to new ideas and is prepared to adapt: 'Who knows what may happen tomorrow?' • despite their different personalities, Obierika comforts Okonkwo after Ikemefuna is murdered, even though he has warned Okonkwo not to take part. Okonkwo can only sleep peacefully after talking with his friend. Obierika looks after Okonkwo's crops when Okonkwo is exiled and ensures that he receives the profits. It is Obierika who visits Okonkwo when he is in exile and tells him about the murder of a white man in Abame. Obierika remains loyal to Okonkwo even after Okonkwo commits suicide. Obierika blames the Commissioner for his friend's death • Nwoye, Okonkwo's son, forms a close friendship with Ikemefuna. They plant crops together and spend their free time in each other's company. When Okonkwo announces that Ikemefuna is to return to Mbaino, Nwoye is upset and, because he cries, his father beats him • Okonkwo beats his youngest wife, Ojiugo, when she goes to a friend's house to braid her hair rather than preparing the evening meal • Mr Brown, the missionary, befriends some of the village leaders. He finds his friendship with Akunna useful and supportive. **(AO4)** • *'Aru oyim de de de dei!'* in egwugwu language is translated as '*greetings to the physical body of a friend*'. Friendship is central to Igbo society. The egwugwu speak in a formal language that is often difficult for some Umuofians to understand. Each egwugwu represents one of the nine villages of the Umuofian community • unlike Okonkwo, Obierika questions the Igbo traditions, culture and tribal law. He thinks that change could be a good thing and that it could benefit Igbo society. Okonkwo's solution is to resist change by using violence against the British • beliefs and superstitions are central to the villagers. Ikemefuna is murdered when the Oracle commands. The order is not questioned. Ibierika tries to warn Okonkwo against being the one who kills Ikemefuna and suggests that the gods will be angry with him, but Okonkwo does not listen to his friend's advice • traditional Nigerian society is contrasted with the impending colonisation and Christian influences. These challenges do not destroy the friendship between Okonkwo and Obierika.

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Number	Indicative content
12 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • change is a significant theme in the novel, especially with the arrival of the white men. Umuofia transforms over time and the characters react to this change • Nwoye changes as he matures. He becomes manlier owing to Ikemefuna's influence. When Nwoye learns that Ikemefuna is dead, something changes within him as he feels devastated by his loss. Nwoye recalls the time when he heard an abandoned baby crying in the forest and feels lost without Ikemefuna. Nwoye converts to Christianity and changes his name to Isaac • the arrival of the Christians challenges Igbo (Ibo in the novel) society. When the Christian church is built, it divides families and society • when Okonkwo returns to Umuofia after his seven-year exile in Mbanta, he discovers that the village has changed significantly during his absence and he feels deeply unhappy • Okonkwo is a traditionalist and will not compromise. He is unable to adapt to the changes in Umuofia and feels that life as he knew it is 'breaking up and falling apart'. Okonkwo's position changes throughout the novel. He begins by being respected and successful but at the end is a failed outcast from society • Obierika questions some tribal laws and believes that some changes can improve Igbo society. He is more receptive to change • other villagers welcome change, as the white men are bringing wealth to the village through the export of palm oil and palm nut kernels • the white man's government introduces the court, 'court messengers', the prison and executions. The nature of the village changes beyond recognition. **(AO4)** • when Nwoye mourns the loss of Ikemefuna, Igbo customs and traditions are remembered, such as the custom of leaving twins in the forest to die • Achebe implies that clinging to old traditions and an unwillingness to change may contribute to their downfall. Achebe does not pass judgement on the point of view of indigenous tribes, but he illustrates the kinds of circumstances that could make things fall apart • Obierika questions the Igbo traditions and rituals, as well as their tribal law. He thinks that change may improve the Igbo society • as the Christians begin to gain power, the villagers see their traditional beliefs as outdated and powerless. For example, Mbanta's Evil Forest proves to be less sinister than they have believed.

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Number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Ikemefuna and Nwoye becomes very close. After Ikemefuna is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother, a friendship naturally develops between the two boys • Nwoye is Okonkwo's eldest son by his first wife. He is twelve years old when the story begins. He sees Ikemefuna as an older brother. Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement • initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Nwoye fears the anger of his powerful and demanding father and finds it difficult to cope in his shadow, whereas Ikemefuna has a more successful relationship with Okonkwo • as Nwoye matures, he is influenced by his mother's stories more than Okonkwo would like. Okonkwo fears that Nwoye is not as manly as he wants him to be and that he will be weak, too sensitive and feminine, like Okonkwo's father, Unoka. Nwoye does not show any jealousy over Okonkwo appearing to be closer to Ikemefuna. Ikemefuna has a positive effect on Nwoye, broadening his mind with outside perspectives • after the Oracle demands that Ikemefuna should be put to death, one of the elders, Ezeudu, tries to persuade his friend, Okonkwo, not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father', but Okonkwo wants to show his strength of character and ignores this advice • when Nwoye realises that his father has murdered Ikemefuna, he distances himself from him and his clansmen • Nwoye breaks away from his father and Igbo traditions by becoming a Christian and changing his name to Isaac. Okonkwo believes that his son is lost and 'not worth fighting for'. **(AO4)** • Nwoye challenges all that is important to his father. The novel is set in a patriarchal society, where men are often feared. Nwoye is devastated by Ikemefuna's death and becomes more distant to his father. Nwoye rejects his people's traditions and beliefs and turns to Christianity • the traditional and cultural background is inherent in everyday life, such as how Ikemefuna was given up by his village in exchange for peace and the way in which Nwoye's mother, as 'Senior wife' or 'Nwoye's mother', is never named. A mother was known by her eldest child's name • ceremonies and rituals are important in every aspect of the villagers' lives: eating, drinking, marriage, war, religion. Umuofia's 'Priests and medicine men were feared' by other tribes. The relationship between Ikemefuna and Nwoye ends when Okonkwo kills Ikemufuna when the Oracle orders his death. • the novel explores the importance of kinship, extended families and their roles and responsibilities.

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Number	Indicative content
12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo strives to be the polar opposite of his father, Unoka. Okonkwo believes that his father was a coward as he could not bear the 'sight of blood'. Unoka was weak, wasteful and lazy. Okonkwo overcompensates and, as a result, is harsh towards his wives and children: 'Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness' • at the beginning of the novel, Unoka has been dead ten years. He was 'quite incapable of thinking about tomorrow' and had no shame. He had no titles, unlike other warrior friends • Unoka borrowed and squandered his money. He spent his money on palm-wine and drank with his friends, leaving his wife and children hungry. Unoka took no responsibility for his actions. He owed money to most of his friends and neighbours and his debts were quite considerable: 'from a few cowries to quite substantial amounts' • Unoka is described as 'tall but very thin and had a slight stoop'. Okonkwo is his opposite as he is 'tall and huge' and 'seemed to walk on springs' • Unoka played the flute and enjoyed performing to others: 'another village would ask Unoka's band and their dancing *egwugwu* to come and stay'. Unoka only cared about enjoying himself • Okonkwo was ashamed of Unoka. Unoka was a laughing stock of the village and, when Okonkwo was a child, one of his playmates called Unoka '*agbala*', suggesting that he was womanly. In order to counteract this, Okonkwo has gained a reputation for being a fierce warrior • even as a young man, Okonkwo becomes a successful warrior and a wealthy farmer. He wins two titles for his 'prowess in two inter-tribal wars' and has 'two barns full of yams'. His determination to overcome the stigma of his father's legacy leads to his becoming a wealthy, successful man with three wives • Unoka died in disgrace and shame leaving the family in debt. He suffered from a swelling of the stomach and limbs and was left to die in the Evil Forest. Okonkwo is determined not to be like his father, but he too dies a shameful death when he commits suicide after he realises that he cannot save the village from the colonists • Okonkwo is the protagonist of the novel and a tragic hero. When the novel begins, he holds a position of power but his fear of weakness and failure leads to his eventual fall. In Igbo (Ibo in the novel) culture, his name reflects his personality as it implies male pride and stubbornness. At the end of the novel, it could be argued that Okonkwo's weaknesses make him little different to his father, Unoka. **(AO4)** • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture. Unoka will not take part in any violence which leads to him being called '*agbala*'. It was expected that men would win titles in battles, as Okonkwo did • traditional Nigerian society and culture are contrasted with impending colonialism and Christian influences • Nigerian society respect their elders and fathers, which is lacking in Okonkwo's case • Achebe wrote *Things Fall Apart* to present a more accurate portrait of native African life and the effects of colonialism, such as that portrayed in Conrad's *Heart of Darkness*.

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Number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • different types of punishment are significant throughout the novel. There are the physical, mental and spiritual punishments, the traditional Igbo (Ibo in the novel) form of punishments and those introduced by the white men • when Okonkwo accidentally kills Ezeudu's sixteen-year-old son during a funeral, his seven-year banishment from Umuofia is not generally questioned, as it is the standard practice • when Okonkwo violates the 'Week of Peace' by beating his youngest wife, Ojiugo, the village is surprised about the lenient punishment that he receives from the priest of the earth goddess. Okonkwo is ordered to make offerings at the priest's shrine • significantly, the only punishment that Uzowulu receives from the egwugwu for severely beating his wife is his embarrassment at having to beg her to allow him to return. The villagers are surprised that such a 'trifle' should be discussed by the egwugwu • the village leaders give Christians a piece of land to build their church. The leaders believe the land in the Evil Forest is cursed and that the Christians will die, but instead they are successful. The leaders believe that the gods have allowed the missionaries to escape punishment • the white men establish a court of law and build a prison in Umuofia. Those who break the white men's laws are sent to the prison. Indigenous people are appointed 'court messengers' who administer punishments to offenders • when a Christian convert, Enoch, unmasks one of the egwugwu, the egwugwu punish him by destroying his compound and burning it to the ground. They also destroy the church as they believe that the missionaries have caused them problems • the District Commissioner punishes the six leaders of the village for the egwugwu's actions by sending them to jail and fining them two hundred and fifty bags of cowries. The Umuofian people pay the fine to secure the release of the six men • after Okonkwo's suicide, it is significant that the clan refuse to touch his body as Okonkwo has committed a sin against the earth • it could be considered that Ikemefuna is punished for the actions of his village when he is sent from Mbaino to Umuofia. Okonkwo is punished by having a guilty conscience for killing him and Obierika warns Okonkwo that the earth goddess will seek her revenge. **(AO4)** • when Okonkwo is banished, Obierika questions the severity of the seven-year exile. Obierika ponders about Igbo culture and traditions, such as when his twin children were taken to the forest. He is more open-minded about change • when Okonkwo beats his wife during the 'Week of Peace', the village fear that this violation could jeopardise their crops for that year. At other times, domestic violence was commonplace and there was widespread disregard for women's rights in Umuofian society. Women were marginalised and subservient • following Okonkwo's suicide, the District Commissioner considers the actions of the tribe, the introduction of British culture and its code of behaviour and how 'enlightenment' has been introduced. He decides to write a book entitled *The Pacification of the Primitive Tribes of the Lower Niger*, which sums up the attitude to non-western cultures at the time.

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12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • beliefs are central to the novel, both traditional Nigerian Igbo (Ibo in the novel) and Christian beliefs • though it was usually acceptable for men to beat their wives, Okonkwo violates the Week of Peace when he beats his youngest wife, Ojiugo, and is punished for it • the Igbo believe in the word of the Oracle or the messenger of the Earth goddess. The Oracle orders the killing of Ikemefuna. Although Okonkwo is warned by his friend not to take part, he ignores this advice as he does not wish to appear weak. Obierika warns Okonkwo that the Earth goddess will seek revenge, but Okonkwo says, 'The Earth cannot punish me for obeying her messenger' • the *egwugwu* is formed of nine clan leaders, including Okonkwo, who represent the spirits of their ancestors • Chielo is the priestess of Agbala. Chielo tells Ekwefi that Agbala, the Oracle of the Hills and Caves who influences all aspects of Umuofian life, needs to see Ezinma. Chielo takes her, carrying her on her back, stopping at all nine villages before taking her to the Oracle's cave. Although forbidden to do so, Okonkwo and Ekwefi follow her in secret and wait outside the cave • following Okonkwo's exile, he becomes depressed and believes that his *chi* or personal spirit is responsible for his failures • the arrival of a white man riding a bicycle sparks alarm at Abame. The elders go for advice to the Oracle, who warns that the white man will destroy the clans. The village murder the white man and retribution follows • six Christian missionaries arrive in Mbanta and begin converting the people. They build a church on land given to them in the Evil Forest, but when they appear to be unharmed, it encourages more to turn to Christianity. The first converts are the *efulefu*, the weak members of the village. Later Okonkwo's son, Nwoye, joins the Christian church and is renamed Isaac • the missionaries build a school in Umuofia, which Nwoye attends • on Okonkwo's return to his home village, it has changed beyond recognition. Many have converted to Christianity and some Igbo members feel that the changes are good • Mr Brown respects Igbo traditions and tries to learn about them; however, when he falls ill, he is replaced by Reverend James Smith who is intolerant of Igbo customs • things finally fall apart for Okonkwo when Enoch unmasks an *egwugwu*. Violence erupts and the six leaders of the village, including Okonkwo, are imprisoned. **(AO4)** • Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who controlled Igbo societies for centuries • Chinua Achebe's parents converted to Christinity but respected their Igbo traditions. Achebe was influenced by the Igbo storytelling tradition • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as a threat that Western culture presents to the traditional Nigerian way of life • *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity, and the colonial experience and its aftermath.

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13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Obierika is an important character in the novel because he is Okonkwo's closest friend. He is the character who advises Okonkwo and is a voice of reason. Obierika is a man who 'thought about things' • he will not take part in Ikemefuna's murder, claiming that he has 'something better to do'. After Okonkwo kills Ikemefuna, he goes to see Obierika. Obierika warns Okonkwo that his actions will upset the Earth goddess who will seek her revenge; however, Obierika, being a good friend, listens to Okonkwo and that night Okonkwo is finally able to sleep • Okonkwo and Obierika do not always agree and have heated discussions, such as their disagreement about the inconveniences of the *ozo* title. Obierika informs Okonkwo that the *ozo* title has lost value in other villages and Okonkwo feels offended by his comments, which suggest that in other villages the title is of such little value 'every beggar takes it' • Okonkwo is supported by Obierika when Okonkwo is exiled to Mbanta by storing and selling his yams for him. When in his barn, Obierika thinks about Igbo (Ibo in the novel) cultures and traditions and ponders over the punishment that Okonkwo has received for his inadvertent crime; he misses Okonkwo's company • Obierika visits Okonkwo and his family in Mbanta and gives Okonkwo the money for his yams and seeds, demonstrating his honest nature • he provides Okonkwo with news about events back at home and the events in Abame when a white man riding his bicycle is murdered and how the white men gained retribution by slaughtering villagers. On his second visit to Mbanta, Obierika informs Okonkwo that Nwoye has converted to Christianity • Obierika helps Okonkwo by supervising the building of Okonkwo's new compound before his return to Umuofia • he is a loving father to Maduka, his son, and Ekueke, his daughter. Maduka is praised by Okonkwo for winning a wrestling match and Okonkwo takes the opportunity to complain about his own son's weaknesses. Ekueke is to be married and Okonkwo takes part in discussions to agree the price that should be paid for her • Obierika is the opposite to Okonkwo: he is open-minded and receptive to new ideas: 'Who knows what may happen tomorrow?' • he rejects the use of violence and will not consider using force against the colonisers • at the end of the novel, Obierika asks the Commissioner if his men can help him to take down the body of Okonkwo. Obierika blames the Commissioner for the death of his friend. **(AO4)** • Igbo rituals and ceremonies are important in all aspects of Obierika's life, such as the *isa-ifi* ceremony • Obierika negotiates Ekueke's marriage. Daughters were sold to suitable suitors and the price would be negotiated through discussion and the ritual of passing sticks, representing numbers, usually between the bride's family and the groom's relatives

	• Obierika is important because he illustrates Igbo customs and traditions, such as when he slaughters two goats and gives one to his daughter's future in-laws. Obierika discusses the use of magic and medicine with the other men and remembers how he had to abondon his twins in the forest owing to tribal tradition.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
12 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • women in the novel include: Nwoye's mother, Ekwefi, Okonkwo's second wife; Ojiugo, his third wife; Ezinma, the daughter and only surviving child of Ekwefi and Okonkwo; Chielo and Chika, priestesses of Agbala; and Agbala, the Oracle of the Hills. In addition, other lesser wives and daughters play a part in the story • most women are viewed as weak and are subservient to the men whereas some women hold positions of power, such as Chika, who tells Okonkwo's father, Unoka, 'Go home and work like a man'. The Oracle, Agbala, also pronounces the killing of Ikemefuna • Igbo (Ibo in the novel) men have a number of wives; the more wives and children a man has shows his status. Okonkwo has three wives who each has a hut of her own to share with her children in the compound. While the men grow 'manly' crops such as yams, the women grow lesser produce such as coco-yams, beans and cassava • Nwoye's mother, Okonkwo's first wife, is never named and as a mother is known by her eldest son's name. When Okonkwo brings Ikemefuna back to Umuofia, he charges his senior wife to care for him • Ojuigo, Okonkwo's youngest wife, goes to braid a friend's hair and forgets to prepare Okonkwo's and their children's food. When she returns, she is severely beaten by Okonkwo despite it being the Week of Peace. Though violating tradition, Okonkwo gets the lenient punishment of having to place an offering at the shrine. Okonkwo regularly beats his wives and feels no guilt for doing so, as he believes it is the manly thing to do • Ekwefi is badly beaten by Okonkwo when she admits to taking leaves from his banana tree to wrap some food. Okonkwo takes his gun and aims it at her and pulls the trigger, but it does not go off. However, Okonkwo supports Ekwefi, waiting with her when the sick Ezinma is taken to the shrine • the women, just like their men, enjoy watching the festivals and wrestling matches. Ekwefi met Okonkwo at a wrestling match after he had won a fight. Wives and daughters prepare the food for after the contest • Okonkwo is particularly fond of his daughter, Ezinma, because she often shows more manly behaviour than her brother, Nwoye. **(AO4)** • Igbo culture and tradition placed a wide division between male and female roles and responsibilities. Women were expected to take care of the children and livestock and to perform womanly duties, such as cooking and cleaning • despite their harsh treatment of women, the men demonstrate loyalty to them, such as when the clan refer to the woman murdered by another village as a 'daughter of Umuofia'. Traditional ceremonies and town meetings are held to discuss issues • women were important when performing duties during rituals, such as during the wine-drinking ritual

	• domestic violence was an accepted part of the culture • customs and traditons in relation to the role of woman are evident throughout the novel, such as ceremonies, marriage negotiations and Umuofian ritual, such as a bride's costume and jewellery, the use of sticks to determine a price the groom should pay, and the drinking of palm wine.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
13 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • disappointment is demonstrated throughout the novel. Okonkwo is disappointed with: his father; his own part in Ikemefuna's murder; his people for not resisting change; Nwoye's actions; and his own fall from power. The village leaders are initially disappointed with the success that the Christians have experienced • Okonkwo is ashamed and disappointed with his father, Unoka. He is determined to be the polar opposite of his father whom he considers weak, lazy and 'feminine', owing to his interests in artistic activities. When he dies, Unoka leaves his family in debt • Okonkwo, in order to show his manliness, takes part in Ikemefuna's murder and strikes the fatal blow. Okonkwo afterwards feels disappointed in himself and suffers painful guilt and remorse, but he cannot show his emotions for fear of appearing womanly. Ezeudu has warned Okonkwo not to take part in the attack and possibly feels disappointed with Okonkwo • Okonkwo feels anger, betrayal and disappointment with his fellow villagers for not resisting change. When Okonkwo returns from his seven-year exile, he cannot come to terms with the way his neighbours and tribesmen have accepted the Europeans. When one of the converts disrupts a traditional Igbo ceremony, the traditionalists of the village retaliate by burning the Christian church to the ground. Okonkwo and five others are arrested. Shortly after this event, Okonkwo kills a messenger believing that others will support his uprising, but they do not. In utter disappointment at the lack of action, Okonkwo kills himself • when Nwoye converts to Christianity, Okonkwo feels even more disappointed in his son. Nwoye is equally disappointed in his father for being involved with Ikemefuna's murder • Okonkwo is disappointed that he has lost his position of power in Umuofian society • the village elders are initially disappointed with the Christians' success. When the Christians are given land in the Evil Forest to build their church, it is wrongly believed that the land is cursed and they will not survive. **(AO4)** • the novel explores the customs, cultures and beliefs of the Igbo people. Traditions are threatened when people do not live up to expectations, such as Unoka and Nwoye, and when the Europeans arrive • a good reputation is crucial to Okonkwo and therefore his disappointment is very great when he loses it. Okonkwo's disappointment in his father made him even more determined to be a successful farmer and wrestler. He has a number of ankle bracelets to demonstrate publicly his titles. Like other important men in his village, his high status is demonstrated by the number of wives he has and how many children he fathers • the religion of the Igbo people is central to their society. The people obey the commands of the Oracle and they call on the spirits as their judges. The arrival of the Europeans and the representatives of the Christian church change the nature of Umuofia beyond recognition.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree with the statement: Ezinma can be considered a very significant character in the novel because of the way she appears to be an ideal daughter and how her father, Okonkwo, shows affection for her. All valid points should be rewarded • Ezinma means 'true beauty' and she is often affectionately called Nma and Ezibo, meaning 'good one'. Ekwefi says that Ezinma is her 'crowning glory'. Both of her parents shower her with terms of endearment and consider her the perfect daughter • Ezinma is significant because Okonkwo adores his daughter and demonstrates some favouritism for her. Okonkwo is proud of her because he feels that she demonstrates more masculine traits than her brother, Nwoye. Through Okonkwo's relationship with his daughter, the reader can identify a more loving character in Okonkwo • Ezinma is Okonkwo's and Ekwefi's only child and is therefore highly prized. Ekwefi had nine children in her previous marriage and they all died in infancy. Ekwefi demonstrates her love for Ezinma by giving her more privileges and by their eating forbidden eggs together. Mother and daughter share respect for each other • Ezinma is so important to Okonkwo that, when he is told of her illness, he rushes out in the middle of the night to gather medicines. He gathers grass, bark and leaves to prepare the medicine for her • the reaction to Ezinma's illness shows her significance. Okonkwo and Ekwefi are told that Ezinma must be taken to Agbala (the Oracle of the Hills and Caves). Despite their protests, Chielo takes Ezinma to all nine villages and then to the Oracle's cave. Ekwefi follows, although she has been ordered by Chielo not to. Okonkwo has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut • Ezinma survives the illness and Ekwefi believes that faith will bring her daughter a long and happy life. When a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, releasing her from the *ogbanje* (evil spirit) world, Ekwefi is sure that her daughter is free of evil spirits and will never become sick again • Ezinma is significant because she demonstrates dedication and loyalty to her parents. She rejects many proposals from suitors from Mbanta because she knows that her father wants her to marry someone in Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo unexpectedly enjoys seeing Ezinma challenge her role and behave more like a man • women play an essential role in Igbo (Ibo in the novel) society. A woman's position would be determined by how many children she bears and how many of them are male • ceremonies and rituals are important in all aspects of Igbo society, such as the practice of burying a *iyi-uwa* and the belief in the *ogbanje* and other gods.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of honour is very important throughout the novel. For Okonkwo, it is considered paramount that honour is upheld • Okonkwo 'had brought honour to his village' and family when he beats Amalinze the Cat in a wrestling contest. For Okonkwo, this honour drives him to wanting more titles in order to become a rich and powerful man: 'Okonkwo's fame had grown like a bushfire' • Okonkwo is desperate to be the polar opposite of his father who dishonoured the family. Unoka was a lazy and wasteful man who died in debt. Okonkwo's shame of his father makes him value honour more. Okonkwo's interpretation of honour is governed by his culture and society; for example, it is acceptable for him to beat his wives and rule his home by fear • Okonkwo is honoured when he is asked to look after Ikemefuna who has been given to the village by the neighbouring village of Mbaino as a peace offering • Okonkwo is in a dilemma when the Oracle orders Ikemefuna's death. In order to maintain his honour, Okonkwo decides that he must kill Ikemefuna himself, despite his best friend's, Obierika's, advice not to take part. Nwoye is ashamed of his father killing Ikemefuna and begins to distance himself more from his family and clansmen • Ezeudu is held in honour by the clan. He is an important leader of the clan and holds three of the four clan titles. It is at Ezeudu's funeral that Okonkwo accidentally shoots Ezeudu's son. For this accident, Okonkwo and his family are exiled and his compound is destroyed. Okonkwo has dishonoured the clan • Obierika remains an honourable friend when he visits Okonkwo and gives him the money earned from selling his yams and tells him of the news back home • the Christian missionaries appear to be honourable people, especially when they survive on the land given to them in the Evil Forest. The people on Mbanta believe that the missionaries must be very powerful • when Okonkwo returns to Umuofia, he cannot believe how other clansmen have, in his view, dishonoured the village. Many have renounced their titles and converted to Christianity • the Igbo (Ibo in the novel) hold an annual ceremony to honour the earth deity. The *egwugwu* dance in tribal tradition. When Enoch dares to unmask an *egwugwu*, this is seen as a serious offence and his compound is destroyed • in a final attempt to restore clan honour, Okonkwo attacks and decapitates a white messenger. When his attack is not supported by the other clansmen, Okonkwo realises that Umuofia will not go to war and drive out the new arrivals. Okonkwo's suicide is the greatest dishonour he can do to himself and his clan. **(AO4)** • honour in Igbo culture and traditions is highly valued. In tribal tradition, the unmasking of an *egwugwu* results in the death of the ancestral spirit • the novel is set at the start of the twentieth century in Umuofia in eastern Nigeria. Achebe illustrates Igbo society during the time of colonisation by the British and the internal turmoil that divided the Igbo clan. Achebe challenges other works of literature, such as Conrad's *Heart of Darkness*, written about Africa, and the inaccuracies they contain. Achebe portrays what is considered the most authentic account of African life at the time. The Igbo people are presented as proud and honourable • the novel was first published in 1958, two years before Nigeria achieved independence

	• when Okonkwo's honourable friend, Obierika, visits him in Mbanta, he tells him about a white man being killed in Abame. The episode is based on the actual events that occurred in Ahiara in November 1905. In retaliation, the British formed an expedition and killed Igbo opposition and destroyed the Awka Oracle • Achebe wrote the novel with a Nigerian audience in mind. In 1964 he stated that he wanted to 'help society regain belief in itself and put away the complexities of years of denigration and self-abasement'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
12 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • power is an important theme in *Things Fall Apart.* Okonkwo is a powerful and influential leader within the Igbo (Ibo in the novel) community of Umuofia. He demonstrates his physical power when he defeats Amalinze the Cat in a wrestling contest • Okonkwo is determined to become wealthy and powerful by gaining as many titles he can. He wants to be the polar opposite of his weak father, Unoka. Okonkwo believes that he is merely demonstrating his power when he is harsh and insensitive to his three wives and children • the Oracle holds power over the Igbo community. The Oracle orders Ikemefuna's death in retribution for the Umuofian woman killed in Mbaino. Later, the Oracle tells the people of Abame that the white man who rode his bicycle in to the village would destroy them, so the villagers murder him • the white men demonstrate their power through the use of violence when they slaughter the people of Abame in an act of retribution • the six missionaries demonstrate their power of faith and begin to convert the clan to Christianity. The missionaries are deemed to be very powerful because they survive on land that is said to be cursed. Mr Brown is a respected missionary who gains respect and power because he shows a genuine interest in Igbo culture and traditions. When he is replaced by Reverend James Smith, Smith demonstrates power through intolerance and strict ways • Obierika is a wise, faithful and powerful friend. Okonkwo goes to his friend when he is in need. After killing Ikemefuna, Okonkwo goes to Obierika, who has warned Okonkwo not to get involved. Only after discussing his feelings with his friend is Okonkwo able to sleep • the *egwugwu* hold power over the community. The nine clan leaders represent each of the nine villages of Umuofia. The *egwugwu* make key decisions and decide suitable punishments for crimes committed. When an *egwugwu* is unmasked by Enoch, they show their power by destroying Enoch's compound and by burning down the Christian church • Uchendu, Okonkwo's maternal uncle in Mbanta, holds a position of power as he is an elder of the tribe. He gives Okonkwo land to farm and a place to build a compound • when Okonkwo returns to Umuofia, he is shocked to see that many villagers have converted to Christianity and given up their titles and power • the District Commissioner holds power and jails the *egwugwu* members who have burned down Enoch's compound. He cuts down the dead body of Okonkwo at the end of the novel and considers himself powerful and successful when he writes his book: *The Pacification of the Primitive Tribes of the Lower Niger*. **(AO4)** • Achebe presents the complexities of Igbo society before the arrival of colonialists. He presents the power struggles within communities through portrayal of clan rituals, customs and beliefs. The power struggles intensify with the arrival of the white men and the Christians, all vying for their own power roles

	• Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who exerted power and controlled Igbo societies for centuries • the lack of one central leader in Igbo society possibly led to the clan's demise; there was a lack of central power. Achebe used a line from W B Yeats' poem, *The Second Coming*, as inspiration for the title of his novel: 'Things fall apart; the centre cannot hold'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question	**Indicative content**

Number	Indicative content
13 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the lives of Okonkwo and Nwoye are greatly affected by Ikemefuna • Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. He is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother. At first, Ikemefuna is very unhappy, as he misses his mother and sister. He tries to run away and will not eat. When Okonkwo threatens to beat him, he finally eats, but then becomes ill for twelve days. Ikemefuna's fear and sadness gradually subside • at first, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Ikemefuna affects the lives of those around him. He has become very popular in Okonkwo's compound, especially with Nwoye and the other children. To them, he seems to know everything and can make useful things like flutes, traps and bows • Okonkwo is affected by Ikemefuna's presence. He becomes inwardly fond of Ikemefuna, but he does not show affection as it is womanly and a sign of weakness. He treats Ikemefuna like other members of his family and beats him, like the others. Okonkwo allows Ikemefuna to accompany him like a son to meetings and feasts, carrying his stool and his bag. Ikemefuna calls Okonkwo 'father' • Nwoye and Ikemefuna spend much of their time together. They often sit with Okonkwo in his hut and listen to his stories of violence and bloodshed. Nwoye does not show any jealousy over Okonkwo's close relationship with Ikemefuna. Ikemefuna has a positive effect on Nwoye, broadening his mind with outside perspectives • Ikemefuna suffers in reparation for a crime he had nothing to do with. Ikemefuna does not believe that he will ever see his mother again, but Okonkwo leads him to believe that he is to be sent home. Ikemefuna is so happy that he sings a song from his childhood • after the Oracle demands that the boy should be put to death, one of the elders, Ogbuefi Ezeudu, tries to persuade his friend, Okonkwo, not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father', but Okonkwo wants to show his strength of belief and character and ignores this advice. After Ikemefuna has been attacked, Okonkwo murders him with a machete • Okonkwo is filled with grief and remorse over killing Ikemefuna and goes to discuss his actions with his friend, Obierika, who disapproves of what he has done and believes that the earth goddess will seek her revenge • when Nwoye realises that his father has murdered Ikemefuna, he distances himself from him and his clansmen. He breaks away from his father and Igbo traditions by becoming a Christian and changing his name to Isaac. Okonkwo believes that his son is lost and 'not worth fighting for'. **(AO4)** • the traditional and cultural background is inherent in everyday life, such as how Ikemefuna was given up by his village in exchange for peace and the way in which Nwoye's mother, as 'Senior wife' or 'Nwoye's mother', is never named. A mother was known by her eldest child's name

	• Nwoye challenges all that is important to his father. The novel is set in a patriarchal society, where men are often feared. Nwoye is devastated by Ikemefuna's death and becomes more distant to his father. Nwoye rejects his people's traditions and beliefs and turns to Christianity • traditional Nigerian society is contrasted with the impending colonialism and Christian influences. Changes in the nature of Igbo society were dramatic, and Okonkwo feared the loss of traditions and culture.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
10 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo demonstrates weaknesses throughout the novel. He is determined to be strong in reality as well as trying to avoid the appearance of weakness • Okonkwo is desperate to be the polar opposite of his father, Unoka, who is known as an *agbala* or someone who shows traits of female weakness • in order to achieve an elevated position in his society, Okonkwo demonstrates a fierce personality, does not show any affection to his family and regularly beats his wives • in his desire to show strength, Okonkwo shows weakness when taking part in Ikemefuna's murder. Okonkwo does not question the directive and is more concerned about his reputation, despite his friend, Obierika, warning him not to take part • it could be argued that he demonstrates weakness by not showing his son, Nwoye, any fatherly affection • on the other hand, some might argue that, when Ezinma is ill, Okonkwo demonstrates weakness by showing his concern for his daughter • when exiled to Mbanta, Okonkwo demonstrates weakness when he loses his determination and desire to do well, as he fears all is lost • Okonkwo's weakness is his total rejection of new ideas and ways introduced by the Christians and colonisation. Although his friend is more open to some of these new ideas, Okonkwo remains steadfast in his belief that these interlopers must be eradicated • in trying to demonstrate strength and resilience, Okonkwo brings about his own demise and exhibits his ultimate weakness. It is considered cowardly to take one's own life, which Okonkwo does at the end of the novel. **(AO4)** • the novel is set in a patriarchal society, where men are often feared. Okonkwo's obsessive desire for respect and status through his display of physical and emotional strength leads to his downfall and suicide • Obierika questions the Igbo (Ibo in the novel) traditions, culture and tribal law. He thinks that change could be a good thing and that it could benefit Igbo society. Okonkwo's solution is to resist change by using violence against the British, which is his weakness • beliefs and superstitions are central to the villagers. Ikemefuna is murdered when the Oracle commands; Okonkwo's guilt weakens him • Nigerian society is contrasted with impending colonialism and Christian influence; changes in the nature of Igbo society and its traditions and culture are feared. Okonkwo views Igbo society as weak for not resisting change.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • loss is a significant theme in the novel and can be explored in a variety of ways, for example: the loss of family members; the loss of Igbo (Ibo in the novel) traditions; the loss of respect; or any other valid example of loss • the loss of family members is central to the novel. When Okonkwo's father, Unoka, dies, Okonkwo does not appear to mourn his loss. Okonkwo's desire for success is driven by his loss of respect for his father and his wish to be the polar opposite of him. The loss of Ikemefuna through murder has a profound effect on Okonkwo and his son, Nwoye, who becomes alienated from his father and traditional beliefs • Ekwefi dotes on her daughter, Ezinma, because she is her only surviving child. Ekwefi has lost nine children in their infancy • Okonkwo and Obierika discuss with regret the loss of prestige for the *Ozo* title in other villages • the death of Ezeudu is significant. His death is greatly mourned by the clan and it is at the funeral ceremony that Okonkwo accidentally shoots and kills Ezeudu's sixteen-year-old son, resulting in Okonkwo's exile • Obierika is upset over the loss of Okonkwo when he is exiled. After his exile, Okonkwo loses the respect of his fellow clansmen and ultimately he loses his power in the community • Okonkwo feels lost when he is exiled. During his exile, when he learns of Nwoye's conversion to Christianity, he is inwardly upset but convinces himself that the loss of Nwoye is 'not worth fighting' • Okonkwo mourns the loss of the past and the loss of traditional Igbo ways. He cannot come to terms with colonisation and the only way he can deal with his loss is by taking his own life. **(AO4)** • loss is often owing to violence, which is a regular occurrence between tribes and is inherent in Igbo tradition and culture. Okonkwo's father, Unoka, will not take part in any violence which leads to his being called *agbala*. It is expected that men will win titles in battles, such as *Ozo*, as Okonkwo does. *Ozo* is not only the title of a man who has been victorious in battle, but is also the name of the traditional ritual when the title is awarded • infant mortality rates were high when the novel was set. Very few children reached adulthood • the loss of traditional Nigerian society and culture is contrasted with impending colonialism and Christian influences • Achebe wrote *Things Fall Apart* to present a more accurate portrait of native African life and the effects of colonialism. Achebe challenged Conrad's portrayal of native Africa in *Heart of Darkness*.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
10 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the most likely choices for the most interesting character are: Okonkwo, Nwoye, Ikemefuna or Ezinma, but any character may be considered • Okonkwo may be considered as most interesting because he is the protagonist of the novel. Readers follow his life story as a young leader of the Igbo (Ibo in the novel) community of Umuofia, a warrior and successful farmer, through his disgrace to his demise at the end of the novel • Nwoye may be considered most interesting because he is Okonkwo's antithesis and the novel charts how he changes from a 'weak' son to a man of determination. Some may consider his bond with Ikemefuna and his shame of his father, Okonkwo, who actively takes part in Ikemefuna's murder. Nwoye converts to Christianity, adopting the name of Isaac when he becomes disillusioned with his father and his cultural heritage • Ikemefuna is an interesting character. He is given to the people of Umuofia as a peace offering. He becomes close to Okonkwo and forms a close bond with Nwoye. Ikemefuna is ultimately betrayed by his 'father', Okonkwo, when he is murdered by him • Ezinma is Okonkwo's and Ekwefi's daughter. Okonkwo demonstrates rare affection for his daughter and is concerned when she falls ill. Ezinma defies the stereotypical role of women and demonstrates strength of character • some candidates may consider Chielo, the priestess of Agbala, or Agbala herself. Agbala is The Oracle of the Hills and Caves and has great influence over all aspects of Umuofian life. Others may consider Obierika, Okonkwo's best friend and voice of reason. **(AO4)** • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as part of the threat that Western culture presents to the traditional Nigerian way of life • *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity and the colonial experience and its aftermath • Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, who controlled Igbo societies for centuries • when Okonkwo's honourable friend, Obierika, visits him in Mbanta, he tells him about a white man being killed in Abame. The episode is based on the actual events that occured in Ahiara in November 1905. In retaliation, the British formed an expedition and killed Igbo opposition and destroyed the Awka Oracle.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • death is significant throughout the novel. The deaths of Unoka, Ikemefuna, Ezeudu and his son, Okonkwo, and the tribe all have significance • Okonkwo's father, Unoka, is considered a failure and a laughing stock in the Umuofian community. He is referred to as *agbala* or someone who is womanly or weak. Unoka dies in shame and leaves numerous debts. Even his death is deemed dishonourable. He dies from swellings of the stomach and limbs and as this is not acceptable to the Earth Goddess, Ani, he cannot be buried in sacred ground; his body is left in the Evil Forest to rot • following a dispute with the village of Mbaino and the death of a Umuofian woman, Umuofia is given Ikemefuna in compensation • Ikemefuna lives with Okonkwo and his family, but Agbala, the Oracle, eventually orders Ikemefuna's death. Okonkwo takes part in the slaughter and delivers the death blow. Okonkwo is remorseful for his actions, but does not allow his weakness to be shown. Nwoye is ashamed of his father's actions and this contributes to his leaving his family and converting to Christianity • when the death of Ezeudu is announced, the whole community mourns his loss. His death impacts on Okonkwo, as Ezeudu has warned him against taking part in Ikemefuna's murder. At Ezeudu's funeral, Okonkwo accidentally kills Ezeudu's sixteen-year-old son. For causing this death, Okonkwo and his family are exiled to Mbanta for seven years • when Okonkwo returns from exile, he discovers that the community has changed so much that he cannot live with the utter disappointment and takes his own life: 'It seemed as if the very soul of the tribe wept for a great evil that was coming – its own death' • at the end of the novel, Okonkwo's good friend and voice of reason, Obierika, blames the Commissioner for Okonkwo's death. **(AO4)** • polygamy and patriarchy were accepted in Igbo (Ibo in the novel) culture. The subservience of women was accepted and demanded. Both Okonkwo and Obierika comment about the death of another tribesman who was inseparable from his wife, which was deemed unmanly and weak. In Igbo culture, if a woman died before her husband, her death was not publicly announced until after the husband's death • it was believed that twins were *ogbanje* or possessed by an evil spirit. Such children were taken and left in the Evil Forest to die • the death of important clansmen, such as Ezeudu, was announced with the sound of a drum and the firing of cannon • the rites of passage are based on tradition, respect and veneration of the gods. After killing Ezeudu's son, Okonkwo's compound is burnt down and his animals are killed to please the gods.

Number	Indicative content
10 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • conflict is a central theme in the novel and is demonstrated through the conflict of emotions, physical conflict, conflicts within the clan, the potential conflict between the church and the village, and the conflict between the colonists and the clan • Okonkwo is ashamed of his father, Unoka, and his weaknesses cause emotional conflict when Okonkwo vows to be Unoka's antithesis. Okonkwo develops into an insensitive, volatile and controlling character who welcomes physical conflict • as a result of an earlier conflict, the people of Mbaino give Ikemefuna as a peace offering to the people of Umuofia • Nwoye struggles with conflicting emotions and is torn between appearing masculine and strong and showing his emotions, which his father believes to be weak. Later, his emotions are challenged when he learns that his father has been involved with Ikemefuna's murder • conflicts within the clan are settled by nine elder clan members, the *egwugwu,* for example when they hold a public trial to settle a dispute between a husband and his wife and again when Okonkwo is exiled for accidentally shooting Ezeudu's son • conflict occurs when the villagers of Abame kill the white man who arrives in their village on a bicycle. In retribution for this, a group of men kills all the villagers • the church and the village hope not to come into conflict with each other and they initially try to avoid each other. As more members of the clan convert to Christianity, most differences are settled in a non-violent way • when Okonkwo returns to Umuofia, he cannot believe how the village has changed and how many of the clan leaders have renounced their titles. Okonkwo is shocked and disappointed with the clan's choice of passivity rather than physical conflict • conflict ensues when Enoch unmasks one of the *egwugwu*. Enoch's compound is burnt to the ground and the Christian church is destroyed • the District Commissioner meets with six clan leaders, including Okonkwo, and the clansmen are jailed for their part in the conflict until their fine is paid • Okonkwo beheads a court messenger and is devastated that his fellow clan members will not go in pursuit of the others. Knowing his clan will not engage in conflict, Okonkwo takes his own life. **(AO4)** • a clash of cultures is significant and causes conflict in the novel. Cultural misunderstandings and misperceptions led to conflict. Achebe wrote *Things Fall Apart* as 'an act of atonement with [his] past' • Okonkwo represents the traditional Igbo (Ibo in the novel) view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life • *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity and the colonial experience, the conflicts and aftermath.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
11 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose the character they have most sympathy for in the novel. The most likely character chosen will be Ikemefuna, Nwoye or Okonkwo, but any character is acceptable • candidates may have most sympathy for Ikemefuna because he is an innocent character who suffers because of other people's actions. Ikemefuna is kind-hearted and portrayed as a caring character, particularly when he befriends Nwoye. At the age of fourteen, Ikemefuna has been sent as a peace offering by the people of Mbanta to Umuofia and, despite being favoured by Okonkwo, is violently murdered by him three years later • sympathy may be expressed for Nyowe because he is not understood by his father, Okonkwo. Okonkwo believes that his son is too feminine in his ways and wants him to be stronger. Nwoye is horrified when his father slays Ikemefuna and in defiance converts to Christianity. Nwoye adopts the Christian name of Isaac • Okonkwo could be chosen as his downfall gains sympathy from the reader. Despite his desire to keep the clan strong and to prove himself a strong warrior he resorts to the ultimate symbol of weakness, according to tribal beliefs, by taking his own life. The tragic fall of the protagonist, Okonkwo, and his despair is understood by the reader as things fall apart around him • some may consider Ekwefi, Okonkwo's second wife and mother of Ezinma. She left her first husband to begin a life with Okonkwo, but is beaten by him. She has had a number of children, but all have died in their infancy except for her only surviving daughter, Ezinma. **(AO4)** • contextual points may vary according to which character is chosen. Most characters will relate to Igbo (Ibo in the novel) culture and traditions and the introduction of Christianity and colonisation • Igbo traditions, rituals and ceremonies are important in all aspects of village life and affect many of the characters, such as when Okonkwo violates the Week of Peace and later when the family is exiled following Okonkwo's accidental killing of Ezeudu's son • the patriarchal society allows men to have more than one wife, such as Okonkwo who has three, and to father numerous children • many characters are affected or governed by the directives of Agbala, The Oracle of the Hills and Caves, who is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka who was very powerful in the nineteenth century.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
10 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Nwoye changes throughout the novel; he is influenced by Ikemefuna and by the arrival of the Christians. Nwoye defies his father and eventually leaves his father's compound • Nwoye is Okonkwo's eldest son by his first wife. He is twelve when he is introduced to the reader and changes as he matures and the novel progresses • Nwoye enjoys listening to his mother's stories, but Okonkwo fears that Nwoye is not manly and that he will be weak, too sensitive and feminine, like Okonkwo's father, Unoka • Nwoye fears the anger of his powerful and demanding father and still finds it difficult to cope in his shadow. His interests are different from Okonkwo's and are more like his grandfather's. Nwoye suffers many beatings from his father, but finds it difficult to change into the young man he knows his father wants him to be • when Okonkwo brings Ikemefuna home to live with them, Nwoye begins to change. The boys spend much time together and sit in Okonkwo's hut listening to stories of bloodshed. Nwoye begins to pretend that he does not enjoy womanly stories and attempts to be manlier in Okonkwo's presence. Okonkwo believes these changes are because of Ikemefuna's influence upon Nwoye • Nwoye is devastated when he learns that Ikemefuna must leave them. When Nwoye cries, he is beaten by his father. Once Nwoye learns of Ikemefuna's murder and his father's involvement, a profound change comes over him and he cannot accept or forgive his father for what has happened • during his exile in Mbanta, Okonkwo beats Nwoye with a heavy stick when a cousin tells Okonkwo that he has seen Nwoye inside the Christian church. Following the beating, Nwoye leaves his family and returns to Umuofia • later in Okonkwo's exile, Obierika visits Okonkwo because he has observed Nwoye with some missionaries in Umuofia. Nwoye has told Obierika that he has become a Christian and that Okonkwo 'is not my father'. In the end, Obierika does not tell Okonkwo because he refuses to talk about Nwoye • Nwoye is changed by Christianity when he senses the love and compassion it offers him. Nwoye's conflicting emotions lead to his change. He breaks away from his father and Igbo (Ibo in the novel) traditions by becoming a Christian and changing his name to Isaac. Nwoye hopes that in the future he will convert his mother, brothers and sisters • Okonkwo will not be reconciled with his son, believing him to be lost and 'not worth fighting for'. **(AO4)** • the novel is set in a patriarchal society, where men are often feared. Nwoye challenges all that is important to his father and cannot change his ways in order to please him • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life, as the central lines in Yeats' poem, *The Second Coming*, suggest: 'Things fall apart; the centre cannot hold'

	▯ the traditional and cultural background is inherent in everyday life, such as the way in which the 'Senior wife' or 'Nwoye's mother', is never named. A mother is always known by her eldest child's name ▯ *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity and the colonial experience that can be seen through Nwoye's change.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
11 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • marriage is explored in a number of ways throughout the novel, such as the various marriages presented, the role of women and their position in Igbo (Ibo in the novel) society • when the novel begins we learn that Okonkwo has three wives and a number of children • in Igbo culture, it is expected that wives will be subservient to their husbands. Okonkwo's wives obey him unconditionally. Okonkwo provides for his three wives, making his wealth visible to others; his *obi* (hut) is behind a gate in the red wall and his three wives each have their own hut behind it. Nwoye's mother has a good relationship with Ekwefi, who is Okonkwo's second wife • it is believed that it is a sign of weakness for a man to be inseparable from, or publicly loving towards, his wife or wives. When Obierika and Okonkwo discuss the death of an elder, they scorn the close relationship he had with his wife, especially when the late widow complicates the announcement of the elder's death and funeral arrangements • wives and their daughters are expected to prepare meals and do not eat until the husband begins his meal. The wives are responsible for preparing for celebrations and village events and have to decorate the huts. Ojiubo is Okonkwo's third and youngest wife and is mother to several of Okonkwo's children; Okonkwo violates the 'Week of Peace' when he beats Ojiubo; he beats her because she has her hair braided rather than preparing her dish for his meal • a wife's status is dictated by how many children she has and how many of these are male. Nwoye's mother is never known by her own name. Ekwefi has lost nine children in infancy and her only surviving child is Ezinma. Despite only having a daughter, Ekwefi remains Okonkwo's favourite • marriage negotiations are a tribal affair and are illustrated through the arrangements for Obierika's daughter's marriage • women have little or no power over their men and are subjected to violent assaults. The *egwugwu* hear the case of Uzowulu and Mgbafo. Uzowulu regularly beats his wife and, after a severe beating, her family must rescue her before he kills her. The *egwugwu* simply tell him to appease the family with wine and tell him it is not brave to beat a woman. One elder cannot understand why the *egwugwu* must bother 'with such a trifle' • when living in Mbanta, a number of suitors ask for Ezinma's hand in marriage, but Ezinma knows her father wants her to marry someone in Umuofia when they return from exile. Ezinma's loyalty to her father is evident when she encourages her sister, Obiageli, to do likewise. **(AO4)** • polygamy and patriarchy are accepted in this culture. Men would father numerous children to increase their status. Uchendu has twenty-seven children who gather for the *isa-ifi* ceremony which determines whether a bride has been faithful to her future husband

	• some women in Igbo society are respected and important, such as the 'senior' wives and the women who paint the houses of the *egwugwu*; at Nwakibie's *obi*, when his first wife has not yet arrived, 'the others could not drink before her' • in Igbo culture, the death of a woman who dies before a husband's death can be announced, but it is considered suspicious if the woman dies shortly after her husband. The wife must be buried before the death of a great warrior is announced • daughters are sold to suitable suitors. The price is negotiated through discussion and the ritual of passing sticks, representing numbers, between the bride's family and the groom's relatives.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Number	Indicative content
10 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Okonkwo and Obierika is important throughout the novel as Obierika supports and advises his friend. Obierika is a man who 'thought about things' whereas Okonkwo is more impulsive • Okonkwo values the friendship of his constant and loyal friend Obierika. Obierika is a contrast to Okonkwo. Obierika does not believe in unnecessary violence. He is receptive to new ideas and is prepared to adapt: 'Who knows what may happen tomorrow?' • even though the friendship is strong, Obierika will not take part in Ikemefuna's murder, claiming that he has 'something better to do' • despite their different attitudes, Obierika comforts Okonkwo after Ikemefuna is murdered, even though he had warned Okonkwo not to take part. Okonkwo can only sleep peacefully after talking with his friend • Okonkwo and Obierika do not always agree and have heated discussions, such as their disagreement about the *ozo* title. Obierika informs Okonkwo that the *ozo* title has lost value in other villages and Okonkwo feels offended by his comments, when it is suggested that in other villages the title is of such little value 'every beggar takes it' • Okonkwo is supported by Obierika when Okonkwo is exiled to Mbanta. Obierika stores and sells his yams for him. When in his barn, Obierika thinks about Igbo (Ibo in the novel) cultures and traditions and ponders over the harsh punishment that Okonkwo has received for his inadvertent crime; he misses Okonkwo's company • Obierika is a loyal friend and visits Okonkwo and his family in Mbanta. During one visit, he tells Okonkwo about the murder of a white man in Abame and how the white men have taken retribution by slaughtering villagers. On his second visit, Obierika informs Okonkwo that Nwoye has converted to Christianity • the relationship between the men remains strong. Obierika helps Okonkwo by supervising the building of Okonkwo's new compound before his return to Umuofia • Obierika remains loyal to Okonkwo even after Okonkwo takes his own life. He asks the Commissioner if his men can help him to take down the body of Okonkwo. Obierika blames the Commissioner for the death of his friend.

	(AO4) • Obierika illustrates Igbo customs and traditions through his actions and discussions with Okonkwo, such as when he slaughters two goats and gives one to his daughter's future in-laws. Obierika discusses the use of magic and medicine with the other men and remembers how he had to abandon his twins in the forest owing to tribal tradition. Unlike Okonkwo, Obierika questions the Igbo traditions, culture and tribal law • Obierika thinks that change could be a good thing and that it could benefit Igbo society, whereas Okonkwo's solution is to resist change by using violence against the British • beliefs and superstitions are central to the villagers. Ikemefuna is murdered when the Oracle commands. The order is not questioned. Obierika tries to warn Okonkwo against being the one who kills Ikemefuna and suggests that the gods will be angry with him, but Okonkwo does not listen to his friend's advice • traditional Nigerian society is contrasted with the impending colonisation and Christian influences. These challenges do not destroy the friendship between Okonkwo and Obierika.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • authority is important throughout the novel. The Oracle and Chielo hold divine authority: 'You sound as if you question the authority and decision of the Oracle…'. The elders or *egwugwu* have authority over Umuofia and the arrival of the missionaries and colonialists, such as the District Commissioner, challenges existing authority and replaces it with their own. Okonkwo demonstrates individual authority • the Oracle of the Hills and Caves, Agbala, has divine authority and influence over the Igbo (Ibo in the novel) community. The Oracle orders Ikemefuna's death in retribution for the Umuofian woman killed in Mbaino and the decision is not questioned. Later, the Oracle tells the people of Abame that the white man who rode his bicycle into the village will destroy them, so the villagers murder him. As a priestess, Chielo's authority is respected as she has power to belittle openly those who question her, such as when Okonkwo secretly follows her to the caves when she takes Ezinma to the Oracle • the *egwugwu* hold authority over the community. The nine clan leaders represent each of the nine villages of Umuofia. The *egwugwu* make key decisions and decide suitable punishments for crimes committed. When an *egwugwu* is unmasked by Enoch, they show their authority by destroying Enoch's compound and by burning down the Christian church • Okonkwo demonstrates authority as an influential leader within the Igbo community and over his family; Okonkwo demonstrates his authority through his determination to be a successful farmer, hold many titles and have a number of wives. He wishes to be the polar opposite of his weak father, Unoka. Okonkwo uses his authority by being harsh and insensitive towards his wives and children • Uchendu, Okonkwo's maternal uncle in Mbanta, has authority because he is an elder of the tribe. He gives Okonkwo land to farm and a place to build a compound • the white men demonstrate their authority through violence when they slaughter the people of Abame in an act of retribution. The British establish a court and prison where they enforce their judicial system upon the Igbo people • the six missionaries gain authority when they begin to convert the clan to Christianity. Authority and respect are gained when the missionaries survive on land that is said to be cursed. Mr Brown is a respected missionary who gains authority because he shows a genuine interest in Igbo culture and traditions. When he is replaced by Reverend James Smith, Smith uses his authority to be intolerant and strict

	• the District Commissioner is an authority figure. He is racist, disrespectful and dehumanising towards the Umuofian people. He jails the *egwugwu* members who have burned down Enoch's compound. He cuts down the dead body of Okonkwo at the end of the novel and considers himself supremely authoritative. **(AO4)** • Achebe presents the complexities of Igbo society before the arrival of colonialists. He presents authority within communities through portrayal of clan rituals, customs and beliefs. The struggle over authority intensifies with the arrival of the white men and the Christians vying for their roles • Agbala, the Oracle of the Hills and Caves, is based on the real Oracle at Awka, which had authority over Igbo societies for centuries • the lack of central authority in Igbo society possibly led to the clan's demise, as illustrated in the title of the novel. Achebe used a line from W B Yeats' poem, *The Second Coming*, as inspiration for the title of his novel: 'Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world'.

Number	Indicative content
10 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ikemefuna is important in the novel because he reveals a more loving aspect of Okonkwo's personality. Ikemefuna illustrates Igbo (Ibo in the novel) culture and traditions and is central to the breakdown of Okonkwo and Nwoye's relationship, resulting in Nwoye leaving his family and becoming a Christian • Ikemefuna is a fifteen-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. Ikemefuna is important because he becomes a victim in reparation for a crime that he had nothing to do with • he is important because he is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother • initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Okonkwo feels that Ikemefuna is a good influence on Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Ikemefuna is important because he illustrates the power of Agbala, the Oracle of the Hills and Caves. After the Oracle demands that the boy should be put to death, one of the elders, Ezeudu, tries to persuade Okonkwo not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father'; however, Okonkwo wants to show his strength of character and ignores this advice • Okonkwo leads Ikemefuna to believe that he is to be taken home. Ikemefuna is so happy that he sings a song from his childhood. On the journey, Okonkwo helps to murder Ikemefuna with a machete • Ikemefuna is important because we see a softer side of Okonkwo. Okonkwo is filled with grief and remorse over killing Ikemefuna and goes to discuss his actions with his friend, Obierika, who has disapproved of Okonkwo's actions, and believes that the earth goddess will seek her revenge • Nwoye is devastated by Ikemefuna's death and becomes more distant to his father. Nwoye later rejects his people's traditions and beliefs and turns to Christianity. **(AO4)** • traditional Nigerian society, at the turn of the nineteenth century, is contrasted with impending colonialism and the arrival of Christian missionaries. There are changes in the nature of Igbo society and the loss of traditions and culture is feared

	• Ikemefuna illustrates the ways Umuofian people settled disputes, as he is used as a peace settlement. His fate is foreshadowed when he is introduced in the novel as an 'ill-fated boy' • many characters are affected or governed by the directives of Agbala, the Oracle of the Hills and Caves, which is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka, which was very powerful in the nineteenth century • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
11 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • feelings of shame are seen throughout the novel and include: Okonkwo's shame about the life and the death of his father, Unoka; Okonkwo's shame after beating his wife during the Week of Peace; Okonkwo's fear of shame if he does not kill Ikemefuna; Okonkwo's shame that his people do not resist change; and Okonkwo's shameful death, when a clansman says 'It is an abomination for a man to take his own life' • Okonkwo is ashamed of his father, Unoka, because he was regarded as being unmanly and had not earned any titles. Unoka had neglected his family and had a reputation of being a coward when faced with the sight of blood • Unoka died of a shameful illness. The swelling 'which was an abomination to the earth goddess' meant that Unoka was left in the Evil Forest to die. On his death, he left many unpaid debts and had a shameful reputation for his laziness • Okonkwo shames the Week of Peace and offends the earth goddess, or *nso-ani*, when he beats his youngest wife, Ojiugo, because she had gone to get her hair braided and had not cooked his meal. As punishment, the priest demands that Okonkwo pay a fine of one hundred cowries and give a length of cloth. He also has to sacrifice a nanny goat and a hen for shaming the Week of Peace • Okonkwo fears shame should he not take part in Ikemefuna's murder. He is afraid of appearing womanly and in order to demonstrate his masculinity strikes the fatal blow • Okonkwo faces the shame of exile, after accidentally killing one of Ezeudu's sons at Ezeudu's funeral ceremony. The clansmen destroy his compound and kill his animals to cleanse the land and appease the earth goddess • on his return from exile, Okonkwo is ashamed that his people have not resisted change. He cannot come to terms with the way his neighbours and tribesmen have accepted the Europeans; however, when one of the converts disrupts a traditional Igbo (Ibo in the novel) ceremony, the traditionalists of the village retaliate by burning the Christian church to the ground. Okonkwo and five others are arrested. Shortly after this event, Okonkwo kills a messenger believing that others will support his uprising, but they do not • in utter shame at the lack of action, Okonkwo kills himself. The act is seen as shameful. Okonkwo's close friend, Obierika, asks the District Commissioner to cut Okonkwo's body down from the tree and a clansman explains that to take one's own life is a great shame in Igbo culture: other clan members are not allowed to touch the body because the body is now considered evil.

	(AO4) • the novel explores the customs, cultures and beliefs of the Igbo people. The shame Okonkwo feels for his father leads him to being the polar opposite. Okonkwo becomes wealthy and has a number of ankle bracelets to demonstrate publicly his titles. Like other important men in his village, his high status is demonstrated by the number of wives and how many children he has • the religion of the Igbo people is central to their society. The people obey the commands of the Oracle and they call on the spirits as their judges • the arrival of the Europeans and the representatives of the Christian church changes the nature of Umuofia beyond recognition, leaving Okonkwo feeling ashamed of his people • Igbo traditions, rituals and ceremonies are important in all aspects of village life and affect many of the characters, such as when Okonkwo shamefully violates the Week of Peace.

Number	Indicative content
12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • rejection is a central theme of the novel and is demonstrated through the rejection of emotions and affection, the rejection of change, the rejection of Christianity following the arrival of the colonists • Okonkwo rejects his father, Unoka, because Unoka has a reputation for being *agbala* (womanly), lazy and leaves his family in debt. Okonkwo develops into an insensitive, volatile and controlling character who welcomes aggression in order to prove his manliness and to be the antithesis of his father • as a peace offering, the people of Mbaino give Ikemefuna to the people of Umuofia and he is placed in Okonkwo's care. As Ikemefuna matures, he forms a bond with Okonkwo and Nwoye, but when the Oracle of the Hills and Caves orders Ikemefuna's death, Okonkwo rejects this bond and delivers the fatal blow • Nwoye struggles in his relationship with his father, who rejects any form of affection. Okonkwo believes that his son, just like Unoka, is weak because he shows emotion and is not manly enough. When Nwoye learns of his father's involvement in Ikemefuna's murder, Nwoye becomes even more distanced from his father, rejecting Igbo (Ibo in the novel) traditions and converting to Christianity • Okonkwo is rejected from the clan and Umuofia when he accidentally shoots and kills Ezeudu's son. Okonkwo and his family must live in exile • villagers of Abame reject and kill the white man who arrives in their village on a bicycle. In retribution for this, a group of white men kill all the villagers • Okonkwo rejects the arrival of Christians and white men but, as more members of the clan convert to Christianity, most differences are settled in a non-violent way • when Okonkwo returns to Umuofia, he cannot believe how the village has changed and how many of the clan leaders have renounced their titles. Okonkwo rejects the changes and is shocked and disappointed with the clan's passivity • when rejecting Igbo traditions, Enoch unmasks one of the *egwugwu*. As a punishment, Enoch's compound is burnt to the ground and the Christian church is destroyed • the District Commissioner meets with six clan leaders, including Okonkwo, and the clansmen are jailed for their part in the violence. Okonkwo, rejecting change, beheads a court messenger and is devastated that his fellow clan members will not go in pursuit of the others collectively to reject the colonists. Knowing his clan will not engage in a war, Okonkwo takes his own life in despair. **(AO4)** • rejection is significant throughout the novel. Cultural misunderstandings and misperceptions lead to rejection. Achebe wrote *Things Fall Apart* as an act of atonement with the past • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye rejects Igbo traditions and converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life

	• *Things Fall Apart* is a post-colonial novel, exploring Igbo traditions, the arrival of Christianity, the colonial experience, and the rejection and acceptance of change.

Level	Mark	
		AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
13 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo's wives are important in the novel because they illustrate Igbo (Ibo in the novel) traditions and culture at the time the novel is set • Okonkwo provides for his three wives, making his wealth visible to others; his *obi* (hut) is behind a gate in the red wall and his three wives each have their own hut behind it. Nwoye's mother has a good relationship with Ekwefi, who is his second wife • Okonkwo is violent towards his wives. He rules his 'household with a heavy hand'; Okonkwo beats his wives and they are subservient to him. The wives live in 'perpetual fear' of Okonkwo and 'dared not complain' • the mother of Okonkwo's oldest son, Nwoye, is Okonkwo's senior wife (who is never named). Nwoye's mother is important. She is held in high esteem because she is Okonkwo's first wife; when Ikemefuna is brought to the village, Okonkwo orders her to look after him and to do as she is told • for Okonkwo's meal, each of the wives prepares a dish, served in turn. This suggests that each of the wives is important and has a place in the family's hierarchy • Ekwefi is important because she is Okonkwo's favourite wife and the mother of Ezinma; she left her first husband to be with Okonkwo; Ekwefi is beaten when she takes some banana leaves from Okonkwo's plant, illustrating that, even she, the favourite, is still beaten and poorly treated like the other wives • when it is feared that Ezinma is dying, Okonkwo demonstrates a kinder side of his personality by preparing medicine for her and he supports his wife, Ekwefi, by waiting with her at Agbala's (the Oracle's) cave. This is important because it demonstrates Okonkwo's rare affection for both his wife and daughter • Ojiubo is his third and youngest wife and is mother to several of Okonkwo's children; Okonkwo violates the 'Week of Peace' when he beats Ojiubo; he beats her because she has her hair braided rather than prepare her dish for his meal • Okonkwo fears being weak, like his father. In an attempt to appear strong, he is controlling, abusive and insensitive to his wives. The wives serve to illustrate Igbo customs and culture and they accept their way of life as normal. **(AO4)** • polygamy and patriarchy are accepted in this culture. The subservience of women is the norm. For example, when a case of mistreatment and beating of a woman goes before the elders they wonder 'why such a trifle should come before the *egwugwu*' • it is customary for the first, or senior, wife to take the name of her eldest child: 'Nwoye's mother' • some women in Igbo society are respected and important, such as the senior wives and the women who paint the houses of the *egwugwu*; at Nwakibie's *obi*, when his first wife had not yet arrived, 'the others could not drink before her'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question Number	Indicative content
12 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the main settings in the novel are in villages of Lower Nigeria. The novel is set in the 1890s during the time of colonialism. Umuofia is home to Okonkwo and his father, Unoka; Mbanta is Okonkwo's motherland and where Okonkwo is exiled; Abame and Mbaino are nearby villages that experience conflicts; the Evil Forest is a cursed area given to the missionaries for their new church and the sacred hills and caves are where Chielo goes to consult with the Oracle • most of the story takes place in the fictional village of Iguedo, which is a part of Umuofia. The place name Iguedo is only mentioned three times in the novel. Achebe more frequently uses the name Umuofia to refer to Okonkwo's home village of Iguedo. Village gatherings and meetings take place on the village *ilo*, or central clearing • Okonkwo's high status is reflected in the description of his compound where he lives with his three wives and eight children. The compound is described as large and 'enclosed by a thick wall of red earth'. Okonkwo has his own hut, or *obi*, and each of his three wives have their own, which form a 'half-moon' behind his *obi*. His prosperity is clear to see with 'long stacks of yams' visible in his barn. In addition, there is a 'medicine house' or shrine where Okonkwo worships his ancestral spirits • there is evidence of conflict with neighbouring villages, such as when the elders of Mbaino give Ikemefuna to Umuofia as a peace offering following an earlier conflict • when Okonkwo is exiled, he and his family travel to Mbanta, Okonkwo's motherland. Although he is given land to build a hut and to farm, Okonkwo is very unhappy but is told by his uncle, Uchenda, that he should be grateful for the comfort of his motherland. Okonkwo sees living in the motherland as an insult to his masculinity and reputation • during his exile, Okonkwo is told by Obierika about the villagers of Abame killing the first white man to arrive in their village. In retribution for this, a group of white men kill all the villagers • many of the clan go to consult with the Oracle of the Hills and Caves to hear what the future may hold for them. The 'way into the shrine was a round hole at the side of a hill'. To enter the cave, people have to crawl into the 'dark, endless place' to find the priestess standing 'by the sacred fire'. Those who dare to go to the shrine dread it and leave in fear. The cave is a focus for superstitions and Igbo (Ibo in the novel) cultural belief. It is to the cave that Chielo takes Ezinma when she is ill • the Evil Forest that surrounds the village is feared and respected. It is where twin babies are taken and thrown away to die. Land is given to the missionaries to build their church there and, to the clan's disbelief, the church prospers • when Okonkwo returns to Umuofia, he cannot believe how the village has changed. In addition to a church, the white men have built a court and prison

	• the time setting is central to the novel because it follows Okonkwo's life before and during colonisation. **(AO4)** • *Things Fall Apart* is a post-colonial novel published in 1958. The novel is set during the 1890s and explores Igbo traditions, the arrival of Christianity, and the colonial experience: the conflicts and aftermath • the time setting is important. Much of the novel takes place before colonisation and the arrival of European missionaries. Clusters of villages had united to protect each other from outside influence • by 1952 the period of colonial rule in Nigeria was entering its final phase. Nigeria gained independence in 1960. The setting in Nigeria towards the end of the nineteenth century is extremely important; it allows Okonkwo's life to straddle the European imperial era. British imperialism began with the arrival of the missionaries who were soon followed by civil servants, who imposed their ways on the tribes • the District Commissioner writes a book entitled *The Pacification of the Tribes of the Lower Niger*, which was achieved with much bloodshed • Achebe bases the Agbala Oracle, the Oracle of the Hills and the Caves, on the Awka Oracle that was destroyed by the British. Awka is the town and capital of Anambra state in southern Nigeria and is the traditional home of the Igbo blacksmiths.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
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Question	Indicative content

Number	Indicative content
13 *Things Fall Apart*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo has a close relationship with his daughter, Ezinma. Ekwefi and Okonkwo name their daughter Ezinma as it means 'true beauty'. She is also fondly called Nma and Ezibo, meaning 'good one'. Ezinma is Ekwefi's 'crowning glory' • Ezinma is adored by her parents. Okonkwo treats her as his favourite child, as he thinks that she shows more masculine traits than his eldest son, Nwoye • Ekwefi is very close to her daughter, Ezinma, as she is her only child. Nine other children have all died in infancy, making Ezinma even more precious to her. Ekwefi shows her deep love for her by giving her more privileges and eating forbidden eggs with her. Mother and daughter share respect for each other • Okonkwo finds it hard not to show his affection for Ezinma, but makes a point of telling her off when she is serving his evening meal in order to show his manliness and to hide his weakness • Okonkwo is so distressed when he is told that his daughter is unwell that he rushes out in the middle of the night to gather grass, bark and leaves to prepare a medicine for her • Okonkwo and Ekwefi are ordered to take Ezinma to Agbala, the Oracle of the Hills and Caves. Despite their protests, Chielo first takes Ezinma to all nine villages of Umuofia and then to the Oracle's cave. Ekwefi shows courage when she follows Chielo, although she has been ordered not to. Okonkwo, showing his love and concern for Ekwefi and Ezinma, has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut and Ezinma sleeps peacefully • as Ezinma has survived her illness, Ekwefi believes that faith will bring her daughter a long and happy life. Ekwefi believes that her daughter is free of evil spirits when a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, releasing Ezinma from the *ogbanje*, or evil spirit, world. Ekwefi believes her daughter will never become sick again • Ezinma's dedication and loyalty to her parents are demonstrated when she rejects many proposals from suitors of Mbanta. She knows that her father wants her to marry someone from Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo surprisingly enjoys seeing Ezinma challenge her role and behave more like a man • despite the way some are treated, women play an essential role in Igbo society. A woman's position would be determined by how many children she bears and how many of them are male

	• ceremonies and rituals are important in all aspects of Igbo society (Ibo in the novel), such as the practice of burying an *iyi-uwa* and the belief in the *ogbanje* and other spirits • many characters are affected or governed by the directives of Agbala, the Oracle of the Hills and Caves, who is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka, who was very powerful in the nineteenth century.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
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Question number	**Indicative content**

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

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

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	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Chielo is the Priestess of Agbala, who is highly respected in Umuofia. She assists in making important decisions and dedicates herself to the Oracle of Agbala, the Oracle of the Hills and the Caves • as a woman, her role is significant because in a male-dominated society, her word is not questioned when she is possessed by the god, Agbala. She is a prognosticator, foretelling or prophesying future events • Chielo acts as a spiritual guide and Umuofian prophet, deciding the destiny of many villagers and is highly influential in village decision-making • Chielo, when not possessed by Agbala, is well-known and behaves like any other woman in the village. She is a widow with two children and has lost another child • the power of the Priestess of Agbala is demonstrated through Chielo's predecessor. Okonkwo recalls the time when his father, Unoka, went to consult the Oracle of the Hills and the Caves to ask why he had a bad harvest and little luck. Although no one had ever seen Agbala, the priestess at the time, Chika, admonished him and told him that his poor harvests were because of his laziness. She instructed him 'Go home and work like a man'. Soon after this, Unoka was taken to die in the Evil Forest • Chielo is very good friends with Ekwefi, Okonkwo's second wife, and is very close to Ezinma, whom she calls 'my daughter', perhaps suggesting that Ezinma will eventually inherit her role as priestess • despite believing that Ezinma is an *ogbanje*, a child possessed by an evil spirit, Chielo's attachment to Ezinma is significant in the novel and, perhaps, she considers the spirit of her dead child lives within Ezinma • she arrives at Okonkwo's compound to collect Ezinma and take her to the goddess, Agbala. In spite of Okonkwo's and Ekwefi's pleadings, Chielo warns them not to defy God's will and takes Ezinma on her back, warning her parents not to follow • even though threatened with curses, Ekwefi follows Chielo, who visits all nine villages en route to Agbala's cave. Okonkwo meets his wife at the cave and they both wait for their daughter's return. Chielo and Agbala intend to cleanse Ezinma of evil spirits. Afterwards, Chielo, with Okonkwo and Ekwefi following, returns Ezinma home • Chielo's actions force Okonkwo to acknowledge how important his wife and child are to him.

	(AO4) • the Agbala Oracle, or Oracle of the Hills and the Caves, is based on the Awka Oracle that was destroyed by the British early in the 20th Century • *ọgbanje* is a term in Odinani for what was thought to be an evil spirit that would deliberately plague a family with misfortune. Belief in *ọgbanje* in Igboland is not as strong as it once was, although there are still some believers. In Igbo language (Ibo in the novel) it means 'children who come and go' • Ekwefi knows that she could be cursed for disobeying Chielo by following her to the cave. It shows how seriously Chielo's role as priestess is taken by the people of Umuofia. Even Okonkwo shows respect for her and acknowledges her authority • Igboland is also known as south-eastern Nigeria and is the indigenous homeland of the Igbo people. The country is divided by the lower Niger River.

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13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • regret is shown throughout the novel. Even though Okonkwo will not allow others to see his true feelings, for fear of appearing weak and womanly like his father, there are several times when this is demonstrated • during the Week of Peace, Okonkwo beats his youngest wife, Ojiugo, for failing to provide him with a dinner. As punishment for breaking the peace, the priestess demands that Okonkwo sacrifice a goat and hen and pay a fine. He is clearly regretful for his actions and obeys her commands • remorse is demonstrated following Okonkwo's part in striking the fatal blow and killing Ikemefuna. Okonkwo is saddened for days and Nwoye is ashamed of his father for taking part • Okonkwo is reminded of his guilty conscience when the death of Ogbuefi Ezeudu is sounded throughout the villages by means of the *ekwe*, a musical instrument. Ezeudu's last visit has been to warn him against participating in Ikemefuna's murder • Okonkwo regrets his misfortune when he and his family are exiled to Mbanta and he has to reconcile himself to building a new compound and planting crops • towards the end of his 'seven wasted and weary years' in exile, Okonkwo holds a feast for his kinsmen in Mbanta. Although he is grateful to them, he regrets losing his status and influence in Umuofia, and being forced to spend time with people who were not as 'warlike' as those in his fatherland: 'he regretted every day of his exile' • Okonkwo is regretful when he returns from exile and sees that the white men have not been driven out by the clan. His friend Obierika tells him that it is too late and they have to accept the change • Nwoye's conversion to Christianity is another time when Okonkwo feels regret. Even though he has never shown his son any real affection, he sees Nwoye's departure as disgraceful • Okonkwo is disappointed when the clan do not welcome him home as profoundly as he had expected. He is regretful about his clan becoming too weak. At the end of the novel, before taking his own life, he is 'trembling with hate' and overcome with sadness • in trying to be the opposite of his father, Unoka, Okonkwo behaves rashly and brings shame on himself and his family. **(AO4)** • Okonkwo's regret at killing Ikemefuna weakens him. Ikemefuna is murdered when the Oracle commands it; beliefs and superstitions are central to the villagers

	• Achebe implies that clinging to old traditions and an unwillingness to change may contribute to society's downfall. Achebe does not pass judgement about indigenous tribes, but he illustrates the kinds of circumstances that could make things fall apart, which creates a sense of regret in characters like Okonkwo • Okonkwo regrets the changes that occur through impending colonisation and Christian influences. The arrival of the missionaries challenges everyday aspects of village life, including the replacement of the traditional Igbo four-day week by the weekly calendar. 'Come every seventh day' soon becomes known as 'Sunday' by the villagers • Obierika questions the Igbo traditions and rituals, as well as their tribal law. He thinks that change may improve Igbo society, much to Okonkwo's regret.

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12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • family relationships are governed by the customs and traditions of the Igbo (Ibo in the novel). Fathers instilled unity, provided for the family and taught the sons. A mother's role was to bear children and to please her husband. Every member of the family had their expected roles and duties to perform • unlike in other families, Okonkwo's father, Unoka, neglected his household and died in debt and in shame. Okonkwo's life is negatively affected by him and his one desire in life is to be his opposite; this leads to Okonkwo's harsh treatment of his own family, even though he is passionate about them • according to custom, Okonkwo has many wives; he has three wives and ten children. His relationship with his wives is violent, as he rules his 'household with a heavy hand'; Okonkwo beats his wives and they are subservient to him. The wives live in 'perpetual fear' of Okonkwo and 'dared not complain' • the mother of Okonkwo's oldest son, Nwoye, is Okonkwo's 'senior wife' (who is never named); when Ikemefuna is brought to the village, Okonkwo orders her to 'look after him' and to do as she is told • many children die young, so survivors are very precious. Ekwefi, Okonkwo's second wife, is very close to their daughter, Ezinma, as she is her only child. Nine children from her previous marriage all died in infancy. Ekwefi shows her deep love for her by giving her more privileges and eating forbidden eggs with her • Ezinma is adored by both her parents. Okonkwo treats her as his favourite child, as he thinks that she shows more masculine traits than his son, Nwoye. When it is feared that Ezinma is dying, Okonkwo demonstrates a kinder side of his personality by preparing medicine for her and supporting his wife, Ekwefi, by waiting with her at Agbala's (the Oracle's) cave • as Okonkwo's eldest son, Nwoye, finds it difficult to cope in the shadow of his powerful and demanding father. His interests are different from Okonkwo's and are more like his grandfather's. He enjoys 'the stories that his mother used to tell'. He suffers many beatings from his father. Family relationships deteriorate when Okonkwo takes part in the murder of Ikemefuna, with whom Nwoye has become close, and later when Nwoye converts to Christianity • Ezeudu is an example of a respected family man who warns Okonkwo not to take part in the killing of Ikemefuna, as it would be like killing a member of your own family. At Ezeudu's funeral, Okonkwo accidentally kills Ezeudu's son, resulting in Okonkwo's exile • Obierika's family relationships are close. This is demonstrated when his daughter is married and when his son, Maduka, wins a wrestling contest

	• the high value put on family relationships is shown when Uchendu, Okonkwo's uncle, warmly welcomes him and his family when they are exiled to Mbanta. Uchendu respects the comfort the motherland offers the family. He has lost five wives and has buried twenty-two children. His family live a more peaceful life than Okonkwo's. **(AO4)** • despite the way some are treated, women play an essential role in Igbo society. A woman's position would be determined by how many children she bears and how many of them are male • the novel explores the overriding importance of kinship, extended families and their roles and responsibilities in Igbo society • life is underpinned by rituals and cultural traditions: initiation into adulthood, marriage and death. The novel is set in a society in which it is common to have more than one wife and numerous children • Okonkwo has three wives. Polygamy and patriarchy are accepted in this culture. The subservience of women is the norm. For example, when a case of mistreatment and beating of a woman goes before the elders, they wonder 'why such a trifle should come before the egwugwu' • it is traditional that the 'Senior wife' is never named as she is always known by the name of her eldest child, such as 'Nwoye's mother'.

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Question number	Indicative content

13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the missionaries and colonists are variously feared, welcomed and rejected by different Umuofians • whilst in exile, Okonkwo is told by Obierika about the first white man to arrive in Abame. In fear, the clansmen killed the white man and 'tied his iron horse to their sacred tree'. In retribution, weeks later, 'a large number' of white men arrived and 'wiped out' the vast majority of Abame's inhabitants • the first missionary to arrive in Umuofia and Mbanta is Mr Brown. He converts many of the Igbo (Ibo in the novel) tribe to Christianity. Mr Brown is understanding, kind and compassionate. He respects Igbo beliefs and customs: he 'was very firm in restraining his flock from provoking the wrath of the clan' • Okonkwo thinks that the missionaries speak nonsense, but his son, Nwoye, soon becomes a convert and adopts a new Westernised forename, Isaac • Mr Brown discusses religious beliefs with Akunna, one of the clan leaders. Although Akunna does not convert to Christianity, the men learn from and respect each other • when a school and hospital are built in Umuofia, Mr Brown urges the people to attend, often enticing them with gifts and the promise of riding an 'iron horse'. Mr Brown knows that the British will introduce their own leaders and encourages the clan to adapt and change • the church is built on land given to the missionaries by the village leaders. The clan believe that the missionaries will die because the plot is known as the Evil Forest, so, when the missionaries prosper, the people think that they have special magical powers. As a result, the new church soon attracts some of the less important villagers, the *efulefu* • the missionaries' interpreter, Mr Kiaga, is a teacher and church leader at Mbanta, and provides a bridge between the indigenous people and the missionaries • when Mr Brown falls ill, he is forced to return home to Britain and is replaced by someone who is his antithesis, Reverend James Smith. Reverend Smith is strict and uncompromising. Believing Igbo beliefs and customs are pagan, he is intolerant of them, as when he suspends a woman from church membership when she follows Igbo tradition regarding her dead child • Reverend Smith has a negative influence on the converts, who become almost fanatical about their new faith. When Enoch disrupts the Igbo ceremony, the *egwugwu* set fire to his hut and then destroy the church. Reverend Smith is only saved from attack because of the respect Mr Brown previously received from the Igbo leaders • The District Commissioner, upset about the burning of the church, has the leaders of Umuofia arrested and placed in jail, where they are insulted and abused. On release, the clansmen hold a meeting where Okonkwo kills the leader of the five court messengers with his machete; however, the other clansmen do not rise up against the messengers in support of him

	• in despair at his clansmen's allowing the colonists to take control, Okonkwo takes his own life. Obierika takes the District Commissioner to Okonkwo's compound and explains how the clansmen cannot touch the body • the District Commissioner demonstrates a thorough lack of understanding of Igbo culture and traditions. He is writing a book about Africa entitled *The Pacification of the Primitive Tribes of Lower Niger* and considers that Okonkwo's story will make a 'reasonable paragraph' in it. **(AO4)** • *Things Fall Apart* is set in the late 1800s and early 1900s, just before and during the early days of the British Empire's expansion in Nigeria • the character of Mr Brown was possibly based on the real-life missionary G. T. Basden, who worked among the Igbo at the turn of the 20th century and was a friend of Achebe's parents • missionaries and colonists challenged and influenced traditional customs and beliefs. For example, in the novel the missionaries accept a woman who refuses to throw away her new-born twins, which is the tribal custom • the arrival of the missionaries and colonists challenged everyday aspects of village life, including the replacement of the traditional Igbo four-day week by the weekly calendar. 'Come every seventh day' soon becomes known as Sunday by the villagers.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Okonkwo lives in fear of becoming like his father, who was known for being lazy, shameful and a coward. Okonkwo is desperate to be the polar opposite of his father, Unoka, who is known as an *agbala* or someone who shows traits of female weakness • Okonkwo's 'whole life is dominated by fear, the fear of failure and of weakness'; rather than mastering his fear, he allows it to dominate him and drive his actions • Okonkwo does not demonstrate any affection for his children because he fears that doing so would make him look weak • this fear also leads Okonkwo to behave violently: beating his wives, abusing and alienating his oldest son, Nwoye, and partaking in the murder of his adoptive son, Ikemefuna • Okonkwo fears for Ezinma, his daughter, when she falls ill. In his mind, he demonstrates weakness by showing his concern for his daughter, but fearlessly defies Chielo by following her to the Oracle's cave • when exiled to Mbanta, Okonkwo fears he has lost everything and, for a time, lacks the determination and desire to do well • Okonkwo fears the loss of Igbo (Ibo in the novel) culture and traditions. He totally rejects new ideas and ways introduced by the Christians and colonists. Although his friend, Obierika, is more open to some of these new ideas, Okonkwo remains steadfast in his belief that these interlopers must be eradicated • in trying to demonstrate strength and resilience, Okonkwo brings about his own demise. Culturally, it is considered cowardly to take one's own life, which Okonkwo does at the end of the novel. **(AO4)** • Okonkwo's fears are often the result of the overriding importance of kinship, extended families and the roles and responsibilities of the Igbo • the novel is set in a patriarchal society, where men are often feared. Okonkwo's obsessive desire for respect and status through his display of physical and emotional strength leads to his downfall • Obierika questions the Igbo traditions, culture and tribal law. He thinks that change could be a good thing and that it could benefit Igbo society; however, Okonkwo fears change and resists it by using violence against the British, which ultimately leads to his taking his own life • through Okonkwo's story, fear is illustrated in the rituals and cultural traditions of initiation into adulthood, marriage and death. Umuofia's priests and medicine men are an intimidating presence at rituals and ceremonies and are widely feared, even by other tribes.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the use of the Igbo (Ibo in the novel) language is important. Achebe includes it to portray an authentic and realistic account of an African man using the language of his people. The inclusion of Igbo words, phrases, songs and proverbs allows the reader to engage with the richness of the Igbo language and culture • throughout the novel, Igbo words describe cultural practices that would be lost in translation, such as: *agbala*, a womanly man; *ogbanje*, a child who is possessed by an evil spirit so dies and is reborn again and again; *egwugwu*, the masked clansmen who impersonate ancestral spirits • longer examples of the Igbo language are used and translations are given, such as when the women are preparing the wedding feast and they hear a cry: '*Oji odu achu iiiji-o-o!* (*The one that uses its tail to drive flies away!*)', the Igbo proverb is used to emphasise the chaos created when a cow has been let loose from a cowshed • the use of proverbs is an important part of the Igbo language: 'Among the Igbo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten' • when Ezinma is taken by Chielo to Agbala, the Oracle of the Hills and Caves, Igbo language is used to convey how Chielo is 'possessed by the spirit of her god'. Her chanting creates a mysterious and mystical atmosphere: '*Agbala do-o-! Agbala ekeneo-o-o-o-o'* • at other times, Igbo language is used and no translation is offered, such as the song that Ikemefuna recalls just before his death: '*Eze elina, elina! / Sala / Eze ilikwa ya / Ikwaba akwa oligholi … / Sala*'. The song makes him think about his mother and going home, and he walks to the beat. Igbo beliefs and superstitions are highlighted through this song as, if 'the song ended on his right foot, his mother was alive. If it ended on the left, she was dead' • the missionary, Mr Brown, understands the importance of the Igbo language but also urges the people to learn English so that the clan will not lose all autonomy • the people of Umuofia are amused by Mr Brown's translator, because his use of the Igbo language is different from theirs, illustrating the variations from clan to clan • Obierika wisely states that the colonists will never understand the Igbo people and customs if they do not understand their language. The language barrier results in misunderstandings and violence • the District Commissioner ridicules the villagers' 'infuriating' habit of their 'love of superfluous words' and concludes that Okonkwo's story could make a 'good paragraph', suggesting his lack of interest in Igbo culture and traditions

	• it could be argued the drums that are played have their own language for the Igbo people. The sounds are conveyed phonetically and the drums inform the clan that someone is dead: '*Go-di-di-go-go-di-go. Di-go-go-di-go*'. **(AO4)** • Umuofia did not have an overall leader, such as a king or chief, so when the colonists arrived, the repression of Igbo language and culture led to the tribe's collapse • *Things Fall Apart* was written to give a more realistic representation of an African tribe. Achebe challenges Conrad's *Heart of Darkness*, which portrayed the people and culture in a negative light • when the novel was first published, Achebe received criticism for writing it in English. The novel has been translated into over 50 languages and is considered one of the greatest novels ever written • the Igbo language has many different dialects. At the turn of the twentieth century, a scholar, Archdeacon Thomas Dennis, was tasked with making a uniform dialect that would be used throughout the country. Dennis' version of the Igbo language was made law; however, it lost its uniqueness. Achebe said it was 'heavy. It's wooden. It doesn't go anywhere'. Dennis also translated the Bible into the Igbo language.

12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the introduction of Christian faith has a major effect on the Nigerian Igbo (Ibo in the novel) people. The arrival of the first white man in Abame and consequent arrival of the missionaries have a profound effect on the beliefs, customs and traditions of the Igbo people • the arrival of a white man riding a bicycle sparks alarm at Abame. The elders go for advice to the Oracle, who warns that the white man will destroy the clans. The village murder the white man and retribution follows • Mr Brown is the first white missionary to arrive in Umuofia and Mbanta. He is important as he converts many of the Igbo tribe to Christianity • Mr Brown is understanding, kind and compassionate. He respects the Igbo beliefs and the customs of the clan and ensures that other members of the church do not anger them: he 'was very firm in restraining his flock from provoking the wrath of the clan'. He wants a peaceful relationship with the Igbo people and befriends many of the leaders. Okonkwo thinks that the missionaries speak nonsense, but his son, Nwoye, soon becomes a convert and adopts a new Westernised forename, Isaac • Mr Brown discusses religious beliefs with Akunna, one of the clan leaders. Although Akunna does not convert to Christianity, the men learn from and respect each other • Mr Brown builds a school and hospital in Umuofia and urges the people to attend, often enticing them with gifts such as singlets and the promise of riding an 'iron horse'. Mr Brown knows that the British will introduce their own leaders and encourages the clan to adapt and change • the church is built on land given to them by the village leaders. The clan believe that the missionaries will die because the plot is known as the Evil Forest but, when the missionaries prosper, the people think that they have special magical powers and, as a result, the new church soon attracts some of the less important and weaker villagers, the *efulefu* • the missionaries' interpreter, Mr Kiaga, is important. He is a teacher and church leader at Mbanta • following Okonkwo's exile and on his return to his home village, the village has changed beyond recognition and he 'mourned for the clan, which he saw breaking up and falling apart'. Many have converted to Christianity and some clan members feel that the changes are good • when Mr Brown falls ill, he is forced to return home; he is replaced by someone who is his antithesis, the Reverend James Smith. Reverend Smith is strict and uncompromising. Believing Igbo beliefs and customs are paganistic, he is intolerant of them, such as when he suspends a woman from church membership when she followed Igbo tradition regarding her dead child

	• Reverend Smith has a negative influence on the converts, who become almost fanatical about their new faith. When a convert, Enoch, disrupts the Igbo ceremony, the *egwugwu* set fire to his hut and then destroy the church. Reverend Smith is only saved from attack because of the respect Mr Brown had earned from the Igbo leaders. **(AO4)** • *Things Fall Apart* is set in the late 1800s and early 1900s, just before and during the early days of the British Empire's expansion in Nigeria • the character of Mr Brown was possibly based on the real-life missionary G. T. Basden, who worked among the Igbo at the turn of the 20th century. He was a friend of Achebe's parents, who had converted to Christianity but remained respectful of their Igbo traditions • missionaries challenged and influenced traditional customs and beliefs. For example, in the novel the missionaries accept a woman who refuses to throw away her newborn twins • the arrival of the missionaries challenged everyday aspects of villagers' life, including the replacement of the traditional Igbo four-day week by the weekly calendar. 'Come every seventh day' soon becomes known as 'Sunday' by the villagers • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ikemefuna is significant in the novel because he reveals a more loving aspect of Okonkwo's personality. Ikemefuna illustrates Igbo (Ibo in the novel) culture and traditions and is central to the breakdown of the relationship between Okonkwo and Nwoye, resulting in Nwoye's leaving his family and becoming a Christian • Ikemefuna is a 15-year-old boy who is sent from the village of Mbaino as a peace settlement. The clans were in dispute following the murder of a woman from Umuofia. Ikemefuna is important because he becomes a victim in reparation for a crime that he had nothing to do with • he is significant because he is brought to live in Okonkwo's compound where he lives with Okonkwo's senior wife, Nwoye's mother • initially, Ikemefuna is intimidated by Okonkwo's family but soon becomes very close to Okonkwo and is adored by Nwoye. Okonkwo feels that Ikemefuna is a good influence on Nwoye. Ikemefuna lives for three years with Okonkwo and his family • Ikemefuna is significant because he illustrates the power of Agbala, the Oracle of the Hills and Caves. After the Oracle demands that the boy should be put to death, one of the elders, Ezeudu, tries to persuade Okonkwo not to take part in the killing, especially as Ikemefuna has started to call Okonkwo 'father'; however, Okonkwo wants to show his strength of character and ignores this advice • Okonkwo leads Ikemefuna to believe that he is to be taken home. Ikemefuna is so happy that he sings a song from his childhood. On the journey, Okonkwo helps to murder Ikemefuna with a machete • Ikemefuna is significant because we see a softer side of Okonkwo who is filled with grief and remorse over killing Ikemefuna. He goes to discuss his actions with his friend, Obierika, who has disapproved of Okonkwo's actions, and believes that the earth goddess will seek her revenge • Nwoye is devastated by Ikemefuna's death and becomes more distant with his father. Nwoye later rejects his people's traditions and beliefs and turns to Christianity. **(AO4)** • traditional Nigerian society, at the turn of the 19th century, is contrasted with impending colonialism and the arrival of Christian missionaries. There are changes in the nature of Igbo society, and the loss of traditions and culture is feared • Ikemefuna illustrates the ways Umuofian people settled disputes, as he is used as a peace settlement. His fate is foreshadowed when he is introduced in the novel as an 'ill-fated boy'

	• many characters are affected or governed by the directives of Agbala, the Oracle of the Hills and Caves, which is influential in all aspects of Umuofian life and responsible for ordering Ikemefuna's death. The Oracle is based on the Oracle of Awka, which was very powerful in the 19th century • Okonkwo represents the traditional Igbo view of the world and its beliefs. When Nwoye converts to Christianity, it can be seen as the threat that Western culture presents to the traditional Nigerian way of life.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

12 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • violence is evident throughout the novel and a number of violent incidents occur. Some of these appear to be unnecessary, others may be considered necessary in order to preserve Umuofia. Violence can be physical or emotional • Okonkwo often resorts to violence in order to maintain his position in Igbo (Ibo in the novel) society and to bring honour to his village, such as when he defeats Amalinze the Cat in a wrestling contest • Okonkwo is determined to show manly characteristics, unlike his father who was weak. This determination makes him volatile, insensitive and cruel to his wives. Okonkwo is unnecessarily violent towards his youngest wife, Ojiugo, when he beats her for braiding her hair rather than preparing a meal. He fires a gun at Ekwefi for taking leaves from his banana plant. Other husbands were violent towards their wives, such as Uzowulu. He severely beats his wife, Mgbafo, who runs away to her family • Okonkwo brutally kills Ikemefuna with a machete. Arguably this is unnecessary, especially as he has been warned not to take part • at Ezeudu's funeral, Okonkwo accidentally shoots and kills Ezeudu's 16-year-old son, resulting in Okonkwo's exile for seven years. The village men destroy Okonkwo's compound and livestock. They see this as necessary in order to cleanse the village of his sins • Obierika informs Okonkwo about the violence in Abame when the villagers kill a white man on the advice of the Oracle. In retribution, a large group of white men unnecessarily slaughter all inhabitants of the village • on Okonkwo's return to Umuofia, he cannot believe that his clansmen have not risen up in violence to prevent the missionaries from settling there. The white men have their own forms of violence, building a prison, having trials and being oppressive • violence erupts when Enoch, a Christian convert, unmasks an *egwugwu*. The clan burns down Enoch's compound and destroys the church • Okonkwo beheads one of the court messengers, hoping that the rest of his clansmen will rise up and go to war with the white colonists. He feels violence is necessary to preserve the Igbo community. To his dismay, Okonkwo realises that he is not supported, and this lack of violence leads him to reflect that things have fallen apart for him. **(AO4)** • violence was a regular occurrence between tribes and inherent in Igbo tradition and culture

	• Igbo society respects the orders of the Oracle, which demands that Ikemefuna should be killed • belief in the gods dictates how characters behave. Obierika warns Okonkwo that the earth goddess will seek revenge for his part in Ikemefuna's murder. After Ezeudu's death, when the village men destroy Okonkwo's compound in order to cleanse the earth of his sins, they do this as they feel it is essential to please the earth goddess and to protect their own lives • traditional Nigerian society and culture contrast with impending colonialism and Christian influences; however, there is violence on both sides.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

13 ***Things Fall Apart***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ezinma, the daughter of Okonkwo and his second wife, Ekwefi, is an important character in the novel because of the way she appears to be an ideal daughter and how her father shows affection for her. All valid points should be rewarded • Ezinma means 'true beauty' and she is often affectionately called Nma and Ezibo, meaning 'good one'. Ekwefi says that Ezinma is her 'crowning glory'. Both of her parents shower her with terms of endearment and consider her the perfect daughter • Ezinma is important because Okonkwo adores his daughter and demonstrates some favouritism for her. Okonkwo is proud of her because he feels that she demonstrates more masculine traits than her brother, Nwoye. Through Okonkwo's relationship with his daughter, the reader can identify a more loving side to his character • Ezinma is Okonkwo's and Ekwefi's only child and is therefore highly prized. Ekwefi has had nine children previously, but they all died in infancy. Ekwefi demonstrates her love for Ezinma by giving her more privileges and by their eating forbidden eggs together. Mother and daughter share respect for each other • Ezinma is often ill but when a medicine man digs up Ezinma's *iyi-uwa*, a shiny pebble, releasing her from the *ogbanje* or evil spirit world, Ekwefi is sure that her daughter is free of evil spirits and will never become sick again • however, a year later Ezinma does become ill again. She is so important to Okonkwo that, when he is told of her illness, he rushes out in the middle of the night to gather medicines. He gathers grass, bark and leaves to prepare the medicine for her • the reaction to Ezinma's illness shows her importance. Okonkwo and Ekwefi are told that Ezinma must be taken to Agbala (the Oracle of the Hills and Caves). Despite their protests, the priestess, Chielo, takes Ezinma to all nine villages and then to the Oracle's cave. Ekwefi follows, although she has been ordered by Chielo not to. Okonkwo has also made his way to the cave. The following morning Chielo takes Ezinma back to Ekwefi's hut • Ezinma is important because she demonstrates dedication and loyalty to her parents. She rejects many proposals from suitors from Mbanta because she knows that her father wants her to marry someone in Umuofia. **(AO4)** • in a patriarchal society with prescribed gender boundaries, Okonkwo unexpectedly enjoys seeing Ezinma challenge her role and behave more like a man

	• women play an important and essential role in Igbo (Ibo in the novel) society. A woman's position is determined by how many children she bears and how many of them are male • ceremonies and rituals are important in all aspects of Igbo society, such as the practice of burying an *iyi-uwa* and the belief in the *ogbanje* and other spirits.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is written from the point of view of Scout, an intelligent, sometimes impulsive tomboy. She is the loving daughter of Atticus Finch, a lawyer in the town. Her mother died when Scout was two, so she and her older brother, Jem, are cared for by the black housekeeper, Calpurnia. The novel begins during the summer of 1933, when Scout is nearly six years old, and the events cover the following few years • Scout is a first-person narrator. Sometimes her view is from an older version of the character looking back, providing more detail and understanding, but usually it is the view of the young Scout at the age she was when the events take place. We follow Scout's relationships with and understanding of characters such as Miss Maudie, Mrs Dubose and Boo Radley • Scout is innocent when the story begins and matures throughout the novel; her character is strengthened by her experiences and she learns a great deal as the story progresses: the way to treat others, when Walter Cunningham comes for dinner; the understanding, with the help and example of Atticus, of what courage is; the realisation of society's prejudice; and the general expectations of how a young lady should behave, through the views of Aunt Alexandra • Scout idolises her brother, Jem, who teaches her about the class structure of Maycomb. Jem and Atticus teach Scout the customs and rules of Maycomb, such as closing screen doors when there is illness and they caution her about the Radley tree having poisoned fruit • when Scout experiences things for the first time the reader does too. This gives a sense of realism such as when she goes to Calpurnia's church for the first time and discovers that there is bitterness in the black community towards the white community.

	(AO4) • Atticus has raised Scout by nurturing her mind, conscience and individuality; Aunt Alexandra disapproves of Scout's ways and wants her to be more conventional in her manner and how she dresses • Tom Robinson's trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide and to the extent of racial prejudice within the community of Maycomb; this is also illustrated by Calpurnia and when the children visit the black church • Scout has a combative streak and her naïve faith in the goodness of the people in her community is tested by the hatred and prejudice that emerges during Tom Robinson's trial • Scout learns about social divide and the 'four kinds of folks in the world' with the black community seen as the bottom of the hierarchy. Even though the abolition of slavery came about after the American Civil War in 1865, the lives for black people were far from free and equal. The Cunninghams represent the badly-hit farming community of the Economic Depression; the Ewells the lowest class of white people and the Finches, and their white middle-class neighbours, the highest in Maycomb society.

Assessment grid for Section C Modern Novel - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the mockingbird is a significant symbol of innocence throughout the novel. When Atticus tells the children how to use their shotguns, he says 'Shoot all the bluejays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird'; this line gives the novel its title • Miss Maudie explains that the mockingbird is not destructive; it does nothing wrong and only makes nice music which others enjoy • the mockingbird remains quiet during most tense moments, such as when Atticus has to shoot the rabid dog, Tim Johnson, or when everyone is awaiting the verdict of the trial. The mockingbird sings its song and is mentioned in other parts of the novel, such as in Mr Underwood's article when he likens Tom's 'death to the senseless slaughter of songbirds' • both Tom and Boo suffer prejudice and both are wrongly imprisoned: Tom in gaol and Boo within his own home. These 'mockingbird' characters are innocent and harmless, showing some kindness towards others: Tom is kind to Mayella and Boo is kind to the children • Atticus can be considered a 'mockingbird' as he defends Tom's innocence • the childhood innocence of Scout and Jem is challenged by the trial, its aftermath and the prejudice of Maycomb. (**A04)** • the title of the novel is symbolic; a mockingbird is a type of small bird with a beautiful song • Scout says that public exposure of Boo would be 'like shootin' a mockingbird'; the treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of the time. • Maycomb is a microcosm of American society in the southern states during the Great Depression • the Jim Crow Laws and the Scottsboro trials of 1931 provide the context for Tom Robinson's trial.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Boo (Arthur) Radley is mysterious and misunderstood. He has been largely confined to his house, first by his father and later by his brother, Nathan, since he got into trouble when he was younger. He keeps to his own house during the day and is ridiculed by the residents of Maycomb • Radley Place is described as being neglected and mysterious; Boo enjoys watching the children play from the safety of his house; the children are unaware of him but, because of the stories surrounding him, he becomes a bogeyman in their eyes, 'a malevolent phantom' • he is a lonely but kind character who leaves gifts in the tree for Jem, Scout and Dill until Nathan stops up the knot-hole • the children attempt to send him a letter and try to encourage him out of the house, but Atticus tells them to 'stop tormenting that man' • he sews Jem's trousers and leaves them on the fence and puts the blanket over Scout's shoulder when Miss Maudie's house catches fire • Boo saves Jem and Scout from Bob Ewell when they are walking home on Halloween. Bob Ewell dies by his own knife after Boo Radley intervenes to save the children from him. **(AO4)** • Boo is representative of the mockingbird motif. Boo is like a mockingbird because he does no one any harm, despite the rumours. Along with Tom Robinson, he is a character who shows how society prejudges and perceives individuals, no matter what the truth of the situation is • the isolated community of Maycomb is prejudiced against Boo Radley because he is a recluse; people do not understand him and spread rumours which instil fear in others about him. Groups of people or individuals, such as Boo, were subjected to prejudice in Maycomb • there was a lack of social care for young people who got into trouble, such as when Boo was younger and attacked his father with some scissors • Boo is a harmless man who is defenceless against the prejudiced society of Maycomb owing to his vulnerability and timidity.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the trial of Tom Robinson significantly affects the lives of several characters in the novel, particularly Atticus, Mayella, Scout and Jem, Tom himself and his family • Atticus is appointed to defend Tom Robinson, who is accused of raping Mayella Ewell. Atticus does his utmost to plead Tom's innocence, but he knows that the jury will be prejudiced. As a result of Atticus's defence of Tom, Scout and Jem endure racist remarks from their peers at school and from Mrs Dubose • tension grows when Atticus is threatened by a lynch mob as he guards the jailhouse. Scout's innocence leads her to speaking politely with one of the leaders, Mr Cunningham, and shames the mob into leaving • the events leading up to the trial, the reasons for the trial and its outcomes affect many residents in Maycomb. When Tom is found guilty, Scout, Jem and Dill are sickened by the injustice shown and are forced to learn about the racism that exists in Maycomb • when Tom Robinson escapes, he is shot dead; his wife and children are left without a husband and father. After the trial, Bob Ewell feels humiliated by Atticus and is determined to seek revenge. After insulting Atticus and Tom's widow, Bob attacks Jem and Scout who are saved by Boo Radley. **(AO4)** • the novel is set in the fictitious town of Maycomb, Alabama in the Southern • States of America and is modelled on Harper Lee's home town of • Monroeville. The Southern States were reluctant to abolish slavery as slaves were vital to the economy. Racial prejudice was prevalent at the time the novel is set • Maycomb is a microcosm of American society in the 1930s. Atticus challenges Maycomb's deep-seated intolerance when he defends Tom • the Scottsboro Trials may have influenced Harper Lee. In 1931, nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • during the 1930s all sections of society were affected by the severe economic depression and tensions ran high.

Assessment grid for Section C Modern Prose - max mark 40

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

4		and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level	25-30	• The response is a cohesive evaluation of the interrelationship of the language,

5		form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question Number	Indicative content
4 *To Kill a Mockingbird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Ewell family is important in the novel as, on the first page of the novel, Scout says: 'I maintain that the Ewells started it all'. Atticus says that the Ewells have been 'the disgrace of Maycomb for three generations' and that it was impossible to 'force people like the Ewells into a new environment' • Burris Ewell attends the same school as Scout. Scout describes Burris as the 'filthiest human' she has ever seen. Burris shows little respect when speaking to Miss Caroline when he says that he will not attend school again that year and will not do as he is told. He calls Miss Caroline a 'snot-nosed slut of a school-teacher'. Chuck Little warns her that Burris is 'a hard-down mean one' • Mayella Ewell is the eldest of eight children. Mayella tries to care for her siblings and improve the appearance of their home by growing red geraniums to brighten it up. She lacks any real affection from her father, who has abused her. Mayella is 19 years-old when she exerts some power, first enticing Tom Robinson and then accusing him of rape, and the case is taken to court • Bob Ewell is described as a 'bantam cock'. He is racist, ignorant, foul-mouthed and a liar. He has no job and uses his money to buy alcohol, leaving his children to scavenge for food. It is likely it was Bob who attacked his daughter, Mayella. At the trial he is ill-mannered, calling the judge 'Cap'n' • Bob Ewell seeks revenge on Atticus after the trial because he believes his reputation has been damaged even further • when Bob Ewell attacks the children, they are rescued by Boo Radley who kills Bob, saving Jem. **(AO4)** • the Ewell family represent the 'white trash' of Maycomb. The Ewells symbolise the lowest class of white people, but are still ranked just above the black community • the trial highlights the racial inequality of the time and is possibly informed by the Scottsboro trials of 1931. There was very little chance that a black man would be found innocent of an alleged crime when accused by a white person • Maycomb represents a microcosm of American society in the 1930s with its own problems of inequality, poverty and unemployment during the Great Depression.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Maycomb is a fictitious town in the American Southern state of Alabama. It is described as a quiet, isolated town where there 'was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with' • the impact of the Great Depression can be seen in the hardships experienced on a daily basis by families like the Cunninghams. Mr Cunningham pays Atticus for his legal services in produce rather than money as this is all he has. When Walter goes to the Finch house for lunch, he pours molasses all over his food, craving the sweet taste because he is always so hungry. Scout does not understand this behaviour as she does not suffer the same daily hardships as he does • life in Maycomb is static owing to the same families living there for generations. The characteristics of each family are well-known and stereotypical views prevail: 'Miss Maudie Atkinson's shoulder stoops because she was a Buford; if Miss Grace Merriweather sips gin…it's nothing unusual – her mother did the same'. Maycomb is a town of isolationist mentality that does not accommodate independence or originality, meaning that it struggles to move on from the past • racism is ingrained in Maycomb. Atticus comments that it is as much a part of the town as 'missionary teas'. Black Americans have their own community on the outskirts, including the black church that Calpurnia attends and a cemetery beyond the confines of Maycomb • Maycomb's residents reflect different aspects of life and social position. Burris Ewell frightens Miss Caroline but the other children console her by explaining his behaviour 'ain't Maycomb's ways'. This suggests an unwritten code of politeness in the town, such as when Jem is made to read to Mrs Dubose and apologise for destroying her flowers, even though she has insulted Atticus. Aunt Alexandra's narrow-mindedness is set in contrast to Atticus. She holds the opinion that 'the longer a family had been squatting on one patch of land the finer it was'. (**AO4)** • the setting of Maycomb is based on Harper Lee's home town of Monroeville. Other locations mentioned in the novel, such as Montgomery, are real places • racism was more evident in the Southern States where black communities were often segregated. At the time the novel was written, the Civil Rights Movement, led by Martin Luther King, was gaining momentum • the Wall Street Crash of 1929 and the Great Depression had a great impact on the farming and rural communities of the Southern States, where poverty and hardship became more widespread.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

4		and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level	25-30	• The response is a cohesive evaluation of the interrelationship of the language,

5		form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

Section C – Modern Prose

Question Number	Indicative content
4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • throughout the novel we follow Scout's and Jem's moral education and the children's progression from childhood innocence • when Scout begins school, her teacher, Miss Caroline Fisher, recognises that she is intelligent but suggests that Atticus should stop teaching Scout to read and that she will 'try to undo the damage' • Scout learns lessons of social manners and politeness from Calpurnia, but remains bored at school • Scout's peer at school, Walter Cunningham, refuses to borrow money for his lunch and this eventually leads to a fight. When Scout explains Walter's situation to Miss Caroline, the teacher learns more about Maycomb society but finds this situation incomprehensible • when Walter goes to Scout's for lunch, Scout learns a life-lesson from Calpurnia, who warns her about how she should treat guests and how she should not judge people • Scout admits that she has learned a great deal. She still needs to learn algebra: 'there wasn't much else left for us to learn, except possibly algebra' • Atticus gives the children advice about how to use their shotguns. He tells them: 'Shoot all the blue jays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird' • Miss Maudie teaches the children that mockingbirds are not • destructive; they do not do anything wrong and only make nice music for others to enjoy • Atticus teaches the children the importance of seeing things through other people's points of view and teaches them the meaning of courage and tolerance, such as when he talks about Mrs Dubose • at Tom's trial, the children must learn self-control when Atticus is called a 'nigger-lover' • Aunt Alexandra tries to teach Scout the value of being a lady. **(AO4)** • Chapters 1-11 are collectively 'Lessons the Children Learn', although the children's learning continues throughout the novel • the novel is of the bildungsroman genre: a journey of innocence towards maturity • the treatment of the mockingbird characters is part of Scout's learning and education about life. Scout learns about injustice and racism • Miss Caroline is committed to education, although her methodology is not as effective as that of Atticus. Atticus teaches sympathy and understanding. The education system, not allowing for individual thought, is called into question by the writer • Miss Gates, ironically, has the view that America is non-prejudiced and is a democracy contrasting with Hitler's persecution of the Jews • the novel reflects society and justice of the time. Maycomb is a • microcosm of American society in the southern states during the Great Depression.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
5 *To Kill a Mockingbird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Calpurnia is the Finches' black cook and is regarded as a 'faithful • member of the family' • Calpurnia's family is grown up and she treats Jem and Scout as her own • she plays a big part in bringing the children up. She is strict and • caring and has been with the family for many years. Scout says: 'I had felt her tyrannical presence as long as I could remember'. Scout never won an argument with her: 'Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side' • she is kind to the children and makes Scout some favourite crackling bread on her first day at school. Calpurnia slaps Scout for being rude to Walter Cunningham when he comes to lunch and teaches Scout the importance of not judging people • Scout learns many things from Calpurnia, such as about Scout's extended family and her origins at Finch's Landing • Calpurnia learned to read from a book given to her by Scout's • grandfather. Calpurnia is one of only four people in her church who can read • Calpurnia teaches Scout how to write • Calpurnia takes Scout and Jem to the First Purchase Church • Atticus depends on Calpurnia and will not allow her to go when Aunt Alexandra comes to stay • Atticus asks Calpurnia to accompany him when he tells Helen • Robinson about her husband's, Tom's, death. **(AO4)** • the events of the novel involving Calpurnia are seen against the • context of racial prejudice, economic deprivation and the Great Depression • Calpurnia provides a link between the black and white communities and provides Atticus with information about the Robinsons • when Calpurnia takes the children to the First Purchase Church, she shows them a different side of her character. In Maycomb's African-American community, Calpurnia surprises Jem and Scout by speaking in a voice they have never heard her use before. Scout realises that Calpurnia has a life outside the Finch house.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	Indicative content

Number	Indicative content
4 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Tom Robinson is an important character in the novel as he is crucial in developing the themes. He is a twenty-five-year-old married father of three who is falsely accused by Mayella Ewell of raping her. His position is desperate because he is black and his alleged victim is a white woman. The events surrounding his arrest and conviction highlight the issues of racism and injustice in the novel • before his arrest, Tom shows kindness to Mayella. He passes by the Ewell Place regularly on his way to work and befriends the lonely and poverty-stricken Mayella. Mayella asks Tom into the house on the pretence of his helping her with getting a box down from the chiffarobe but instead she tries to kiss him. When Bob Ewell catches her in this situation, she feels she has to blame Tom rather than take responsibility for her actions • Tom was crippled when he was young and his left hand is useless. This is used as a line of defence by Atticus as this disability would make Mayella's accusation untenable. The white judge and jury ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. Atticus tries to defend Tom but knows that the battle is lost before it begins. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in his having the temerity to feel pity for a white girl • the reader sees Tom's gentle character when he speaks in the jail scene after Atticus has defended him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?"' Among the trash and cast-offs in the Ewell garden there is a row of jars filled with geraniums; this suggests that Mayella strives for beauty and goodness in her life. In the trial, however, she lies and shows the ugliness that threatens Tom's very existence • Tom speaks well at his own trial and earns the respect of readers but is found guilty and is killed 'in cold blood' when trying to escape from prison. Atticus points out: 'I guess Tom was tired of taking white man's chances and preferred to take his own'. **(AO4)** • Tom Robinson's trial serves to educate Scout. The novel is of the bildungsroman genre: Scout learns lessons and begins to mature • the character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself. Atticus demonstrates courage and integrity by taking the case • Atticus refers to Maycomb County's 'disease' when discussing racism. The newspaper report shows signs of progress by voicing the 'injustice'. In defending Tom Robinson, Atticus shows courage against the social mores of Maycomb County in the 1930s • the treatment of the mockingbird characters, such as Tom, but also Boo, demonstrates the injustices of the time • the novel reflects society and 'justice' of the time. Maycomb is a microcosm of American society in the southern states during the economic deprivation of the Great Depression.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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5 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • friendship is significant to the novel because it offers hope against a backdrop of racism, injustice and poverty. Various friendships are shown in the novel, including the childhood friendships between Dill, Scout and Jem; the distant friendship between Boo and the children; friendship between Atticus, Miss Maudie and Heck Tate; and the tight friendships in the black community • Jem and Scout are friends as well as brother and sister, enjoying childhood games together and spending time with Dill. Their fascination with Boo Radley and relative freedom outdoors show their innocence, in contrast to the injustices of Maycomb. Scout befriends Walter Cunningham, despite his poor white status, and learns about the importance of social manners when Walter has dinner with the Finches • Tom Robinson shows friendship towards Mayella Ewell when he offers to help move a chiffarobe for her; this ironically leads to Mayella accusing him of rape. By even speaking to the isolated and abused Mayella, Tom is putting himself in danger but, in spite of this risk, he gives her the time of day that no-one else seems to offer. His kindness and friendship prove fatal to him in the judgemental world of Maycomb • friendship is important to Atticus, whose defence of Tom Robinson leads to some members of the community negatively judging and verbally attacking him. Miss Maudie and Heck Tate are two characters who are friends of Atticus. Miss Maudie lives next door while Heck Tate is the sheriff of Maycomb. Their friendship is positive as they stand by Atticus when the rest of the town disapproves of his stance. Moreover, Atticus shares a friendship with Calpurnia, his black housekeeper, on whom he relies greatly • Boo Radley is isolated and withdrawn and is possibly the least likely person to befriend others. He shows small acts of kindness to Jem and Scout by leaving small gifts in the knothole of the tree and also by mending Jem's trousers after he snags them while running away. His most crucial act of friendship is in looking out for Scout and Jem, ultimately saving them from the violent hands of Bob Ewell when he attacks them after the Halloween pageant • the black community demonstrates tight friendships as they close ranks in the face of Tom's arrest. Calpurnia's church and the family of Tom Robinson demonstrate the importance of friendship within the black community, who are ostracised by many parts of Maycomb society. Helen Robinson finds it hard to find work after her husband is arrested, but is supported by Reverend Sykes and Link Deas, without whom she would have been unable to feed her family. **(AO4)** • Maycomb is a microcosm of the Southern states of America in the 1930s. Lives of its inhabitants are entwined but often fraught with divisions in social hierarchy. The black community is the lowest in this hierarchy. Atticus' friendship with Calpurnia subverts social convention • both the Ewells and Cunninghams are poor white families and representative of those who struggle financially during the Great Depression. Scout's friendship with Walter Cunningham becomes a powerful influence in dispersing the lynch-mob • racial segregation was commonplace, particularly in the Southern states. Aunt Alexandra berates Scout and Jem for attending Calpurnia's church • prejudice permeates Maycomb society. In addition to racial prejudice there was class prejudice and prejudice against individuals, such as Boo Radley and Dolphus Raymond.

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4 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • racism is significant in Maycomb as most of its residents have racist views • Tom Robinson's trial demonstrates to the reader the difficulties faced by the black citizens of Maycomb. Atticus defends Tom and both Scout and Jem believe he will be set free • the courtroom scene successfully reveals the injustice of their society that confines blacks to the 'coloured balcony' and allows the testimony of the disreputable Ewell family to prevail without question over the word of a man who happens to be black • Mr Cunningham is part of a lynch mob which goes to attack Tom Robinson when he is in jail • Mrs Dubose demonstrates a racist attitude when she makes disparaging remarks about Atticus to Scout and Jem when they are passing by her house. She scorns Atticus for 'lawing for niggers' and states that 'Your father's no better than the niggers and trash he works for'. Incensed, Jem destroys Mrs Dubose's camellias • at breakfast, Atticus mentions Braxton Underwood's views to Aunt Alexandra: 'He despises Negroes'. She says that she does not think they should talk such matters 'in front of Calpurnia' and warns Atticus that talking about such things in Calpurnia's hearing will only encourage gossip among Maycomb's African-American residents • even the Sheriff demonstrated a racist attitude when he arrested Boo Radley for stabbing his father with a pair of scissors. He said that he 'hadn't the heart to put him in the jail alongside Negroes' • Scout's cousin, Francis Hancock, taunts Scout and claims that Atticus is 'ruining the family' by representing Tom Robinson • Bob Ewell taunts Helen Robinson with racist language, even after her husband's death; however, it is a white man, Link Deas, who comes to her defence, having 'made a job' for Helen even though 'he didn't need her' and who ensures her safety and security to and from work • Miss Maudie also speaks up for the small group of like-minded people in Maycomb and demonstrates some sympathy for the black community: 'The handful of people in this town who say that fair play is not marked White Only'. **(AO4)** • the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. Jem voices how unjust the jury is when he states that 'It ain't right!' • the character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing. Atticus refers to Maycomb County's 'usual disease' when discussing racism. Their instinctive conviction is that 'all negroes lie' and 'cannot be trusted around our women' • members of the black community are treated like second-class citizens and derogatory terms are used when referring to or addressing them.

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5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Dubose is important in the novel. Her reputation, according to Scout, is that she is unanimously known as the 'meanest old woman who ever lived'; she lives two doors 'up the street' from the Finch family. In her introduction, Scout says that Mrs Dubose is 'plain hell'. The children are afraid of her • Mrs Dubose is very old, ill and often bedridden. Her poor health contributes to her forthright and negative views. Scout finds Mrs Dubose repulsive, observing that 'Cords of saliva would collect on her lips' • Mrs Dubose is important because of her prejudiced and racist views; she calls Atticus a 'nigger-lover'. She represents the stereotypical feelings of Maycomb society • Mrs Dubose's racist comments and her negative thoughts about Atticus's involvement with Tom Robinson's trial lead Jem to destroy her camellias in his temper • when Mrs Dubose suggests that, as restitution, Jem should read to her every afternoon for a month, Atticus enforces this and Scout accompanies him. Mrs Dubose uses the reading sessions to help her cope with her attempt to break her morphine addiction. Each session is ended with the alarm clock going off a little later each time • before she dies, Mrs Dubose makes Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it was a sign of her appreciation • Atticus accepts that Mrs Dubose's language is 'vicious' but impresses on the children that they should remain polite and tolerant towards all people and at all times • Mrs Dubose's death is important, as Atticus tells the children that he wanted them to see and learn what 'real courage' is. He tells them about her morphine addiction and concludes by saying that she is the 'bravest person I ever knew'. **(AO4)** • Mrs Dubose's views and her racial and social prejudice reflect the nature of society at the time. Maycomb is a microcosm, representative of the segregated Southern United States during the 1930s • Scout has a basic faith in the goodness of people in her community, but struggles to understand Mrs Dubose; both Scout and Jem learn several lessons through their involvement with Mrs Dubose • Mrs Dubose is representative of traditionalist thinking. She advocates traditions of the 'Old South', particularly those regarding guns, women and minorities. Scout and Jem are afraid of the loaded pistol that Mrs Dubose keeps under her shawls and wraps. She criticises Scout for the way she is dressed: 'What are you doing in those overalls? You should be in a dress and camisole, young lady!'

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Number	Indicative content
4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jeremy Atticus Finch (Jem) is Scout's older brother and playmate. They have a close relationship. Jem is a typical boy who enjoys a dare and dreams about playing football. As Jem is approaching his teenage years, he is gradually moving away from his sister's games, but he continues to look after her and keep her company. Scout loves and trusts her brother. She 'never questioned Jem's pronouncements' and admits that he shows a 'maddening superiority' • Jem takes Scout along as a co-conspirator at the start of the novel, tempting her to take dares such as going to the Radley Place in the early hours of the morning • Jem and Scout easily accept Dill into their group, showing their closeness and warmth to newcomers • Scout and Jem are close but their relationship changes during the course of the novel. 'Jem condescended' in walking Scout to school on her first day. Scout thinks her father has bribed him, 'some money changed hands in this transaction'. Jem tells Scout she must not 'bother him' or 'embarrass him … or tag along behind him' when they get there • Jem stops Scout's fight with Walter Cunningham, demonstrating brotherly love. He assures Walter that Scout 'won't fight him anymore'. Jem takes pity on Walter and invites him to lunch at their house. On the way, he 'made pleasant conversation' with Walter, 'cordially' comparing stories about Boo Radley. Jem shows understanding of Walter's background and realises that it is important to invite Walter over for lunch. When Scout is impolite to Walter at the dinner table, she gets into trouble and it is Jem who walks back to school with Walter • Jem shares his father's beliefs when he orders Scout not to kill the roly-poly bug and to 'Set him out on the back steps'. Jem teaches Scout life-lessons when he tells her that the insect does not bother her and that she should leave it alone. Scout reflects that she had never known 'his charity to embrace the insect world' • Jem is more mature than Scout. He is sure that Tom will be proven innocent, but when Tom is found guilty, Scout says that Jem's 'shoulders jerked' with each 'guilty' verdict, as if he felt a 'stab between them' • as the novel reaches its climax, it is Jem who protects Scout from the murderous attack of Bob Ewell. He has become a young man who fights to defend his sister and himself, a change from the child who snagged his 'pants' on the fence when running away in fear from the Radley Place. **(AO4)** • Scout and Jem's relationship is set in the segregated Southern States of America during the 1930s. Maycomb society was divided both racially and socially. When Walter does not have any lunch, Scout tells Miss Caroline that he is a Cunningham and that they do not take 'anything they can't pay back' • the story is told from Scout's point of view as an adult looking back on her youth and expresses nostalgic and critical comments about the isolated community of Maycomb. When the novel was written in the late 1950s (first published in 1960), Southern American writers were more aware of social injustices

	• the novel is of the bildungsroman genre and explores two years in the lives of Scout and Jem. Scout's life is very similar to that of Harper Lee's. Harper Lee was the youngest of three children and their father was a lawyer. Like Scout, Harper Lee was a tomboy, enjoying time spent with her friend, Truman Capote, who was the inspiration for Dill.

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Number	Indicative content
5 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • justice is important throughout the novel. Atticus Finch is a lawyer and believes in equal justice for all, regardless of race or background. Atticus does not like criminal law, but is asked by the sheriff, Heck Tate, to take Tom Robinson's case. Atticus knows, even before he begins, that he is going to lose this case but that does not stop him from giving Tom the strongest defence he possibly can. For defending Tom, Atticus is berated by his brother, Jack • Atticus knows that Tom is innocent, but he is aware that his case will not receive a just hearing as Tom is a black man. Atticus feels that the justice system should be blind to the colour of skin • Tom is tried under American law for the rape of Mayella Ewell, but does not receive justice. Atticus protects Tom from the lynch mob when Tom is in jail. However, Tom is found guilty, even though Atticus has proved his innocence • a small but significant victory for justice is evident in the fact that the verdict against Tom is not immediately unanimous. One member of the jury takes 'considerable wearing down'. This suggests that justice is beginning to make an inroad into racial prejudice • Jem shows understanding of justice. He appreciates the need for the law to be fair and sees the power of evidence in the trial of Tom Robinson, when Atticus draws attention to Tom's disabled arm that would have been used to hit Mayella. He is frustrated and angered by the outcome of the trial: 'How could they do that?' Atticus notes that if the jury had been populated by boys like Jem, the outcome would have been very different • Scout observes her father's role as a lawyer. She sees it as a normal part of life that Mr Cunningham pays for Atticus' legal services with produce rather than money. By the end of the novel she shows more understanding of the implications of the law, realising that reporting Boo to the authorities would be similar to killing a mockingbird • Atticus is morally just: he will not bend the law to protect his own son, when he thinks at first that Jem killed Bob Ewell; however, he does believe that supporting Sheriff Tate's fabricated version of events in order to protect Boo Radley will serve moral justice. The reclusive Boo would not have coped with the processes of the judicial system, nor would he have enjoyed hero status in Maycomb. Heck Tate wisely tells Atticus: 'Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'. **(AO4)** • racial segregation and the Jim Crow Laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • hatred by many white people for the black community was extreme, especially during the Great Depression when money was scarce. As a victim, Tom Robinson epitomises Maycomb's racist attitudes

	• the title of the novel is symbolic; a mockingbird is a type of small bird that does no harm and mimics the songs and calls of other birds. Scout says that public exposure of Boo would be 'like shootin' a mockingbird'. The treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of the time.

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4 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • childhood innocence is clearly portrayed through Scout and Jem's transition from childhood innocence to a more adult perspective. As the innocent narrator of the novel's events, Scout enables the reader to see the horrors of injustice and prejudice in Maycomb society • the children learn Atticus' moral lesson: 'Mockingbirds don't do one thing but make music for us to enjoy … That's why it's a sin to kill a mockingbird'. The mockingbird symbolises the idea of innocence, so to kill a mockingbird is to destroy an innocent. Many characters can be seen as mockingbirds: Jem, Tom Robinson, Boo Radley, Dill and Mr Raymond are examples • the children are presented as having childhood innocence at the start of the novel. They harbour childish fears of Boo Radley, believing him to be a monster, but they gradually learn that he is a vulnerable man who is showing them kindness • Scout and Jem gradually become more worldly, such as Scout learning self-control when she is insulted by her peers because her father is representing Tom Robinson. Scout learns how to understand different sorts of people, such as Walter Cunningham • Jem gains a deeper understanding of human nature when, after destroying Mrs Dubose's camellias, he must read to her for a set period every day as his punishment. After her death, Atticus tells him that she has been in severe pain and battling a morphine addiction: 'she died beholden to nothing and nobody. She was the bravest person' • Scout's innocent reaction to the lynch mob at the jail averts a potential lynching • childhood innocence is lost by Scout and Jem after witnessing Tom Robinson's trial. Their naïve belief that truth and justice will prevail is shattered. Tom's innocent generosity in helping Mayella and pitying her is exploited and twisted when she falsely accuses him of rape. He is killed as he tries to escape from prison • Boo Radley is an innocent; a shy loner; he is kept at home first by his father and then by his brother. He is a neighbour of the Finch family. As the novel progresses, the children's changing attitude towards him is an important measure of their growth from innocence to a more mature understanding. Boo has suffered a cruel childhood but, in spite of this, he is kind and, in saving Jem and Scout from Bob Ewell, he is the ultimate symbol of good. By protecting Boo, Atticus and Heck Tate allow him to maintain his innocence. When Boo asks Scout to take him home, Scout demonstrates her new maturity by making it look as though he is escorting her. **(AO4)** • Harper Lee drew on her childhood experiences growing up in the Deep South in the 1930s. The fictional setting of Maycomb is based on Monroeville, Alabama • childhood innocence is lost when the children witness the racism that was widespread in the South, which made it impossible for a man such as Tom Robinson to receive a fair trial

	• the children learn about the realities of life from the injustice of the trial; Jem in particular is left feeling disillusioned • Scout innocently attempts polite conversation with Mr Cunningham when the mob arrives at the jailhouse, intent on lynching Tom. At the time, mobs thought they could take the law into their own hands • the tone of the novel is influenced by Scout's childhood experiences and viewed through the memories of the character as an adult. Scout demonstrates an affection for Maycomb, despite its faults.

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5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Atticus Finch is a good father to Scout and Jem. Bob Ewell is his polar opposite. Both men are single parents, widowers who must face the challenge of bringing up their children alone in a time of social or financial difficulty. Candidates may argue that Atticus is not such a perfect father figure and Bob Ewell has some redeeming qualities • Atticus' wife died when Scout was two. Calpurnia is the Finches' housekeeper and is like a mother to the children. Scout and Jem know that their father loves them. He respects their individuality and has a unique parenting style in Maycomb, treating his children like adults. The Finch household is a place of security and refuge. If Atticus has to discipline his children, he explains his reasons for the punishment. The children call him Atticus and he answers their questions honestly and uses them to pass on his moral values • Scout is ready to fight Cecil Jacobs at school when he says that her father defends 'niggers'. Atticus tells her not to use this word but also explains to her that, however bitter things become over the Tom Robinson trial, she must walk away from confrontation as they (Maycomb residents) are 'still our friends and this is still our home'. Atticus teaches his children to respect people such as Mrs Dubose and to be tolerant of everyone. He teaches the children not to judge people who have little money. When Walter Cunningham pours syrup on his food at lunch with the Finches, Scout teases him. Atticus tells her not to judge others and to try 'walking around in their skin'. He is a model of respect • despite his virtues, Atticus does have some faults. He puts himself and his children in danger, such as when Heck Tate and a group of men call at the Finch house and talk about their fears of 'that old Sarum bunch', referring to a lynch mob • Bob Ewell is not a good father; he is the only person that Scout has ever heard of 'who was fired from the WPA for laziness'. After the death of his wife, his eldest child, Mayella, must take up the position of mother to the other children. She is beaten and abused by Bob who, though he is a drunkard and despised by the community, looks down on black people • Bob values neither the truth nor education. Mayella does not go to school as she is too busy keeping house. He sees himself as a hero in court, defending his daughter but, by the end of the trial, both he and Mayella are exposed as liars and the town knows that she tried to tempt Tom sexually rather than the other way around. Perhaps, some may consider that Bob could be seen as a good father for being protective over his family • when Bob Ewell attacks Scout and Jem, he demonstrates his desire for revenge and his negative attitude towards children in general; he has no respect or care for them whatsoever. **(AO4)** • Scout is often viewed as being a tomboy because of the way she dresses and how she behaves. Aunt Alexandra is a traditionalist and believes that Atticus gives in too much to his children's wishes and is determined to make Scout behave in a more feminine way. Aunt Alexandra holds outdated and idealised views of how a 'Southern Belle' should behave

	• lynch mobs intimidated and murdered black people after being accused of a crime they did not commit • racism and segregation are evident in Maycomb. Maycomb is a microcosm of a Southern state during the 1930s. Aunt Alexandra is annoyed with the children for attending Calpurnia's church. In the courthouse, the black community had to sit up in the balcony away from the whites.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
4 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Radley family is important because they bring mystery to the novel, highlight the significance of mockingbirds and are central to Scout's and Jem's maturation. The family includes Boo Radley, Nathan Radley (who returns home from Pensacola) and old Mr and Mrs Radley. The Radleys are described as 'foot-washing' Baptists who keep themselves to themselves and do not go to church or socialise • Radley Place is the home of the reclusive and notorious Radley family. The Radley house is 'three doors south' of the Finch family home and, unlike other homes, it has closed shutters and has not been maintained. It is shaded by the surrounding oak trees and the fence is falling down: 'remains of a picket drunkenly guarded the front yard'. Weeds and rubbish fill the yard and the shingles are 'Rain-rotted'. The property is unwelcoming and Scout is too afraid to go near it owing to the 'unknown entity' that lives there • myths surround the Radley Place. Jem claims that Boo Radley eats 'raw squirrels' and other rumours abound: 'A Negro would not pass the Radley Place at night, he would cut across the sidewalk opposite and whistle as he walked'. Children in particular are afraid to go anywhere near the house: 'A baseball hit into the Radley yard was a lost ball and no questions asked' • Arthur (Boo) Radley has not been seen by anyone for fifteen years and is a focus of malicious rumour and gossip in the community. He is called Boo by the local children who fear that he is a 'malevolent phantom'. Readers learn that Boo got into trouble as a teenager in a gang with some Cunninghams. His father vowed to keep him out of trouble rather than see him go to the state industrial school with the other boys. Stephanie Crawford tells Jem about how Boo stabbed his father's leg with a pair of scissors and was locked up in the courthouse basement. He was taken home by his father who pledged to the judge that Boo would never get into trouble again. He has been kept a virtual prisoner in the Radley Place from that point on • Mr Radley only came out of the house for thirty minutes a day to pick up groceries and spoke to no one. Mrs Radley never mixed with anyone in the Maycomb community. When Mrs Radley died it 'hardly causes a ripple' in Maycomb, as the only time she was ever seen was when she watered her cannas in the front garden. Calpurnia refers to the late Mr Radley as 'the meanest man ever God blew breath into' • after Mr Radley died, Nathan Radley, Boo's older brother, moved in and took his father's place. He is as reclusive as the rest of his family and shoots at anything he thinks may be in their yard. He maliciously cements up the knothole in the tree where Boo has been leaving small gifts for Jem, Scout and Dill so that Boo can no longer interact with them • Boo Radley is initially feared by the Finch children and Dill who dare each other to go up and touch the Radley Place: 'In the eyes of Jem Finch, Boo was half man, half monster, all terror'. Gradually, the children realise that Boo is a kind man. Boo sews up Jem's trousers after he left them behind when they snag on the fence when he is leaving Radley Place • Boo becomes the hero of the novel when he bravely leaves the house to save Jem and Scout from the murderous attack by Bob Ewell at Halloween. Boo kills Bob while protecting the children. He carries the injured Jem back home and Heck Tate makes the decision to 'let the dead bury the dead' and reports that Bob fell on his own knife. Scout realises that for Boo to be the centre of attention would be 'sort of like shootin' a mockingbird'.

	(AO4) • the Radley family are contextually important as they challenge the social mores of Maycomb. They do not attend church, but 'worshipped at home'. They keep themselves to themselves. The family keep their shutters closed on a Sunday: 'another thing alien to Maycomb's ways' • Lee was inspired to include the Radley family from her observations of a family that she lived near to in Monroeville. Lee's neighbours kept their house boarded up and their son hidden inside for 24 years after he got into trouble with the law • the novel is set in the Southern American States in the 1930s. Maycomb society was divided both racially and socially. The treatment of 'mockingbird' characters, such as Boo and Tom Robinson, is part of Scout's learning and education about life, injustice and racism of the time • the story is told from Scout's point of view as an adult looking back on her childhood and expresses nostalgic and critical comments about the isolated community of Maycomb in the 1930s. When the novel was written in the late 1950s (first published in 1960), American writers from the Southern states were more aware of social injustices.

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	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
5 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • unhappiness is an important theme in the novel. Several characters are unhappy either through the treatment that they receive or as a result of what others say and do. Different levels of unhappiness are seen throughout the novel from the trivial to the heart-breaking, such as Scout being unhappy when she has to sit at the 'children's table' and Tom's unhappiness when wrongly accused and convicted. Candidates may explore one or more forms of unhappiness and all valid points should be rewarded • Scout often shows that she is unhappy, such as when she gets punished at school for trying to explain Walter Cunningham's behaviour and getting into a fight. Scout feels unhappy when she must sit at the 'children's table' with her Cousin Francis, when instructed to do so by Aunt Alexandra, and is enraged when Francis calls Atticus a 'nigger lover' • Atticus, a model of integrity, is unhappy with Maycomb's ways and the injustices that he tries to change • Tom is unhappy because, as he is black, others wrongly assume he is guilty of abusing Mayella Ewell. His wife and family are left suffering after his unjust death • Boo Radley is unhappy because he is isolated. He attempts to show kindness towards Scout, Jem and Dill by leaving gifts in the tree, but his brother seals the hole in the tree in order to stop him from doing so. He is protective of the children and is clearly unhappy when Bob Ewell attacks them • Jem is deeply unhappy when he and his sister, Scout, are taunted because Atticus is labelled a 'nigger lover'. Jem is furious with Mrs Dubose when she criticises Atticus' involvement in Tom Robinson's trial. Jem is so angry that he breaks the heads off her camellias. Later, Jem is unhappy with the outcome of the trial. He loses faith in justice and becomes very upset about Tom's sentence • Aunt Alexandra is not happy about Calpurnia's position in the Finch household. Aunt Alexandra tries to exert her power over the Finch family but is unsuccessful • Dill has an unhappy childhood. He runs away from his home in Mississippi and hides under Scout's bed. He tells Scout that he thinks that his mother and stepfather do not want him • Mayella Ewell's loneliness and unhappy home life lead her to enticing Tom Robinson into the house. Mayella is afraid of her father and at the trial, even before she is questioned, she bursts into tears and again does so when she has accused Tom of attacking her • Robert (Bob) Ewell is unhappy and humiliated after the trial. When Atticus destroys Ewell's 'last shred of credibility', he seeks revenge on Atticus by attacking Jem and Scout • Lula May shows her unhappiness when Calpurnia takes the children to their church • although we would expect Miss Maudie to be unhappy when her house burns down, she demonstrates both courage and humour. She tells Jem that she has always wanted 'a smaller house' so that she can have 'more yard'. After the trial, Miss Maudie is unhappy about Mrs Merriweather's attitude and how she criticises the black community for their 'sin and squalor'.

	(AO4) • prejudiced views lead to unhappiness for both victims and some of those who witness them. Tom Robinson's trial illustrates the racial prejudice and legal injustice at the time. Prejudiced views in relation to class and family groups lead to characters, such as Mayella and Boo Radley, becoming isolated and lonely. Gender prejudice and the idealised views of women meant that 'Southern Belles' were protected but limited in what they could do • the novel is in the bildungsroman genre and explores just over two years in the lives of Scout and Jem. When Scout and Jem are unhappy, they are both learning about the realities of life and the society within which they live. Innocence is lost through the unhappiness experienced • although slavery had been abolished, there was much resentment by white people in the Southern States at the time the novel is set. Segregation continued to be an issue. The Black Civil Rights Movement was gaining momentum in the 1950s when the novel was written.

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Number	Indicative content
4 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • fear is a central theme in the novel. Fear of change and difference can be seen in attitudes of prejudice in Maycomb and the community's attitude to Tom Robinson after his arrest and before and during the trial • fear in childhood is presented through the children's fear of the Radley Place, Boo Radley and their games of dare, running up to his house and knocking. Jem is the only one of the three children who faces his fear and conquers it. 'He threw open the gate and sped to the side of the house, slapped it with his palm and ran back past us, not waiting to see if his foray was successful' • the racism of the Ewells is fuelled by their own fears and insecurities. Bob Ewell lacks the education and moral code to understand others and is therefore compelled by his fears to behave aggressively and without conscience • Mayella is in fear of her father, Bob. It is her fear of his physical abuse that leads to her false testimony against Tom Robinson • Boo Radley's fear of his father, and society in general, leads to his isolation and segregation from society while Atticus' relationship with his children shows the contrast of an upbringing based on courage and conviction • Tom Robinson's fear is exposed during his questioning by the prosecution. He is afraid of wrongful conviction: 'No suh, scared I'd hafta face up to what I didn't do' • Tom Robinson's fear of the justice system and of the mob who seek him out at the jailhouse is real and terrifying for the readers. His fear of torture and murder by a lynch mob is genuine and it is significant that he would rather be shot dead than face them. When Atticus guards him at the jailhouse, it is only the arrival of the children that dissipates the group intent on getting to Tom. Later, Scout comments: 'Gone was the terror in my mind of stale whiskey and barnyard smells, of sleepy-eyed sullen men, of a husky voice calling in the night … Our nightmare had gone with daylight, everything would come out all right' • Atticus shows his ability to deal rationally with fear both in the jailhouse scene and when he is confronted by the situation with the rabid dog, which he shoots dead to protect his community • the most dramatic expression of fear in the novel takes place at the end when Bob attacks Jem and Scout at Halloween. The scene reflects sheer physical fear which is intensified by Scout not being able to see what is going on because of her costume. **(AO4)** • the given quotation: 'Maycomb County had recently been told that it had nothing to fear but fear itself' is adapted from a speech given by President Roosevelt who attempted to solve the economic crisis and introduced the National Industrial Recovery Act (NRA New Deal) in 1933 • the novel is set in the Southern American States in the 1930s. Maycomb society was divided both racially and socially and many people lived in fear of social injustices • memories of the American Civil War (1861-65) were still prominent in the minds of people. Fearful memories of war and violence permeated. Social unrest and violent groups of people, such as the Ku Klux Klan persecuted black communities

	• the Civil Rights Movement was established in the 1950s. At the time that the novel was written at the end of the 1950s, the plight of black people and other marginalised groups, was becoming more widely acknowledged. The general public began to realise the full scale of the injustices of the past and the isolationist mentality experienced in their childhoods.

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Number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mayella Ewell is the eldest daughter of the abusive Bob Ewell. Her mother died a 'long time' earlier and she has to look after her seven younger siblings • Mayella is central to the novel because she falsely accuses Tom Robinson of raping her. Mayella's only appearance in the novel is at Tom's trial • Mayella can be considered a victim. She lives a miserable and lonely life of poverty and violence but demonstrates an appreciation of the beauty of nature when she grows a tiny patch of geraniums in the backyard: 'Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums'. The existence of these flowers is symbolic, as they show that she has a desire to better her surroundings and improve her life • Mayella appears to be desperate and cunning: 'Took me a slap year to save seb'm nickels, but I done it. They all gone to town'. She gets the children out of the house so that she can be alone with Tom Robinson • Mayella accuses Tom Robinson of trying to rape her when in fact all he had tried to do was help her and show her some kindness. Mayella asks Tom to help her with some jobs and when she asks him to get a box down from the top of the chiffarobe, Tom says that she 'jumped on' him and kissed the side of his face. Tom refuses to return the kiss and runs away. At court, Tom says that he heard her father call her a 'goddamn whore' and threatened to kill her as Tom fled the Ewells' house • at the trial, Mayella is portrayed as an innocent white woman attacked by a black man. She plays the role of victim, fabricating her story of Tom's attack. However, in reality she is a genuine victim as her desperate lies are partly to protect herself from her own violent father, Bob Ewell, who regularly beats and assaults her • some sympathy is gained for Mayella, but when she maintains her false accusations about Tom raping her, possibly because he rejected her, all sympathy is lost • Mayella, a powerless and degraded young woman, has achieved some sort of power as her lies ultimately cost Tom his life. **(AO4)** • it can be argued that Mayella is the victim of the prejudices ingrained in Maycomb attitudes. Maycomb is a fictional town but is representative of a microcosm of American society in the southern states at the time • Mayella and her family are viewed as the 'white trash' of Maycomb, but being white places them higher in the social hierarchy than Tom Robinson and other members of the black community • racial segregation and the Jim Crow Laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • hatred and fear of the black community by many white people was extreme, especially during the Great Depression when money was scarce. As a victim, Tom Robinson epitomises the effects that such attitudes could have.

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2 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • social inequality is evident throughout the novel and is illustrated through the social hierarchy and the contrasts between people of status, such as the Finch family, Mr Underwood and Link Deas, and the 'white trash' such as the Ewells and the black community. Social inequality is shown through misunderstanding and prejudice, for example, Miss Caroline's failure to appreciate Walter Cunningham's pride and the blinkered attitude of the white community towards Tom Robinson's trial • the greatest social inequality is the split between white and black people, which is central to the key events. Tom Robinson is found guilty because he is black, even though he could not possibly have raped or assaulted Mayella Ewell because of his disability. The Ewells are reviled and, if their word were to be used against anyone else, it would not be believed • the Ewells are regarded as 'white trash' and despised by the people of Maycomb because they represent the poorest in white society. Bob Ewell is unemployed and spends his money on alcohol. He does not look after his family and his children are out of control. Bob demonstrates his vile personality at Tom's trial when he uses crude expressions and obscene language • country farmers, like the Cunninghams, are portrayed as uneducated or ignorant but are considered better than the Ewells. In the social hierarchy, the Cunninghams come below other townspeople • the black community in Maycomb is subjected to social inequality and comes below the Ewells in the social hierarchy. The black community is often shown as having superior moral qualities and understanding and their houses are clean, warm and well cared for, as opposed to the squalor of the Ewells' house and yard • Aunt Alexandra is obsessed with the Finches' superiority and place in society. She objects to Scout's bringing home Walter Cunningham because Walter's family are 'not our kind of folks' and have a 'drinking streak'. She also objects to Scout visiting Calpurnia's home. Aunt Alexandra expects Scout to behave and dress like a lady in order to highlight their social standing in the community. Atticus challenges these 'Southern womanhood' views and expectations • the Radleys are not lower-class but are misunderstood and subjected to social inequality. They are shunned and isolated because of the stories surrounding Boo Radley. **(AO4)** • the novel illustrates the complicated and restrictive social hierarchy of Maycomb; the children's inability to understand a rationale for the hierarchy helps reveal that it is in fact irrational, but it is deep-seated within the traditions of this area in the South • the verdict of Tom Robinson's trial clearly illustrates prejudice and social inequality. The whites feared racial disturbance and so the trials of black people were unjust, such as that of the Scottsboro Boys. It was not until the Black Civil Rights Movement of the late 1950s that some progress in eliminating social inequality between races was seen

	• the Cunninghams represent the badly-hit farming community during the Great Depression • during the 1930s, the term 'white trash' was commonly applied to those who were considered poor, dirty and uneducated • Aunt Alexandra illustrates typical thinking of the time. She firmly believes in the role of the 'Southern Belle' who should be revered and protected by their men. Idealised stereotypes are challenged in the novel in favour of morally strong, polite characters.

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Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
3 ***To Kill a Mocking-bird***	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made: **(AO1)** • the relationship between Calpurnia and the Finch family is very close. Calpurnia is the black housekeeper and cook who works for the Finch family. She is regarded as a 'faithful member of the family'. Atticus depends on Calpurnia and will not allow her to go when Aunt Alexandra comes to stay. Atticus' respect for Calpurnia is demonstrated when he asks her to accompany him when he tells Helen Robinson about her husband's, Tom's, death • Calpurnia has had a good relationship with the Finch family for many years, even before she started working for Atticus. She learned to read from a book given to her by Scout's grandfather. Calpurnia is one of only four people in her church who can read • Calpurnia's family is grown up and she is a mother figure to Scout and Jem as their own mother has died, leaving Atticus to bring up the children himself. Calpurnia is described as being 'all angles and bones; her hand was as wide as a bed slat and twice as hard'. Scout perceives Calpurnia as a disciplinarian: 'I had felt her tyrannical presence as long as I could remember' • it is Calpurnia who chastises Scout for being rude to Walter Cunningham when he comes to lunch; she smacks her and makes her eat in the kitchen. Later that day: 'Calpurnia bent down and kissed me. I ran along, wondering what had come over her'. Scout respects Calpurnia and, as Jem and Scout grow up, she appears to be more kindly towards them • it is to Calpurnia that the children run when they see the rabid dog, Tim Johnson, showing their trust in her. She telephones Atticus immediately and alerts the neighbours • Scout never wins an argument with her: 'Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side' • Scout learns many things from Calpurnia, such as about Scout's extended family and her origins at Finch's Landing. Calpurnia teaches Scout to write • Calpurnia teaches the children to be tolerant of others and not to be racist. She takes Scout and Jem to the black church and acts as though this is a normal thing to do, even though Lula suggests: 'You ain't got no business bringin' white chillun here' and 'they got their church, and we got our'n' • Calpurnia behaves differently when she is around black people. Scout comments: 'I thought her voice strange'. This shows that, even though she tries to bring black and white people together, her own subconscious behaviour reflects the rift that prevails between the two societies. Calpurnia represents the will to change, but the sense of racial tension is so ingrained that equality in Maycomb will take a long time to achieve. **(AO4)** • Calpurnia's relationship with the Finch family is set against the context of racial prejudice, economic deprivation and the Great Depression • Calpurnia provides a link between the black and white communities and provides Atticus with information about the Robinsons

	• Scout asks Calpurnia lots of questions such as when and where Calpurnia was born. Calpurnia does not know the year she was born, but she does share basic facts. Calpurnia does not talk about her feelings, possibly suggesting that either Harper Lee has only partially given her an identity in the novel or that she has a private side to her.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	

Number	Indicative content
2 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • kindness is demonstrated throughout the novel by characters such as Atticus, Scout, Boo (Arthur) Radley, Calpurnia, Tom Robinson and others • Atticus demonstrates kindness when he takes on Tom Robinson's case even though he knows he will not win. He is committed to bringing racial equality to Maycomb. Atticus is kind and caring to family and friends. He is a good father to Jem and Scout and he paid for his brother's medical training. When Miss Maudie's house burnt down he saved her favourite rocking chair. Atticus shows his innate kindness when he remains polite and civil to Mrs Dubose, despite her rudeness to him • Scout demonstrates kindness, has good intentions and tries to think the best of people. She tries explaining to her teacher why lending Walter Cunningham some dinner money would shame him. Scout does not realise the danger that Atticus is in when he spends the night outside Tom Robinson's cell and her polite, kind conversation with Mr Cunningham defuses the tense situation. At the end of the novel, knowing that Boo Radley would be happier at the back porch, she places his arm so that it looks as though he is escorting her when she leads him back to the house • Boo Radley demonstrates kindness towards the children when he leaves gifts in the knothole of the tree, such as a school spelling medal. Boo observes the children and repairs Jem's trousers when they get snagged on the fence. Boo puts a blanket around Scout during the fire and at the end of the novel rescues the children from Bob Ewell • Calpurnia is firm but kind. She makes Scout some of her favourite crackling bread on her first day at school and acts like a mother-figure to the children. She chastises Scout for being rude to Walter Cunningham when he comes to lunch and teaches Scout the importance of not judging people • Tom's kindness towards Mayella Ewell leads to his ultimate death. He befriends Mayella Ewell and helps her with her chores because he feels 'sorry for her'. When she tries to seduce him and is discovered by her father, she defends herself by accusing Tom of raping her • other characters that show kindness include Jem: Scout describes him as having 'a naturally tranquil disposition and a slow fuse'. Miss Maudie demonstrates kindness towards Scout and her family and describes events as 'a baby-step towards fair-mindedness'. **(AO4)** • Atticus' kindness is even more evident through the way it challenges social mores. The novel is set in the segregated Southern American States in the 1930s. Maycomb society was divided both racially and socially • despite financial hardships experienced at the time, people remained proud, such as when Walter does not have any lunch, Scout kindly explains to Miss Caroline that he is a Cunningham and that they do not take 'anything they can't pay back' • Atticus' mantra ,'Shoot all the bluejays you want … but remember it's a sin to kill a mockingbird', is central to the children's understanding of society. Scout says that public exposure of Boo would be 'like shootin' a mockingbird' and kindness needs to be shown; the treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of the time.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
3 ***To Kill a Mocking-bird***	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made: **(AO1)** • Jean Louise 'Scout' Finch is important in the novel as it written from her point of view. She is the loving daughter of the lawyer, Atticus Finch, and is an intelligent but sometimes impulsive tomboy. Her mother died when Scout was two, so she and her older brother, Jem, are cared for by the black housekeeper, Calpurnia • the novel begins during the summer of 1933, when Scout is nearly six years old, and ends in the autumn of 1935; the events cover just over two years • Scout is important as the first-person narrator. Sometimes her view is from an older version of the character looking back, providing more detail and understanding, but more often is the view of the young Scout at the age she was when the events take place. We follow Scout's relationships with, and understanding of, characters such as Dill, Miss Maudie, Mrs Dubose and Boo Radley • Scout is naïve when the story begins and Harper Lee shows her importance by exploring how she matures throughout the novel. Scout's character is strengthened by her experiences and she learns a great deal as the story progresses: the way to treat others, such as when Walter Cunningham comes for dinner; the understanding, with the help and example of Atticus, of what courage is; the realisation of society's prejudices; and the general expectations of how a young lady should behave, through the views of Aunt Alexandra • Scout idolises her brother, Jem, who teaches her about the class structure of Maycomb. Jem and Atticus teach Scout the customs and rules of Maycomb, such as closing screen doors when there is illness • Scout's importance in the novel is shown by the fact that, when she experiences things for the first time, the reader does too. This gives a sense of realism, such as when she goes to Calpurnia's church for the first time and discovers that there is bitterness in the black community towards the white community. **(AO4)** • the novel mirrors much of Nelle Harper Lee's life. Lee's father was a lawyer and characters such as Dill are based on friends she had in childhood. The author published her novel in 1960, at a time when the Civil Rights Movement gained momentum. Tom Robinson's trial mirrors that of the nine Scottsboro Boys who were falsely accused of raping two white women in 1931 • Atticus has raised Scout by nurturing her mind, conscience and individuality; Aunt Alexandra disapproves of Scout's ways and wants her to be more conventional for the time in her manner and how she dresses • Tom Robinson's trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide and to the extent of racial prejudice within the community of Maycomb; this is also illustrated by Calpurnia and when the children visit the black church • Scout has a combative streak and her naïve faith in the goodness of the people in her community is tested by the hatred and prejudice that emerge during Tom Robinson's trial • Scout learns about social divisions and the 'four kinds of folks in the world' with the black community seen as the bottom of the hierarchy, even though the abolition of slavery had come about after the American Civil War (1861-1865). The American Congress abolished slavery in the United States in January 1865 with the 13th amendment.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1-8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9-16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17-24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25-32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33-40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
2 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Atticus Finch is one of the most important characters in the novel and embodies justice, courage and integrity. He is a widower and is the father of Jem and Scout. He is nearly fifty years old and is the lawyer who defends Tom Robinson and demonstrates determination and strength throughout the novel • Atticus brings up his children with the help of their housekeeper, Calpurnia; he has a unique parenting style, treating Scout and Jem as adults. They call him Atticus and he answers their questions honestly and passes his moral values on to them. He teaches them to respect others, for example when he supports Calpurnia's chastising Scout for rudeness. He also makes Jem apologise to Mrs Dubose and read to her. Atticus has the courage to let the children be themselves, for example when he allows Scout to dress as a tomboy, even though his sister, Aunt Alexandra, tries to insist that Scout wears a dress • Heck Tate asks Atticus to shoot the rabid dog, Tim Johnson, as Atticus is such a good marksman, but even though he succeeds and earns Jem's admiration, Atticus explains that 'courage is not a man with a gun in his hand' • Atticus demonstrates his kindness and thoughtful nature when he saves Miss Maudie's rocking chair from the house fire. Miss Maudie comments on Atticus' gentlemanly and consistent character • although he agrees to defend Tom Robinson, Atticus knows he cannot win the case as the word of a white woman would always be believed over that of a black man. His courage in taking the case reflects the view: 'you know you're licked before you begin but you begin anyway and you see it through no matter what' • when Atticus protects Tom Robinson by sitting on watch outside the jailhouse, he shows his courage and strength. He puts himself between Tom and the lynch mob, even though he is fully aware of the danger this situation presents. He refuses to back down even after the arrival of Jem, Scout and Dill. Scout's polite greeting to Mr Cunningham unexpectedly deters the lynch mob and defuses the situation • after Tom is convicted, Atticus leaves the courtroom alone. The black members of the community appreciate what he has done and applaud him from the upper balcony. Even after defeat he plans to appeal the case. When Tom is shot dead in an escape attempt, Atticus visits Tom's widow, Helen, to deliver the bad news: 'Atticus lifted Helen to her feet and half carried, half walked her to the cabin' • at the end of the novel, Atticus protects Boo Radley from being implicated in Bob Ewell's death. **(AO4)** • Maycomb is a microcosm of American society in the southern states during the Great Depression. Racial and social prejudices were ingrained in society. Maycomb is a fictional town based on Harper Lee's hometown of Monroeville

	• the character of Atticus is modelled on Harper Lee's own father, who was also a lawyer • Tom Robinson's trial mirrors those of the Scottsboro Boys • Atticus has a basic faith in the goodness of people in his community. As the novel progresses, this faith is tested by the hatred and prejudice that emerges from Tom Robinson's trial.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
3 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of isolation affects a number of characters in the novel and the reader feels sympathy for them. The reasons for isolation in the novel include: racism, prejudice, class, wealth and childhood experiences. Characters who are isolated include: Boo (Arthur) Radley, Mayella Ewell, Dill, Tom Robinson after his arrest, Mrs Dubose and others. Other ways isolation is illustrated in the novel could include how Atticus feels isolated in his quest to seek justice for Tom Robinson • Boo (Arthur) Radley has been kept socially isolated since getting into trouble when he was a teenager. He observes life outside, such as the children playing, but rarely ventures out. Despite this, he leaves gifts for the children in a tree hole and helps them when he places a blanket around Scout and, finally, when he rescues Jem from Bob Ewell's attack • family poverty is the reason for Mayella Ewell's isolation and she is considered 'white trash'. She is forced to act like a mother for her many siblings. She has no friends, which is why she tries to befriend Tom Robinson. Mayella lacks love and affection and lives in fear of her father • Dill Harris feels isolated as he is not shown affection by his parents and spends much of his life with various relatives. However, Dill is befriended by Scout and Jem when he comes to stay with his Aunt Rachel in Maycomb. At one point, Dill runs away from home and heads for Maycomb. Isolation leads Dill to tell fantastical stories and lies, which angers Scout, but she feels that 'one must lie under certain circumstances and at all times when one can't do anything about them' • Tom Robinson's black community is segregated from the white community because of racial prejudice. After being falsely accused of raping Mayella, he is psychologically and physically isolated when imprisoned. Owing to racial discrimination, it is inevitable that Tom will be found guilty • old age and morphine addiction are the cause of Mrs Dubose's isolation. They make her a difficult and complex character. She is known as the 'meanest old woman who ever lived' and Scout and Jem try to avoid her as much as possible. Atticus makes them visit and read to her. **(AO4)** • the setting of Maycomb is isolated and serves as a microcosm of the deep American South in the 1930s, which was extremely prejudiced. Atticus challenges racial intolerance when he defends Tom Robinson • racial segregation and the Jim Crow Laws are central to the context of the novel and served to isolate the black community from the white. The account of Tom Robinson's trial could have been informed by the Scottsboro trials of 1931–1937 • groups of people or individuals who were different, such as Boo, were subjected to prejudice in Maycomb. The isolated community of Maycomb is prejudiced against Boo Radley because he is a recluse; people do not understand him and spread rumours that surround his isolation

	• Mayella is isolated because of class divide and is representative of the despised poor white group.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	Indicative content

Number	Indicative content
2 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Harper Lee explores the theme of courage through a variety of characters, such as Atticus, Jem, Scout, Boo Radley, Mrs Dubose, Tom Robinson and others • Atticus demonstrates courage when he represents Tom Robinson during his trial. Atticus makes a stand against racial prejudice and the views held by the residents of Maycomb, even though he knows it will cause him and his family some difficulties. Atticus also shows courage when he keeps guard outside the jail. Some may consider the shooting of Tim Johnson, the rabid dog, even though Atticus says it is not courageous • Jem and Scout show courage by standing up to the lynch mob and refusing to leave when ordered to by Atticus. Scout defuses the anger of the mob by addressing Mr Cunningham directly and reducing the mob mentality by individual connection. Jem also demonstrates courage when he goes to the Radley property to get his trousers and when he tries to save Scout from Bob Ewell's attack • Boo Radley demonstrates courage when he ventures from the security of his house and rescues the children from Bob Ewell and carries Jem home • Mrs Dubose is courageous when she battles with her morphine addiction so that she can be free of her addiction before she dies. Atticus uses the opportunity to teach Jem and Scout the meaning of courage: 'I wanted you to see what real courage is' and it is not 'a man with a gun in his hand … she was the bravest person I ever knew' • Tom Robinson, perhaps, demonstrates courage when he tries to escape from jail • other examples of courage in the novel include: Mr Underwood who, when writing the editorial for *The Maycomb Tribune*, likens Tom's death to the 'senseless slaughter of songbirds'; Miss Maudie, who tries to remain optimistic when her house has been destroyed by fire; Chuck Little, who has courage when standing up to Burris Ewell; Dill, who demonstrates courage when he runs away from home and returns to Maycomb. **(AO4)** • Atticus refers to Maycomb County's 'disease' when discussing racism. Tom Robinson's trial represents the unfairness and racism in places such as Maycomb during the 1930s • in defending Tom Robinson, Atticus shows courage against the social mores of Maycomb County. Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself • Boo Radley's courage challenges society's perception of him

	• the newspaper report shows signs of progress by voicing the injustice of society and mirrors Lee's views at a time when the Civil Rights Movement was gaining momentum.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Question	Indicative content

Number	Indicative content
3 ***To Kill a Mockingbird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to write about whichever character they feel to be memorable. The most likely characters to be chosen are: Atticus, Scout, Boo Radley, Calpurnia, Tom Robinson, but there may be others • Atticus Finch is a memorable character because of his distinctive parenting style and because he acts as a moral compass in the novel. When he agrees to represent Tom Robinson, he challenges the racist attitudes of Maycomb and is willing to risk his high reputation and face negative comments to promote his feelings about injustice • Scout is memorable because the novel is conveyed through her narrative. As the reader views events through Scout's eyes, understanding of her character develops. Scout provides humour through her childhood innocence and does not demonstrate any prejudice against the black community • Boo (Arthur) Radley is a memorable character because he provides mystery and intrigue in the novel. Boo is described as a 'malevolent phantom' and many rumours circulate in Maycomb about him. The reader is interested to find out who Boo Radley is and what has happened to him • Calpurnia is a memorable character because she is central to the Finch household. Calpurnia not only cooks for the family, but she also teaches Scout how to read and how to behave. Scout 'felt her tyrannical presence' for as long as she can remember. Atticus relies on Calpurnia and she is seen as part of the family • Tom Robinson is memorable because the reader empathises with him and the injustice he receives. **(AO4)** • contextual points will vary according to which character is chosen. Whichever character is chosen, candidates will consider the nature of Maycomb society, such as the social mores of Maycomb in the 1930s and the prejudice • segregation laws affect many characters such as Calpurnia and Tom Robinson. Members of the black community have their own area in Maycomb, which is near the town dump, and have their own church. • the injustices of the justice system are highlighted through Atticus and Tom Robinson. Harper Lee was keen to bring attention to racial injustice and the actions of lynch mobs such as the Ku Klux Klan • the character of Scout very much mirrors that of Harper Lee when she was a child. Both had fathers who were lawyers, both were tomboys and both had friends who were unhappy, such as Dill in the novel, who is based on Lee's childhood friend, Truman Capote • both Harper Lee and Truman Capote became famous writers. Capote wrote the novel *Breakfast at Tiffany's*. Both Lee's and Capote's novels were made into very successful films.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
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Question	**Indicative content**

Question Number	Indicative content
2 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Henry Lafayette Dubose is, according to Scout, the 'meanest old woman who ever lived'; she lives two doors 'up the street' from the Finch family. In her introduction, Scout says that Mrs Dubose is 'plain hell' and the children are afraid of her. Some, such as Cecil, walk 'an extra mile' in order to avoid walking past her house • Scout is honest in her views of Mrs Dubose; she says 'Jem and I hated her' and that she considers Mrs Dubose 'vicious' and 'horrible' • Mrs Dubose suffers poor health, which contributes to her ill-tempered, forthright and negative views. She is very old, ill and often bedridden. Scout describes Mrs Dubose as repulsive, observing that 'Cords of saliva would collect on her lips' • Mrs Dubose has prejudiced and racist views; she calls Atticus a 'nigger-lover'. She is even more offensive when she tells Scout and Jem that their father is 'no better than the niggers and trash he works for' • Mrs Dubose's racist comments and negative thoughts about Atticus's involvement with Tom Robinson's trial lead Jem to destroy her 'Snow-on the-Mountain' camellias in his temper. Jem believes that Mrs Dubose is a thoroughly bad woman • Mrs Dubose suggests that Jem mumbles and needs to hold his head up when he speaks or reads. She cruelly taunts Jem by saying: 'Don't guess you feel like holding it up, though, with your father what he is'. She further angers Jem by suggesting that his sister, Scout, is 'dirty' • when Mrs Dubose suggests that, as restitution, Jem should read to her every afternoon for a month, Atticus enforces this and Scout accompanies him. Mrs Dubose uses the reading sessions to help her cope with her attempt to break her morphine addiction. Jem reads *Ivanhoe* to her and each session ends with the alarm clock going off a little later each time • before she dies, Mrs Dubose makes Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it is a sign of her appreciation • Atticus accepts that Mrs Dubose's language is 'vicious' but impresses on the children that they should remain polite and tolerant towards all people and at all times. Atticus tells Jem that she cannot be held 'responsible for what she says and does' owing to her illness

	• Mrs Dubose's death is important, as Atticus tells the children that he wanted them to see and learn what 'real courage' is. He tells them about her morphine addiction and concludes by saying that she is the 'bravest person I ever knew'. When Atticus suggests that Mrs Dubose was a 'great lady' and the 'bravest person' he ever knew, Jem throws the candy box on the fire in his outrage. **(AO4)** • Mrs Dubose's views and her racial and social prejudice reflect the nature of society at the time. She represents the traditional order of the Confederate South. Maycomb is a representative microcosm of the segregated Southern United States during the 1930s • when Jem decapitates Mrs Dubose's camellias, the act can be seen as symbolic. The camellia was made the state flower of Alabama in 1959 and has historic links with the Knights of the White Camellia, a white supremacist organisation similar to the Ku Klux Klan • Jem reads *Ivanhoe* to Mrs Dubose, a novel written by Walter Scott in 1819. The historical novel includes conflict, outlaws, a trial and divisions in society, perhaps just like Maycomb • Mrs Dubose is representative of traditionalist thinking. She advocates traditions of the 'Old South', particularly those regarding guns, women and minorities. Scout and Jem are afraid of the loaded pistol that Mrs Dubose keeps under her shawls and wraps. She criticises Scout for the way she is dressed: 'What are you doing in those overalls? You should be in a dress and camisole, young lady!'

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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Number	Indicative content
3 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • lies are significant and central to key episodes in the novel. The most obvious lies are those of Mayella and Bob Ewell who accuse Tom Robinson of rape. Other lies include those told by Scout, Dill Harris, Boo Radley's brother (Nathan), Heck Tate and even Atticus Finch • when Atticus asks Scout and Jem about whether they would like their Aunt Alexandra to live with them, Scout replies in the affirmative: 'I said I would like it very much, which was a lie, but one must lie in certain circumstances…'. This is significant because Scout has learned that it is acceptable to lie when lies do no harm and 'when one can't do anything about them' • the most damaging lie is when Mayella Ewell accuses Tom Robinson of raping her. In court, Mayella's testimony proves that she is lying because Tom's disability means that he could not have attempted to strangle her with both hands nor punch her in the face with his left hand. Mayella's lies lead to Tom unjustly being convicted of rape and, ultimately, lead to his premature death • Bob Ewell possibly instigates Tom's unfair treatment. It is likely that it was Bob who attacked his daughter, Mayella, and he lies in court. When asked by Judge Taylor whether he saw the 'defendant having sexual intercourse' with Mayella, Ewell says that he did. This lie is significant because it means Tom will not be able to win his case • the children's friend, Dill, often lies and concocts fantastic stories. Dill suffers from neglect and possibly lies to hide his feelings of shame about his family. Dill's lies make Scout angry, such as when Dill claims that his father is dead or when Dill claims he has received a letter from him saying that he has shaved his beard off. Ironically, Dill becomes very upset about the Ewells' lies and the unjust verdict of the trial • Boo Radley's brother, Nathan, lies when he says that he has cemented the knothole in the tree because the tree is diseased. Atticus believes that the tree is healthy, suggesting that Nathan does this to stop his brother, Boo, leaving gifts for the children • Atticus possibly lies to allay his children's fears about lynch mobs when he suggests that the Ku Klux Klan is 'gone … It'll never come back' • at the end of the novel, Heck Tate is prepared to lie when he suggests that Bob Ewell accidentally stabbed himself. This is significant, as Boo Radley is protected.

	(AO4) • racial segregation and the Jim Crow Laws are central to the context of the novel. Tom Robinson's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were falsely accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were lies. Just like Tom Robinson, the Scottsboro boys endured lynch mobs and a biased, all-white jury • the Ku Klux Klan was founded in 1865 and grew rapidly and was present in almost every southern state by the 1870s. The supremist terrorist hate group is still in existence today • Dill is believed to be based on Harper Lee's childhood friend, Truman Capote. Capote became a successful author and screenwriter; he published a novel about children growing up in Alabama, *Other Voices, Other Rooms*, in 1968.

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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question Number	Indicative content
2 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Tom Robinson is significant in the novel as he is central to the development of the themes. He serves to illustrate the racial and social injustices of the time and his trial serves to educate Scout and Jem. Tom is significant because he is a mockingbird character • Tom is a twenty-five-year-old African-American, is happily married to Helen and they have three children. Tom's left arm is crippled because, as a child, his arm was caught in a cotton gin; however, he does not let this stop him working • Tom shows kindness to Mayella Ewell. He passes by the Ewells' cabin regularly on his way to work, befriends and feels sorry for the lonely and poverty-stricken Mayella, even though she is white • despite Tom's disability, he is willing to help Mayella Ewell when she asks him to get a box down from the chiffarobe, but instead she tries to kiss him. When Bob Ewell catches her in this situation, she feels she has to blame Tom rather than take responsibility for her actions • Tom is significant because he illustrates the desperate position of a black man accused of rape by a white woman. The events surrounding his arrest and conviction highlight the issues of racism and injustice • Atticus Finch's agreement to defend Tom in court adds to Tom's significance. Atticus knows the battle is lost before it begins. He knows that Mayella's accusations are untenable owing to Tom's disability, but the white judge and jury will ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in his having the temerity to feel pity for a white girl, however poor and despised her family are • Tom speaks well at his own trial and earns the respect of readers but is found guilty • Tom is significant because he is a mockingbird character: it is a sin to kill one as it never does any harm to anyone. The reader sees Tom's gentle character when he speaks to Atticus who has just protected him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?" ' • Atticus plans to appeal the verdict, but Tom is killed 'in cold blood' when trying to escape from prison. Significantly, Atticus points out: 'I guess Tom was tired of taking white man's chances and preferred to take his own'

	• Tom is significant because his trial allows Scout and Jem to understand the society they live in and it makes some people in Maycomb consider the injustice of his trial and thus bring hope for a better future. **(AO4)** • Tom Robinson's trial mirrors those of the Scottsboro Boys. It is possible that Harper Lee was inspired to write the novel after learning about the trials. Atticus Finch is modelled on Lee's own father, who was a lawyer, and Maycomb is a fictional town based on Lee's hometown of Monroeville • the novel is of the bildungsroman genre: Scout learns lessons from the trial and the events surrounding it and begins to mature • Atticus gives the reader some hope that justice might be done and that times might be changing. Despite the prejudice around him and the threats made to both his children, Atticus shows courage in standing against the social mores of Maycomb County in the 1930s • Atticus refers to racism as Maycomb County's 'disease'. The newspaper report shows signs of progress by acknowledging the 'injustice' of the case the treatment of the mockingbird characters, such as Tom, demonstrates the injustices of the time.

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Number	Indicative content
3 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is set in the fictitious town of Maycomb, in the American southern state of Alabama during 1933-1935. The fictional Maycomb is typical of southern state small towns at the time • it is described as a quiet, isolated town where there 'was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with'. Scout describes how people move slowly: 'They ambled across the square, shuffled in and out of the stores around it, took their time about everything' • Scout describes Maycomb: 'Maycomb was an old town, but it was a tired old town'. She describes how when it rains the 'streets turned to red slop' and in the summer, the heat was suffocating in the 'sweltering shade of the live oaks' • Sundays are mostly spent going to church and Scout informs the reader that 'Shooting on Sundays was prohibited', so the children would play football instead • many of Maycomb's residents, such as the Cunninghams, suffer from the hardships of the Great Depression. Mr Cunningham pays Atticus for his legal services in produce rather than money as this is all he has. When Walter Cunningham goes to the Finch house for lunch, he pours molasses all over his food, craving the sweet taste because he is always so hungry. Scout does not understand this behaviour as she does not suffer the same daily hardships as he does • families have lived in Maycomb for generations. Atticus tells Scout that the Ewells have been 'the disgrace of Maycomb for three generations'. The characteristics of each family are well-known: 'Miss Maudie Atkinson's shoulder stoops because she was a Buford; if Miss Grace Merriweather sips gin…it's nothing unusual – her mother did the same'. The Radley family are reclusive. Maycomb is a town of isolationist mentality that accommodates eccentricity, suggesting that it struggles to move on from the past • Atticus suggests that the town is 'diseased' with racism and social prejudices, which are ingrained in Maycomb society. Most people cannot understand why Atticus is defending Tom Robinson. Atticus comments that racism is as much a part of the town as 'missionary teas' • Maycomb is segregated. More prosperous families, like the Finches, live in larger houses near the town centre, whereas the 'white trash', such as the Ewells, live in cabins near the dump and lack basic necessities. The black Americans have their own community on the outskirts of town, including the black church that Calpurnia attends and a cemetery beyond the confines of Maycomb

	• Maycomb's residents reflect different aspects of life and social position. Burris Ewell frightens Miss Caroline, but the other children console her by explaining his behaviour • Aunt Alexandra's narrow-mindedness is set in contrast to Atticus. She holds the opinion that 'the longer a family had been squatting on one patch of land the finer it was'. **(AO4)** • the setting of Maycomb is based on Harper Lee's home town of Monroeville. Other locations mentioned in the novel, such as Montgomery, are real places • Atticus tells Jem and Scout about a time when Maycomb had 'a Klan' that would try to intimidate people, but tries to reassure the children that 'The Ku Klux's gone … It'll never come back' • racism was more evident in the southern states of America, with a stronger history of slavery, where black communities were often segregated. At the time the novel was written, the Civil Rights Movement, led by Martin Luther King, was gaining momentum • the setting of Maycomb is isolated and serves as a microcosm of the deep American South in the 1930s. Atticus challenges social intolerance when he defends Tom Robinson • the Wall Street Crash of 1929 and the Great Depression had a great impact on the farming and rural communities of the southern states, where poverty and hardship became more widespread.

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Number	Indicative content
4 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Boo (Arthur) Radley is important in the novel because he is symbolic of the mockingbird theme. Boo is like a mockingbird because he does no-one any harm. Along with Tom Robinson, he is a character who shows how society prejudges and perceives individuals, no matter what the truth of the situation is. He is also important because he befriends the children, Scout, Jem and Dill, and saves Jem and Scout from Bob Ewell • Boo has been largely confined to his house for fifteen years, first by his father and later by his brother, Nathan, since Boo got into trouble when he was younger. Boo was involved with some drunken joy-riding and later attacked his father with a pair of scissors. Mr Radley refused to allow Boo to be sent for 'a season' at the asylum in Tuscaloosa, so Boo was locked in the damp courthouse basement. A gentleman's agreement was made between the sheriff and Mr Radley to keep Boo at home and 'out of sight' • Boo is important because his history and reclusiveness make him the focus of rumours among the people of Maycomb. They link him to supernatural events, saying that he only goes out 'when the moon was down', that azaleas freeze because 'he breathed on them' and that he is responsible for a catalogue of other 'morbid nocturnal events'. Boo is mysterious and misunderstood • Boo is an important part of the children's lives. The Radley Place is described as being neglected and mysterious; Boo enjoys watching the children play from the safety of his house; the children do not see him but, because of the stories surrounding him, he becomes a bogeyman in their eyes, 'a malevolent phantom'. Dill dares Jem to knock at the door and run away, but nothing happens • Boo is a lonely but kind character who leaves gifts, such as chewing gum and money, in the tree for Jem, Scout and Dill until Nathan stops it by sealing up the knot-hole. The children become so fascinated with Boo that they invent and act out stories from the Radleys' lives until they are told off by Atticus • the children attempt to send Boo a letter and try to encourage him out of the house, but Atticus tells them to 'stop tormenting that man' • Boo sews Jem's trousers and leaves them on the fence and puts the blanket over Scout's shoulders when Miss Maudie's house catches fire • he is important because he saves Jem and Scout from Bob Ewell when they are walking home on Halloween. Bob Ewell is said to have died by his own knife after Boo intervenes to save the children from him. Atticus and Heck Tate agree not to publicise Boo's heroic action because, as Scout says, 'Well, it'd be sort of like shooting a mockingbird, wouldn't it?' **(AO4)** • Boo Radley is representative of the mockingbird motif. The isolated community of Maycomb is prejudiced against Boo because he is a recluse; people do not understand him and spread rumours that instil fear in others about him. Boo is a harmless man who is defenceless against the prejudiced society of Maycomb owing to his vulnerability and timidity

	• there was a lack of social care for young people who got into trouble, such as when Boo was younger and attacked his father with some scissors. Tuscaloosa is a reference to Bryce Hospital in Tuscaloosa, Alabama. The hospital had a terrible reputation and abysmal standards of healthcare • fictional Maycomb is a microcosm of American society in the southern states during The Great Depression. Racial and social prejudices were ingrained in society. Maycomb is based on Harper Lee's hometown of Monroeville.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question	

Number	Indicative content
5 *To Kill a Mocking-bird*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • responsibility is a theme that is prevalent throughout the novel. A number of characters demonstrate responsibility including: Atticus, Judge Taylor, Jem, Calpurnia, Heck Tate and others. Some candidates may consider alternative interpretations of responsibility, such as Scout as narrator and Mayella and Bob Ewell's being responsible for Tom's death • Atticus demonstrates responsibility in a number of ways. He has responsibility for his children to grow up as respectful to others and he provides them with moral guidance. Atticus takes responsibility for shooting Tim Johnson, the rabid dog; he teaches responsibility when he reminds the children about the meaning of courage and not knowing someone unless you stand in their shoes. Atticus takes full responsibility for protecting Tom Robinson when Tom is locked in the gaol house and the lynch-mob arrives. Ultimately, Atticus takes responsibility for representing Tom Robinson in court, even though he already knows that he will lose the case • Judge Taylor holds a position of power and is responsible for asking Atticus to represent Tom Robinson, as he knows it is the only way that Tom's story will receive anything like a fair hearing • Jem has to learn to take responsibility for his actions when he has to read every day to Mrs Dubose in recompense for destroying her camellias • Calpurnia is responsible for looking after the Finches' house and the children when Atticus is at work. Calpurnia teaches the children valuable life lessons, such as when she chastises Scout for being rude to Walter Cunningham and when she takes the children to her church. Calpurnia is like a mother-figure to Jem and Scout • Heck Tate, the town's sheriff, takes full responsibility for his decision at the end of the novel when Bob Ewell dies. He protects Boo and advises Atticus to keep quiet about the details of Ewell's death, who he blames entirely for Tom Robinson's: 'There's a black boy dead for no reason, and the man responsible for it's dead. Let the dead bury the dead this time, Mr Finch' • other examples could include: Mrs Henry Lafayette Dubose who shows responsibility when she fights her addiction to morphine, or Boo Radley taking responsibility and saving the children from Bob Ewell • alternative interpretations of responsibility could include: Bob Ewell who is responsible for Tom's death and is irresponsible. It is Bob Ewell who claims that Tom had abused Mayella and Bob lies in court. Even though Atticus proves that Tom could not have committed the offence, a white man's testimony would outweigh that of someone like Tom's; Mayella is responsible for telling lies in court; Scout is responsible for telling the story. **(AO4)** • the setting of Maycomb is isolated and serves as a microcosm of the deep American South in the 1930s, which was extremely prejudiced. Atticus challenges social intolerance when he defends Tom Robinson and encourages social responsibility

	• lynch mobs and posses were commonplace when the novel was set. Heck Tate is worried that the 'Old Sarum bunch' will try to cause trouble when Tom is put in gaol, which is why Atticus decides to sit outside on guard, even though he has tried to allay the children's fears by telling them that there are no gangs in Maycomb • it could be argued that Harper Lee, who refused to do any interviews about her novel, took responsbility for protecting the community of Monroeville on which she based the novel; this is perhaps voiced by Atticus: 'we're fighting our friends. But remember this, no matter how bitter things get, they're still our friends and this is still our home'.

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Number	Indicative content
4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title, *To Kill a Mockingbird*, is significant because it is part of Atticus' famous speech and is the key theme throughout the novel. The mockingbird symbolises innocence and to kill a mockingbird, which does no harm to anybody, would be tantamount to killing innocence. The 'mockingbird characters' in the novel, such as Tom Robinson, Boo Radley, Dill Harris and Dolphus Raymond, all experience injury or destruction • when Atticus tells the children how to use their shotguns, he says 'Shoot all the bluejays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird'. This is one of the most famous quotations from the novel and is often cited. Scout comments that it is the one and only time that she has heard her father 'say it was a sin to do something' • Miss Maudie explains that the mockingbird is not destructive; it does nothing wrong and only makes music which others enjoy. Her words provide a moralistic message: 'they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird' • the mockingbird remains quiet during most tense moments, such as when Atticus has to shoot the rabid dog, Tim Johnson, or when everyone is awaiting the verdict of the trial • the mockingbird sings its song and is mentioned in other parts of the novel, such as in Mr Underwood's article when he likens Tom's death 'to the senseless slaughter of songbirds' • Tom Robinson, a 'mockingbird' character, suffers prejudice and is falsely accused of attacking Mayella Ewell and wrongly imprisoned. He is shot trying to escape. Tom is innocent and harmless and shows nothing but kindness towards Mayella • Boo Radley is a mockingbird character because he suffers from the misunderstanding of others and is made a prisoner in his own home. Boo shows kindness towards the children and saves them from Bob Ewell's attack • Dill Harris can be considered a mockingbird character because he has an unhappy home life. Dill loses his childhood innocence after witnessing Tom's trial • Dolphus Raymond can be considered a mockingbird character because he has to pretend to be drunk so that Maycomb society does not question why he has a family with his black mistress • Atticus can be considered a protector of the 'mockingbird' as he defends Tom's innocence. Scout says that public exposure of Boo would be 'like shootin' a mockingbird'. **(AO4)** • the title of the novel is symbolic; a mockingbird is a type of small bird with a beautiful song. The northern mockingbird is native to all parts of the United States • the treatment of the 'mockingbird' characters is part of Scout's learning about the life, injustice and racism of the time

	• Maycomb is a microcosm of American society in the southern states during the Great Depression. Fictional Maycomb is based on Harper Lee's hometown of Monroeville, and the Jim Crow Laws and the Scottsboro trials of 1931 provide the context for Tom Robinson's trial • Harper Lee could be implying that the people of Maycomb are responsible for killing the innocent Tom Robinson, which was not only unjust and immoral, but sinful.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question	**Indicative content**

Number	Indicative content
5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jeremy (Jem) Atticus Finch has an important role. He is Scout's older brother by four years and ages from 10 to nearly 13 during the novel. Jem begins to mature through his relationship with Scout and Dill, and as a result of the trial. Jem is aware of events surrounding him and he explains things to Scout • Jem is immediately put at the centre of the narrative when we learn about his broken arm and Scout tells the story of how this happened. Jem identifies with Tom Robinson because Jem's injury following Bob Ewell's attack leaves 'His left arm … somewhat shorter than the right', just like Tom Robinson's. Tom Robinson sustained his injury on the cotton gin at approximately the same age. Ironically, Bob Ewell was responsible both for breaking Jem's arm and for Tom's conviction and death • Jem is imaginative and inventive. He creates a description of Boo Radley and fascinates Dill with his tale about 'Hot Steam'. He improvises particularly well when he builds a snowman largely out of soil, prompting Atticus to say: 'I'll never worry about what'll become of you, son, you'll always have an idea' • Jem is significant because he learns the true meaning of bravery. At the beginning of the novel, Scout says that he 'never declined a dare' and was brave to touch the Radley house. As events unfold, he learns what courage is when he observes his father shoot the rabid dog, Tim Johnson, and when he is told about Mrs Dubose fighting her morphine addiction • Jem is protective of his family. When Mrs Dubose criticises Atticus, Jem beheads her camellias in his anger. Atticus makes Jem read to Mrs Dubose every day to make amends • Jem's relationship with Scout is central to the novel. As siblings, they play and fight each other. He is protective of her, as in the flight from the Radley yard and during Bob Ewell's assault towards the end of the novel. But he can also be patronising and Scout often finds him irritating with his 'maddening superiority' • Jem is sensible and has strong principles. When he discovers that Dill has run away from home, he tells Atticus about it. Jem advises Dill to let his mother know where he is because he believes it is the right thing to do • Jem wants to become a lawyer when he grows up. He has great admiration and respect for his father and wants to avoid upsetting Atticus. However, he refuses to go home when Atticus tells him to when they are faced by the lynch mob. Jem is proud of Scout when she confronts the mob at the gaol • Jem is idealistic and struggles to understand how Tom's guilty verdict can be justice • Jem grows from a boy, who drags his sister along as a co-conspirator, to a young gentleman who protects Scout and tries to help her understand the implications of the events around her, which make him an important character in the novel.

	(AO4) • the trial verdict horrifies Jem and shatters his belief in the fairness of Maycomb people and even the law itself. When Scout tells him about Miss Gates' hypocrisy and prejudice, he is furious • the realisation that society is divided along racial grounds is at the heart of the lessons that Jem and Scout have to learn. When Mrs Dubose makes Jem angry, by insulting Atticus for defending a black man, his violent response and Atticus' subsequent lesson in empathy are instrumental in helping Jem widen his perspective • the white population of Maycomb is also divided between the comfortably off and the poor. Aunt Alexandra is particularly concerned that Jem should behave as befits his 'gentle breeding' • racial segregation and the Jim Crow Laws provide a context for many events of the novel. Tom Robinson's trial may well have been informed by the Scottsboro trials of 1931.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mayella Violet Ewell is important in the novel because she falsely accuses Tom Robinson of raping her. Mayella's only appearance in the novel is at Tom's trial; however, much is learned about her character. Without Mayella, there would be no trial or case for Atticus Finch to defend • Mayella is the eldest daughter of the abusive Bob Ewell. When she was younger, her mother died and so she has the important role of looking after her seven younger siblings. At the trial, she tells Judge Taylor that she is 'Nineteen-and-a-half' • she is representative of 'white trash'. Scout comments that Mayella is a 'thick-bodied girl accustomed to strenuous labour' and that it looks as though she 'tried to keep clean' • the Ewells live a miserable and lonely life of poverty and violence, but Mayella demonstrates an appreciation of the beauty of nature when she grows a tiny patch of geraniums in the backyard: 'Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums'. The existence of these flowers could symbolise a desire to better her surroundings and improve her life • Mayella accuses Tom Robinson of rape when in fact all he had tried to do was show her some kindness. Mayella asks Tom to help her with some jobs and when she asks him to get a box down from the top of the chiffarobe, Tom says that she 'jumped on' him and kisses the side of his face. Tom refuses to return the kiss and runs away. In court, Tom says that he heard her father call her a 'goddamn whore' and threaten to kill her as Tom fled the Ewells' house • at the trial, Mayella is portrayed by the prosecution as an innocent white woman attacked by a black man. She plays the role of victim, fabricating her story of Tom's attack. In reality, she is a genuine victim as her desperate lies are partly to protect herself from her violent father, Bob Ewell, who beats and assaults her • Scout shows some maturity when she begins to understand Mayella's situation. Scout realises how unhappy Mayella must be, stating 'Mayella must have been the loneliest person in the world. She was even lonelier than Boo Radley' • some sympathy is gained for Mayella. Even Tom says, at the trial, that he feels sorry for her; however, when she maintains her false accusations about Tom raping her, possibly because he rejected her, the reader loses all sympathy • Mayella is important because her actions force Scout, Jem and Dill to think more about prejudice and injustice. Mayella's lies ultimately cost Tom his life, but there is some hope that the citizens of Maycomb will begin to be less prejudiced.

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

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

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–7	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	8–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Atticus Finch epitomises the concept of understanding others when he tells Scout, after her experience of a bad day at school, 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it' • Harper Lee illustrates the theme through Scout and Jem's developing understanding of the society within which they live; Jem's understanding of Mrs Dubose; the children's perspective about Atticus and the children's discovery about Arthur 'Boo' Radley. She allows the reader to sympathise with those who have been stereotyped, such as Tom Robinson, Calpurnia, Mayella Ewell and the Cunninghams • throughout the bildungsroman, Scout and Jem begin their transition from childhood innocence to a more adult perspective and understanding of the world. They begin to understand racial and social segregation and how unjust this society can be • Jem learns to understand Mrs Dubose. After Jem is forced to read to her, Atticus explains how Mrs Dubose has demonstrated courage by overcoming her morphine addiction. When Jem learns of this, he begins to understand her character and is more sympathetic • Scout learns to understand others more through Atticus' and Calpurnia's teachings. Scout tells her father about events at school when she gets into a fight with Walter Cunningham and how her teacher, Miss Caroline, has not only misunderstood Walter but also criticised her advanced reading skills. Later, Calpurnia chastises Scout for commenting on Walter's table manners • early in the novel, Scout, Jem and Dill are fascinated by Arthur 'Boo' Radley, whom they believe to be a 'malevolent phantom'. Boo leaves the children gifts in the tree, but local gossip makes the children afraid of him. Later in the novel, Boo saves the children from Bob Ewell. Scout admits that Boo is not as frightening as she has first thought: 'nothin's real scary except in books'. She tells her father that Boo is 'real nice', to which he replies 'Most people are, Scout, when you finally see them' • Tom Robinson is a victim of a flawed justice system, and the black community is subject to racism and segregation. Scout and Jem begin to understand the injustices of Maycomb society when they attend Tom's trial and watch it from the balcony with other members of the black community • Scout begins to understand Mayella Ewell's actions when she is made aware of the low social position of Mayella's family and how Mayella must be like a mother to her siblings.

	(AO4) • the novel illustrates the complicated and restrictive social hierarchy of Maycomb; the children's inability to understand a rationale for the hierarchy helps reveal that it is in fact irrational, but it is deep-seated within the traditions of this area in the Deep South • the verdict of Tom Robinson's trial clearly illustrates prejudice, social inequality and misunderstanding. The whites feared racial disturbance and so the trials of black people were unjust, such as those of the Scottsboro Boys. It was not until the Black Civil Rights Movement of the late 1950s that some understanding and progress in eliminating social inequality between races were seen • the Cunninghams represent the badly hit farming community during the Great Depression. Miss Caroline does not understand Walter Cunningham's proud refusal to borrow some lunch money from her • during the 1930s, the term 'white trash', which is linked to the Ewells, was commonly applied to those who were considered poor, dirty and uneducated.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Calpurnia, the Finches' black cook, is important because she is regarded as a 'faithful member of the family' • Calpurnia's family is grown up and she treats Jem and Scout as her own • she is important because she plays a big part in bringing the children up. She is strict and caring and has been with the family for many years. Scout says: 'I had felt her tyrannical presence as long as I could remember'. Scout never wins an argument with her: 'Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side' • she is kind to the children and makes Scout some favourite crackling bread on her first day at school. Calpurnia slaps Scout for being rude to Walter Cunningham when he comes to lunch and teaches Scout the importance of not judging people • Scout learns many things from Calpurnia, such as about Scout's extended family and Calpurnia's origins at Finch's Landing • Calpurnia has learned to read from a book given to her by Scout's grandfather and is one of only four people in her church who can read. Calpurnia teaches Scout how to write • Calpurnia is important because she provides a bridge between the black and white communities of Maycomb. She takes Scout and Jem to the First Purchase Church • Atticus depends on Calpurnia and will not allow her to leave when Aunt Alexandra comes to stay. Aunt Alexandra will not allow the children to visit Calpurnia's church again • Atticus asks Calpurnia to accompany him when he tells Helen Robinson about the death of her husband, Tom. **(AO4)** • the events of the novel involving Calpurnia are seen against the background of racial prejudice, economic deprivation and the Great Depression • Calpurnia is important because she provides a link between the black and white communities and provides Atticus with information about the Robinsons • when Calpurnia takes the children to the First Purchase Church, she shows them a different side of her character. In Maycomb's African-American community, Calpurnia surprises Jem and Scout by speaking in a voice they have never heard her use before. Scout realises that Calpurnia has a life outside the Finch household.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • anger is shown by several characters in the novel. Anger is often voiced when the characters feel injustices have occurred • at the beginning of the novel, Scout is angry when her teacher, Miss Caroline Fisher, first tells her that Atticus does not know how to teach and when Walter Cunningham is punished for refusing to borrow some lunch money. Miss Caroline becomes angry with Scout for trying to explain about the Cunninghams and grabs Scout by the collar, hauling her back to her desk: 'I've had about enough of you this morning' • Calpurnia shows her anger to Scout when Walter Cunningham comes for dinner. Calpurnia chastises Scout for being rude about Walter's table manners • Dill angers Scout when he proposes to her and then ignores her. Scout, Jem and Dill have petty arguments throughout the novel • Scout and Jem are both angered when other children call their father a 'nigger-lover'. Scout resists fighting with Cecil Jacobs but not her cousin Francis. Uncle Jack and Aunt Alexandra have to break up the fight and are shocked at Scout's temper • Jem is enraged when Mrs Dubose shouts insults about Atticus. He destroys her camellias in rage. As punishment, Jem is made to read to Mrs Dubose every afternoon after school and on Saturdays for a month • when Atticus guards Tom Robinson at the gaol, a mob of angry men led by Mr Cunningham arrives. Scout talks to Mr Cunningham and calms the situation. Later, Atticus tells the children that people's behaviour changes when they become part of a 'mob' and that 'a gang of wild animals *can* be stopped' • at Tom Robinson's trial, Bob Ewell loses his temper and uses foul language. Later, in rage, he threatens to seek revenge on Atticus for exposing him. Mayella also demonstrates anger when she thinks that Atticus is making fun of her for wanting a better life, and she refuses to answer his questions. Mayella's anger stems from being oppressed by her father • Judge Taylor is furious with Link Deas, Tom's employer, for speaking positively about Tom. The judge expels Deas from the courtroom for interrupting him • the children are enraged about the outcome of the trial. Jem's 'face was streaked with angry tears', and he does not understand how the jury could find Tom guilty: 'How could they do it, how could they?' • Boo's anger is demonstrated when he rescues the children from Bob Ewell.

	(AO4) • Maycomb is a microcosm of the Southern states of America in the 1930s. Lives of its inhabitants are entwined but often fraught with divisions in the social hierarchy and the anger resulting from this. The black community is the lowest in this hierarchy. Atticus' friendship with Calpurnia subverts social convention • despite financial hardships experienced at the time, people remained proud, such as when Walter does not have any lunch: Scout kindly explains to Miss Caroline that he is a Cunningham and that they do not take 'anything they can't pay back' • the anger from racial segregation and the Jim Crow Laws is central to the context of the novel and serves to isolate the black community from the white. The account of Tom Robinson's trial could have been informed by the Scottsboro trials of 1931–1937 • Tom Robinson's trial serves to educate Scout. The novel is of the bildungsroman genre: Scout learns lessons and begins to mature.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jean Louise 'Scout' Finch is significant in the novel as it written from her point of view. She is the loving daughter of the lawyer, Atticus Finch, and is an intelligent but sometimes impulsive tomboy. Her mother died when Scout was two, so she and her older brother, Jem, are cared for by the black housekeeper, Calpurnia • the novel begins during the summer of 1933, when Scout is nearly six years old and ends in the autumn of 1935, so the events cover just over two years • Scout is significant as the first-person narrator. Sometimes her view is from an older version of her character looking back, providing more detail and understanding, but more often it is the view of the young Scout at the age she is when the events take place. We follow Scout's relationships with, and understanding of, characters such as Dill, Miss Maudie, Mrs Dubose and Boo Radley • Scout is naïve when the story begins and Harper Lee shows her significance by exploring how she matures throughout the novel. Scout's character is strengthened by her experiences, and she learns a great deal as the story progresses: the way to treat others, such as when Walter Cunningham comes for dinner; the understanding, with the help and example of Atticus, of what courage is; the realisation of society's prejudices; and the general expectations of how a young lady should behave, through the views of Aunt Alexandra • Scout idolises her brother, Jem, who teaches her about the class structure of Maycomb. Jem and Atticus teach Scout the customs and rules of Maycomb, such as closing screen doors when there is illness • Scout's significance in the novel is shown by the fact that, when she experiences things for the first time, the reader does too. This gives a sense of realism, such as when she goes to Calpurnia's church for the first time and discovers that there is bitterness in the black community towards the white community. **(AO4)** • the novel mirrors much of Nelle Harper Lee's life. Lee's father was a lawyer and characters, such as Dill, are based on friends she had in childhood. The author published her novel in 1960, at a time when the Civil Rights Movement gained momentum. Tom Robinson's trial mirrors that of the nine Scottsboro Boys who were falsely accused of raping two white women in 1931 • Atticus has raised Scout by nurturing her mind, conscience and individuality; Aunt Alexandra disapproves of Scout's ways and wants her to be more conventional in her manner and how she dresses because of her social status

	• Tom Robinson's trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide and to the extent of racial prejudice within the community of Maycomb; this is also illustrated by Calpurnia and when the children visit her church • Scout learns about social divisions and the 'four kinds of folks in the world', with the black community seen as the bottom of the hierarchy, even though the abolition of slavery had come about after the American Civil War (1861–1865). The American Congress abolished slavery in the United States in January 1865 with the 13th amendment • Scout has a combative streak, and her naïve faith in the goodness of the people in her community is tested by the hatred and prejudice that emerge during Tom Robinson's trial.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • respect, or the lack of respect, is shown throughout the novel. Atticus Finch is respected by members of Maycomb society because he shows respect for others and teaches his children to do the same. A lack of respect is demonstrated through the treatment of minority groups • Atticus demonstrates his respect for others when he tells Scout: 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it' • Atticus encourages Scout and Jem to be respectful towards Boo Radley. He urges his children to leave Boo alone and emphasises that people have a right to privacy when he tells Jem to 'mind his own business and let the Radleys mind theirs'. Atticus does not engage in or encourage circulating rumours about the Radleys • Atticus shows respect for Tom Robinson and justice, by defending him both from the lynch mob and in court • Scout and Jem respect their father, particularly when Atticus shoots the rabid dog, Tim Johnson • there is a lack of respect for 'white trash', such as the Ewells, and the black community, who live in their own area of Maycomb. One exception is Calpurnia, the Finches' housekeeper, who is respected and valued by the family and helps Atticus raise the children. Aunt Alexandra does not share this respect, encouraging Atticus to dismiss Calpurnia, but he will not entertain the idea • Calpurnia teaches Scout to respect others. When Walter Cunningham has dinner with them, Calpurnia scolds Scout for commenting on his poor table manners • Jem learns respect after he breaks Mrs Dubose's camellias in a moment of anger. As punishment, Atticus makes Jem read to Mrs Dubose every night and learn to be more respectful. Jem learns that Mrs Dubose has been courageous, battling her morphine addiction • Tom Robinson is respectful of Mayella Ewell and is happy to help her, but the respect is not reciprocated when she and her father falsely accuse Tom of attacking her. At the trial, Tom is victim of a miscarriage of justice because of society's lack of respect for his race. **(AO4)** • the lack of respect for minority groups is illustrated through the segregation laws of the time affecting many characters, such as Calpurnia and Tom Robinson. Members of the black community have their own area in Maycomb, which is near the town dump, and they have their own church. Atticus's respect for others is highlighted as he challenges the social mores

	• Scout learns about social divisions and the 'four kinds of folks in the world', each given varying levels of respect, with the black community seen as the bottom of the hierarchy and the 'white trash' Ewells just above them • the Radley family are contextually important as they do not follow the social mores of Maycomb. They do not attend church, but 'worshipped at home'. They keep themselves to themselves and respect their own privacy. The family keep their shutters closed on a Sunday, which is 'another thing alien to Maycomb's ways' • the novel is set in the Southern American States in the 1930s. Maycomb society was divided both racially and socially. The treatment of 'mockingbird' characters, such as Boo Radley and Tom Robinson, is part of Scout's learning and education about life, injustice and racism of the time, and the importance of respect.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Tom Robinson is a twenty-five-year-old African-American. He is a loving and gentle family man who shows kindness to others. Tom is central to the development of the themes. He serves to illustrate the racial and social injustices of the time, and his trial serves to educate Scout and Jem • Tom is happily married to Helen and they have three children. Tom's left arm is crippled because, as a child, his arm was caught in a cotton gin; however, he does not let this stop him working • Tom shows kindness to Mayella Ewell. He passes by the Ewells' cabin regularly on his way to work, befriends and feels sorry for the lonely and poverty-stricken Mayella • despite Tom's disability, he is willing to help Mayella Ewell when she asks him to get a box down from the chiffarobe, but instead she tries to kiss him. When Bob Ewell catches her in this situation, Mayella feels she has to blame Tom rather than take responsibility for her actions • Tom illustrates the desperate position of a black man accused of rape by a white woman. The events surrounding his arrest and conviction highlight the issues of racism and injustice • when Atticus Finch agrees to defend Tom in court, Atticus knows the battle is lost before it even begins. He knows that Mayella's accusations are untenable owing to Tom's disability, but the white jury will ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in his having the temerity to feel pity for a white girl, however poor and despised her family are • Tom speaks well at his own trial and earns the respect of readers but is found guilty • Tom is a mockingbird character; Atticus tells the children that it is a sin to kill a mockingbird as it never does any harm to anyone. The reader sees Tom's gentle character when he speaks to Atticus, who has just protected him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?" ' • Atticus plans to appeal the verdict, but Tom is killed 'in cold blood' when trying to escape from prison. Atticus points out: 'I guess Tom was tired of taking white man's chances and preferred to take his own' • Tom's trial allows Scout and Jem to understand the society they live in and it makes some people in Maycomb consider the injustice of his trial and thus bring hope for a better future.

	(AO4) • the novel is of the bildungsroman genre: Scout learns lessons from the trial and the events surrounding it, and begins to mature • Tom Robinson's trial mirrors those of the Scottsboro Boys. It is possible that Harper Lee was inspired to write the novel after learning about the trials. Atticus Finch is modelled on Lee's own father, who was a lawyer, and Maycomb is a fictional town based on Lee's home town of Monroeville • Atticus gives the reader some hope that justice might be done and that times might be changing. Despite the prejudice around him and the threats made to both his children, Atticus shows courage in standing against the social mores of Maycomb County in the 1930s • Atticus refers to racism as Maycomb County's 'disease'. The newspaper report in 'The Maycomb Tribune' shows signs of progress by acknowledging the 'injustice' of the case. The treatment of the mockingbird characters, such as Tom, demonstrates the injustices of the time.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • punishment is evidenced throughout the novel and includes corporal and capital punishment. Various characters must face a punishment in the novel, such as Arthur (Boo) Radley, Scout Finch, Mayella Ewell, Jem Finch, Tom Robinson and Bob Ewell • when Boo was in trouble with the law as a teenager, his father punished him by imprisoning him in his own home. Much gossip in Maycomb surrounds Boo and he is often blamed for any bad things that happen: 'Any stealthy crimes committed in Maycomb were his work' • Scout receives corporal punishment from her teacher, Miss Caroline, when Scout dares to speak up for Walter Cunningham. Scout is smacked on her hand with a ruler. Miss Caroline also punishes her for being able to read before she is taught it in school and forbids her to read and write at home • later, Scout is chastised by Calpurnia for criticising Walter's table manners • Mayella is beaten by her father when he catches her talking with Tom Robinson • Jem is punished by his father, Atticus. Mrs Dubose insults Atticus by using racist language, which infuriates Jem. On his way back home, he uses Scout's new baton to destroy all Mrs Dubose's camellias. Jem's punishment is to read to Mrs Dubose every day for a month • Tom's punishment is an injustice. He is falsely accused of attacking Mayella and, as a result, is sentenced to capital punishment. In his attempt to flee jail, he is fatally shot 17 times • at the end of the novel, Bob Ewell dies after he is fatally stabbed with his own knife by Boo. The sheriff, Heck Tate, suggests that it was an accident and that Ewell must have fallen on his own knife. Tate covers up Boo's crime so that Boo is not punished for it. The reclusive Boo would not have coped with the processes of the judicial system, nor would he have enjoyed the hero status he would have received in Maycomb. Heck Tate wisely tells Atticus: 'Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'. **(AO4)** • set in the segregated Southern States of America during the 1930s, Maycomb society was divided both racially and socially. When Walter does not have any lunch and Miss Caroline offers to lend him the money for some, Scout tells her that he is a Cunningham and that they do not take 'anything they can't pay back', resulting in her punishment • hatred by many white people for the black community was extreme, especially during the Great Depression when money was scarce. Tom Robinson's treatment as a victim epitomises Maycomb's racist attitudes

	• Tom's trial could have been informed by the Scottsboro trials of 1931-1937. Nine black men were accused of raping two white women on a train. After lengthy trials, the men were all given long prison sentences, even though lawyers rightly argued the accusations were false. Just like Tom, the Scottsboro Boys endured lynch mobs and a biased, all-white jury • Tom's trial serves to educate Scout. The novel is of the bildungsroman genre: Scout learns lessons and begins to mature.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
	0	No rewardable material.
Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	• Some knowledge and understanding of the text. • The response is largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	33–40	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Atticus is a kind and loving father, and the relationship with his children is good. He reads to his children and offers them comfort when they need it. As a single parent, a widower, he faces the challenge of bringing up his children alone during a time of social and financial difficulty. Atticus has raised his children by nurturing their minds, conscience and individuality • Atticus' wife died when Scout was two. Calpurnia, the Finches' housekeeper, is like a mother to the children. Atticus respects his children's individuality and has a unique parenting style, treating his children like adults and teaching them good moral values. If Atticus has to discipline his children, he explains why and answers their questions honestly. The children call him Atticus • he is a good role model to his children. He teaches them hard lessons, such as when he punishes Jem for destroying Mrs Dubose's camellias, and when he takes Jem with him to tell Helen Robinson about the death of her husband, Tom • throughout the novel, Jem and Scout come to understand and admire their father. He teaches them courage through different lessons • Atticus is respected in Maycomb, but neither Jem nor Scout consciously idolise him at the beginning of the novel. They are embarrassed that he is older than other fathers and he does not hunt or fish like other men • however, Jem and Scout feel immense pride of Atticus when he saves them from a rabid dog, Tim Johnson. The sheriff, Heck Tate, passes the rifle to Atticus for him to shoot the dog because he is the better marksman • the children are protective of their father. When Cecil Jacobs insults her father for defending Tom Robinson, Scout is ready to fight with him; however, Atticus tells her that she must walk away from confrontation as Maycomb residents are 'still our friends and this is still our home', just as he has not tolerated Jem's response to Mrs Dubose's insult • Atticus teaches his children to respect people, such as Mrs Dubose whom he describes as the 'bravest person' he has ever known, and to be tolerant of everyone • he also teaches Jem and Scout not to judge others just because they have little money or because of the way they behave, such as when Walter Cunningham pours syrup on his food at lunch with the Finches and Scout teases him. Atticus tells her not to judge others and to try 'walking around in their skin' • Atticus' sister, Aunt Alexandra, is a traditionalist and believes that Atticus gives in too much to his children's wishes and is determined to make Scout, a tomboy, behave in a more feminine way

	• despite his virtues, Atticus does have some faults. He puts himself and his children in danger, such as when Heck Tate and a group of men call at the Finch house and talk about their fears of 'that old Sarum bunch', referring to a lynch mob. Atticus is willing to protect Tom Robinson at the jail knowing the risks. **(AO4)** • the events of the novel are seen against the background of racial prejudice, economic deprivation and the Great Depression • the novel mirrors much of Nelle Harper Lee's life. Lee's father was a lawyer and characters, such as Dill, are based on friends she had in childhood • the author published her novel in 1960, a time when the Civil Rights Movement was gaining momentum. Tom Robinson's trial mirrors that of the nine Scottsboro Boys who were falsely accused of raping two white women in 1931 • Scout is often viewed as being a tomboy because of the way she dresses and behaves. Aunt Alexandra, who holds idealised views of how a 'Southern Belle' should behave, is critical of Scout.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Level 1	1–8	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Question number	Indicative content

4 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • friendship is important in the novel because it offers hope against a backdrop of racism, injustice and poverty. Various friendships are shown in the novel, including the childhood friendships between Dill, Scout and Jem; the distant friendship between Boo Radley and the children; friendship between Atticus, Miss Maudie and Heck Tate; and the tight friendships in the black community • Jem and Scout are friends as well as brother and sister, enjoying childhood games together and spending time with Dill. Their fascination with Boo and relative freedom outdoors show their innocence, in contrast to the injustices of Maycomb. Scout befriends Walter Cunningham, despite his poor white status, and learns about the importance of social manners when Walter has dinner with her family • Tom Robinson shows friendship towards Mayella Ewell when he offers to help move a chiffarobe for her; this leads to Mayella's accusing him of rape. As a black man, by even speaking to the isolated and abused Mayella, Tom is putting himself in danger but, in spite of this risk, he gives her the time that no one else seems to offer. Ironically, it is this kindness and friendship that prove fatal to him in the judgemental world of Maycomb • friendship is important to Atticus, whose defence of Tom leads to some members of the community negatively judging and verbally attacking him. Miss Maudie and Heck Tate are two characters who are friends of Atticus. Miss Maudie lives next door while Heck Tate is the sheriff of Maycomb. Their friendship is positive as they stand by Atticus when the rest of the town disapproves of his stance. Moreover, Atticus shares a friendship with Calpurnia, his black housekeeper, on whom he relies greatly • Boo is isolated and withdrawn and is possibly the least likely person to befriend others. He shows small acts of kindness to Jem and Scout by leaving small gifts in the knothole of the tree and also by mending Jem's trousers after he snags them while running away. His most important act of friendship is in looking out for Scout and Jem, ultimately saving them from the violent hands of Bob Ewell when Bob attacks them after the Halloween pageant • the black community demonstrates tight friendships as they close ranks in the face of Tom's arrest. Calpurnia's church and the family of Tom Robinson demonstrate the importance of friendship within the black community, who are ostracised by many parts of Maycomb society. Helen Robinson finds it hard to find work after her husband is arrested, but is supported by Reverend Sykes, who uses the church collection money to help her feed her family.

	(AO4) • Maycomb is a microcosm of the southern states of America in the 1930s. The lives of its inhabitants are entwined but often fraught with the divisions in the social hierarchy. The black community is the lowest in this hierarchy. Atticus' friendship with Calpurnia subverts social convention • both the Ewells and Cunninghams are poor white families and representative of those who struggle financially during the Great Depression. Scout's friendship with Walter Cunningham becomes a powerful influence in dispersing the lynch mob • racial segregation was commonplace, particularly in the southern states. Aunt Alexandra berates Scout and Jem for attending Calpurnia's church • prejudice permeates Maycomb society. In addition to racial prejudice there is class prejudice and prejudice against individuals, such as Boo Radley and Dolphus Raymond.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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Question number	**Indicative content**

5 ***To Kill a Mocking-bird***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Henry Lafayette Dubose is a significant character in the novel because, through her illness and racist attitude, she inadvertently teaches the children valuable life lessons • according to Scout, Mrs Dubose is the 'meanest old woman who ever lived'; she lives two doors 'up the street' from the Finch family. In her introduction, Scout says that Mrs Dubose is 'plain hell' and the children are afraid of her. Some, such as Cecil Jacobs, walk 'an extra mile' in order to avoid walking past her house • Scout continues to be honest in her views of Mrs Dubose; she says 'Jem and I hated her' and that she considers Mrs Dubose 'vicious' and 'horrible' • Mrs Dubose suffers poor health, which contributes to her ill-tempered, forthright and negative views. She is very old, ill and often bedridden. Scout describes Mrs Dubose as repulsive, observing that 'Cords of saliva would collect on her lips' • Mrs Dubose has prejudiced and racist views; she uses a racist slur against Atticus. She is even more offensive when she tells Scout and Jem that their father is no better than the 'trash he works for' • significantly, Atticus accepts that Mrs Dubose's language is 'vicious' but impresses on the children that they should remain polite and tolerant towards all people and at all times. Atticus tells Jem that she cannot be held 'responsible for what she says and does' owing to her illness • Mrs Dubose's racist comments and negative thoughts about Atticus' involvement with Tom Robinson's trial lead Jem to destroy her 'Snow-on the-Mountain' camellias in his temper. Jem believes that Mrs Dubose is a thoroughly bad woman • when Mrs Dubose suggests that, as restitution, Jem should read to her every afternoon for a month, Atticus enforces this, and Scout accompanies him. Significantly, Mrs Dubose is using the reading sessions to help her cope with breaking her morphine addiction. Jem reads *Ivanhoe* to her and each session ends with the alarm clock going off a little later each time • Mrs Dubose suggests that Jem mumbles and needs to hold his head up when he speaks or reads. She cruelly taunts Jem by saying 'Don't guess you feel like holding it up, though, with your father what he is'. She further angers Jem by suggesting that his sister, Scout, is 'dirty' • before she dies, Mrs Dubose makes Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it is a sign of her appreciation

	• Mrs Dubose's death is important, as Atticus tells the children that he wanted them to see and learn what 'real courage' is. He tells them about her morphine addiction and concludes by saying that she is the 'bravest person I ever knew'. When Atticus suggests that Mrs Dubose was very brave and a 'great lady', Jem throws the candy box on the fire in his outrage. **AO4** • Mrs Dubose's views and her racial and social prejudice reflect the nature of society at the time. She is typical of the Confederate South. Maycomb is a representative microcosm of the segregated southern states during the 1930s • when Jem decapitates Mrs Dubose's camellias, the act can be seen as symbolic. The camellia was made the state flower of Alabama in 1959 and has historic links with the Knights of the White Camellia, a white supremacist organisation similar to the Ku Klux Klan • Jem reads *Ivanhoe* to Mrs Dubose, a novel written by Walter Scott in 1819. The historical novel includes conflict, outlaws, a trial and divisions in society, perhaps just like Maycomb • Mrs Dubose is representative of traditionalist thinking. She advocates traditions of the 'Old South', particularly those regarding guns, women and minorities. Scout and Jem are afraid of the loaded pistol that Mrs Dubose keeps under her shawls and wraps. She criticises Scout for the way she is dressed: 'What are you doing in those overalls? You should be in a dress and camisole, young lady!'

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)
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