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Mark Scheme (Results)

Summer 2018

Pearson Edexcel International GCSE
In English Literature (4ET1)
Paper 1R Poetry and Modern Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Assessment objectives

AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects.
AO3 Explore links and connections between texts.
AO4 Show understanding of the relationships between texts and the contexts in which they were written.

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Section A – Unseen Poetry

Question Number	Indicative content
1	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** **The writer's descriptive skills:** • the poem describes the month of October and suggests that the month celebrates the change of season • the leaves are described as arriving in great numbers: 'by hundreds' • the poet describes the scene as a party where the leaves of the trees dance in the wind as they fall • October is described as being beautiful and full of fun • the wind is described as gentle as the leaves 'fluttered by', but towards the end of the day, the wind intensifies as 'Professor Wind played louder' and the leaves 'flew along the ground' • at the end of the poem, the wind stops and the leaves are described as • being blown into a circle: ' "hands around" '. **The writer's choice of language:** • the poem personifies the month, trees, leaves, sunshine, weather and wind: 'Miss Weather led the dancing', 'Professor Wind'. All are proper nouns as each element of nature has a role to perform • a dash is used to introduce the lists of leaves on different types of trees: 'Chestnuts, Oaks, and Maples' • colour imagery provides a profusion of colour: 'Chestnuts, Oaks, and Maples', 'sunshine spread a carpet', 'yellow', 'crimson', 'scarlet' • an effective simile describes the colours 'like a rainbow' • verbs increase in strength; 'fluttered' and 'flew' reflect the growing intensity of the wind • sensory images of sight and sound are used to enhance the party-like atmosphere of nature. **The writer's use of form and structure:** • the poem is written in three equal stanzas of eight lines (octaves) and is in third-person narrative • there is a regular rhyming pattern and rhythm, perhaps to reflect the regular beat of the music and dance • alternate lines are slightly indented, perhaps to mirror the movement of the leaves in the wind or the movement in the dance • a playful and celebratory tone is used throughout the poem, adding to the joy of the scene: 'At hide-and-seek they played', 'jolly' • the use of inverted commas, ' "hands around" ', indicates a recognised and rehearsed dance move and possibly a colloquial expression. These examples are suggestions only. Accept any valid responses.

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Assessment grid for Section A Unseen Poetry - max mark 20

Level	Mark	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material
Level 1	1-4	• The response is simple and the identification of language, form and structure used by the writer is minimal. • Limited use of relevant examples to support the response.
Level 2	5-8	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9-12	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13-16	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17-20	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

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Section B – Anthology Poetry

Question Number	Indicative content
2	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.** ***Piano*** **(AO2) Responses may include:** • the adult speaker, listening to a woman sing, recalls visual memories of his childhood and his mother: 'Taking me back down the vista of years'. His mother used to sing and play the piano to him: 'a mother who smiles as she sings' (sibilance is used to reflect tenderness) • the imagery used in the poem creates a traditional family setting, which is possibly an idealistic memory: 'with winter outside / And hymns in the cosy parlour'; the speaker is perhaps longing again for that sense of security that being a child gave him • language choices in the onomatopoeic description of the 'boom of the tingling strings' provide a contrast, highlighting the amplification of the sounds because of his position under the piano 'pressing the small, poised feet' of his mother. The description perhaps suggests the piano is an extended metaphor for the speaker's happy childhood, where great things or great memories came out of many small actions or events • the tone of the poem is mixed as the speaker reminisces: he feels much warmth at 'The glamour / Of childish days' with his mother in contrast with his response to the 'clamour' of the singer in the present, 'With the great black piano appassionato' • emotions are heightened: 'I weep like a child for the past' and he is also overwhelmed with sadness in the metaphor: 'my manhood is cast / Down in the flood of remembrance' as he recalls precious moments spent with his mother. ***Poem at Thirty-Nine*** **(AO2) Responses may include:** • the narrative poem is autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the life skills that he taught her to escape the life that he has been forced to lead • the poem is divided into two sections, past and present • the opening statement conveys the poet's regret at her loss and this is repeated and exclaimed later in the poem: 'How I miss my father!' She is caring and possibly feeling guilty when she says that she wishes that her father 'had not been / so tired' • the father taught his daughter the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing / of good food'. The poet demonstrates that she is now like her father being careful with money, honest, generous and 'seasoning none of my life / the same way twice'

- there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful and learned from her experience that 'telling the truth / did not always mean / a beating'
- the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire'
- the concluding lines list the useful skills that the poet has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think
- the use of 'I' and free verse matches the personal and nostalgic reflections, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become.

Both poems

All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement.

All points of comparison should be developed and supported by close reference and evaluation of specific examples

(AO3) Responses may include:

- the poems recall memories of times spent with parents, both happy and not so happy. Both poets feel upset: 'I weep like a child for the past', 'How I miss my father!'
- both poems consider one parent. Piano considers the mother and Poem at Thirty-Nine considers the father
- the poems are both written in first-person narrative. Piano recalls one specific memory but Poem at Thirty-Nine recalls a variety of different memories that had a profound effect on the poet
- both poems are autobiographical and both poets are adults reminiscing on past events
- both poems juxtapose past and present events and use the latter as a trigger for the reminiscences. Both poets use contrasts in the different ways in which tone and mood shift varies: there is the sharp focus on a particular past scene in Piano (and its effects on him today), whereas the title and development of Poem at Thirty-nine suggest she wants to show how she feels more positive about herself now and the effect of her father on her development
- Piano is written in three quatrains of rhyming couplets, perhaps to reflect the musical theme of the poem. Poem at Thirty-Nine is written in six stanzas of unequal length and in free verse, perhaps to reflect the free- flowing stream of thought.

These examples are suggestions only. Accept any valid responses.

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Assessment grid for Section B Anthology Poetry - max mark 30

Level	Mark	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7-12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. **NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	13-18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19-24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25-30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

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Question Number	Indicative content
3	**Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems.** **Indicative content is offered for *If–* but because candidates are asked to choose any other appropriate poem from the selection, it is not always possible to indicate content for the second except in generic ways.** ***If–*** • the poem presents the speaker's ideas about his son's possible future • much of the poem works with a series of contrasts to convey thoughts about future life: trust and doubt, triumph and disaster, kings and common touch; hopes and fears are important, but Kipling warns about the importance of a balanced approach • the poem has a very regular rhyme and rhythm that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present future possibilities • there is, however, some variation in the rhyming words, which are sometimes single-syllable words ('lies' and 'wise'), and sometimes two or more ('waiting' and 'hating'). Kipling uses 'you' and 'you' as the first rhyme, stressing the didactic nature of the poem and mirroring the narrator's hopes and fears for his son's future • 'Triumph' and 'Disaster' are personified as if to indicate that they can take a human form but nonetheless are 'impostors' and therefore should not be given too much importance; the third stanza develops the way to treat Triumph and, especially, Disaster • the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future • the capitalisation of 'Man' adds to its significance as an aspiration • 'my son' adds a personal touch at the end, but it could be argued that the message in the poem is for everyone, as well as his own son. ***If–* and one other poem** All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambement. All points of comparison should be developed and supported by close reference and evaluation of specific examples. **(AO3) Responses may include:** • the poem chosen must be one in which ideas about the future are a significant theme, such as *Prayer Before Birth, Sonnet 116, Remember, My Last Duchess, Half-caste, Do not go gentle into that good night* or any other appropriate poem from the collection

	• comparative links in subject matter and the differences and/or similarities of ideas about the future • the use of language, form and structure to present ideas about the future • comparisons of the ways ideas about the future have had an effect on the speakers or those they are addressed to • the use of strong images to convey ideas about the future and how these compare and contrast. These examples are suggestions only. Accept any valid responses.

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Assessment grid for Section B Anthology Poetry – max mark 30

Level	Mark	**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) **AO3** Explore links and connections between texts. (15 marks)
	0	No rewardable material
Level 1	1-6	• The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems. • Limited use of relevant examples to support the response.
Level 2	7-12	• The response is largely descriptive, with some comment on the language, form and structure used by the writer. • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. • Some use of relevant examples to support the response. NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.
Level 3	13-18	• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • Use of clearly relevant examples to support the response.
Level 4	19-24	• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. • Use of fully relevant examples to support the response.
Level 5	25-30	• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. • Discriminating use of relevant examples to support the response.

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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)** • 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.

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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.

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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)** • 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.

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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
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.

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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.

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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)** • 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.

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Assessment grid for Section C Modern Prose - max mark 40

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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)** • 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.

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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.

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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)** • 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.

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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
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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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
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.

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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)** • 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.

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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)** • 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.

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