



# Mark Scheme (Provisional)

Summer 2021

Pearson Edexcel International Advanced Level  
In English Literature (WET01)

Unit 1: Post-2000 Poetry

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Summer 2021

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

## Specific Marking Guidance

- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

## Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be

decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

## Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	<p><b>'Out of the Bag'</b></p> <p>All reasonable and relevant interpretations of 'unexpected ways' should be rewarded. Pertinent choices of second poem might be: 'The Lamma Hireling' by Ian Duhig, 'Giuseppe' by Roderick Ford, or 'You, Shiva, and My Mum' by Ruth Padel.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> <li>• the ways in which Heaney presents Dr Kerlin in unexpected ways: the metaphors of the hypnotist and the magician ('All of us came in Dr Kerlin's bag'), the parallels drawn between medicine and poetry</li> <li>• Heaney's use of Dr Kerlin's medical implements and the disturbing strangeness they capture (his bag with its 'trap-sprung mouth', the 'chill of tiles, steel hooks, chrome surgery tools'; the 'Dutch interior gleam/Of waistcoat satin and highlights on the forceps') adds to his faintly disturbing nature</li> <li>• Heaney's use of Dr Kerlin's movements creates a sense of control, but also unpredictability: 'he'd wind the instruments//Back into their lining'; 'stooping up to the room again'; 'held his arms out suddenly behind him'; 'towelled hard and fast'</li> <li>• Heaney's use of unusual physical descriptions ('nosy, rosy, big soft hands', 'spaniel-coloured', his 'beyond-the-north-wind blue' eyes). These descriptions create a variety of effects, some reassuring, some more potentially disturbing</li> <li>• the ways in which Heaney presents other characters' perception of Dr Kerlin; there is often fear implicit in their responses: repeated use of 'spaniel-coloured' with its connections to liver and offal; 'blood dreeps in the sawdust'; 'little, pendent, teat-hued infant parts'</li> <li>• the ways in which Kerlin's world appears mysterious: connections to Ancient Greek medicine; references to mystical religious experience at Lourdes ('when epiphany occurred and you met the god...'); Dr Kerlin's strangely disturbing drawings on the windows with their 'droopy sausage-arms and legs'</li> <li>• Heaney's use of medical language ('incubation', 'chemotherapy'), religious language ('thurifer', 'epiphany') and Latin ('<i>poeta doctus</i>', '<i>miraculum</i>') to create a sense of distance or strangeness</li> <li>• the ways in which Heaney uses the structure of the poem to reflect Dr Kerlin's character: the use of regular three-line stanzas might imply predictability, but the lack of rhyme resists any easy sense of predictability in the definition of his character.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 2	Indicative Content
	<p><b>'To My Nine-Year-Old Self'</b></p> <p>All reasonable and relevant interpretations of 'the effects of past experiences' should be rewarded. Pertinent choices of second poem might be: 'On Her Blindness' by Adam Thorpe, 'The Furthest Distances I've Travelled' by Leontia Flynn, or 'Material' by Ros Barber.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> <li>• the speaker's sense of connection with her younger self and her personal emotions (repeated use of the personal pronouns 'I', 'me' and 'my' and then the more inclusive 'we' and 'us') suggest that the poem is rooted in the powerful effects the experiences have had upon the speaker's sense of identity</li> <li>• the speaker's sense of distance from her younger self (use of 'you' and 'your' as a contrast to 'I', 'me' and 'my') suggests that responses to the experiences the poem explores have changed over time</li> <li>• the opening injunction of the poem ('You must forgive me') demonstrates the powerful effect that the experience of growing up has had upon the speaker of the poem</li> <li>• the speaker of the poem evidently wishes that experiences could have created connections ('I'd like to say we could be friends'), but this is not the case ('the truth is we have nothing in common/beyond a few shared years')</li> <li>• Dunmore's use of language shows how experiences have become buried by time ('that tree/long buried in housing') and this shows how the speaker and her younger self are in some ways no longer connected to one another</li> <li>• the use of language shows the negative effects of experience ('time to hide down scared lanes'; 'I shan't cloud your morning'; 'I have fears enough for both of us')</li> <li>• the recollection of the childhood games, sweets and animals (rope swings, 'sherbet lemons', 'a baby vole') demonstrates that experiences recalled were not all bad; these good experiences linger as memories in adulthood and show how identity can be positively shaped by experiences</li> <li>• the structure of the poem reflects how experiences shape memory and identity as they lengthen stanza by stanza (5 lines, 6 lines, reaching 7 lines at the centre and then shorten out again to 6 lines and 5 lines) and ending with the ambiguous yet fulfilling coda of 3 lines which strangely reunites the younger and the older characters and which reinforces the power of the experiences the speaker has recounted.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Demonstrates limited awareness of connections between texts.</li> <li>• Describes the texts as separate entities.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Identifies general connections between texts.</li> <li>• Makes general cross-references between texts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Makes relevant connections between texts.</li> <li>• Develops an integrated approach with clear examples.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Analyses connections between texts.</li> <li>• Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Evaluates connections between texts.</li> <li>• Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>		

## Section B: Post-2000 Prose

Question Number 3	Indicative Content
	<p data-bbox="357 322 580 353"><b><i>The Kite Runner</i></b></p> <p data-bbox="357 400 1107 432">Candidates may include the following in their answers:</p> <ul data-bbox="376 479 1469 1666" style="list-style-type: none"><li data-bbox="376 479 1469 629">• although the central characters of the novel are largely male (Amir, Hassan, Baba, Sohrab, Assef), women play a significant role, and we are allowed glimpses of the roles and impact of women within Afghan and Afghani-American society</li><li data-bbox="376 640 1469 752">• Hosseini's presentation of motherhood: for example, Sofia Akrami dies during childbirth, but she remains an important influence on Amir who draws personal inspiration from her love of literature</li><li data-bbox="376 763 1469 954">• some female characters present a challenge to social and religious norms: Sanaubar, for example, has an extra-marital affair with Baba, and abandons Hassan shortly after he is born; Soraya also breaks Afghan codes in her sexual conduct. She inherits from her father, General Taheri, a strong will and she deplores the ways in which women are treated in Afghani culture</li><li data-bbox="376 965 1469 1077">• Hosseini shows how female characters in the novel exert influence over males: Amir seeks information about his deceased mother at various points, demonstrating how she continues to influence his views of himself</li><li data-bbox="376 1088 1469 1312">• Hosseini's presentation of women as wives: Soraya, for example, supports and encourages Amir. As an Afghani American, Hosseini uses her to represent a different view of women in marriage. Jamila, General Taheri's wife, represents a more traditional view of the Afghani wife, accepting her husband's views without question and wishing nothing more than to see her daughter married</li><li data-bbox="376 1323 1469 1514">• Hosseini uses minor female characters to fulfil specific functions: the woman stoned by the Taliban for adultery represents the unvoiced women of Afghanistan under the Taliban and the brutality of a misogynistic social order. The attempted rape of the woman at the Afghan border by a Russian soldier demonstrates the vulnerability of women in the novel</li><li data-bbox="376 1525 1469 1666">• the presentation of women is strongly inflected by developments in Afghani political and social contexts over the period covered by the novel; American cultural contexts are also significant in shaping female characters' attitudes and behaviour.</li></ul> <p data-bbox="357 1740 1278 1771">These are suggestions only. Accept any valid alternative responses.</p>



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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 4	Indicative Content
	<p data-bbox="379 259 603 293"><b><i>The Kite Runner</i></b></p> <p data-bbox="379 338 1126 371">Candidates may include the following in their answers:</p> <ul data-bbox="379 416 1497 1447" style="list-style-type: none"> <li data-bbox="379 416 1442 528">• Hosseini’s presentation of change, both national and personal, evolves throughout the novel and characters are able in different ways to come to terms with shifting political contexts</li> <li data-bbox="379 539 1453 651">• the novel deals with politics in the sense both of ‘big’ politics (the politics of parties and nations) and ‘small’ politics (the politics of relationships, households and individuals)</li> <li data-bbox="379 663 1474 775">• the novel explores wider issues relating to socio-political change; candidates may consider how Hosseini uses writing, sport, religion and relationships symbolically as a means of representing political change</li> <li data-bbox="379 786 1485 898">• the shifting political landscape results in changing roles for women: Sanaubar and Soraya, for example, display independence and challenge social expectations in breaking sexual taboos</li> <li data-bbox="379 909 1465 1021">• Hosseini explores the different ways in which characters understand loyalty and betrayal in relation to a variety of political ideologies and formations: Mujaheddin, Taliban, Pashtun and Hazara</li> <li data-bbox="379 1032 1398 1144">• the picture of Afghanistan under Taliban rule when Amir returns to the country shows corruption at a political level, but also presents us with individuals who have been recruited into this regime</li> <li data-bbox="379 1155 1497 1290">• some characters’ behaviour shifts according to the changing political situation, while others remain consistent (Hassan remains faithful and true to himself; characters such as Assef use political change as a means of gaining personal power)</li> <li data-bbox="379 1301 1485 1447">• the novel considers shifting political perceptions of nationhood both within Afghanistan and from outside it: the political exploitation of the country by different internal and external forces. Afghanistan was mercilessly abused by the great powers, making conditions ripe for corruption.</li> </ul> <p data-bbox="379 1491 1294 1525">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 5	Indicative Content
	<p data-bbox="376 259 501 293"><b><i>Life of Pi</i></b></p> <p data-bbox="376 331 1126 365">Candidates may include the following in their answers:</p> <ul data-bbox="376 398 1501 1541" style="list-style-type: none"> <li data-bbox="376 398 1501 544">• teaching is important from the beginning of the novel: early scenes show readers the young Pi's experiences of formal education and demonstrate his unusual relationship with schooling and his tendency to learn his own lessons rather than those his teachers might intend</li> <li data-bbox="376 555 1501 667">• teaching from parents: as the novel progresses, Pi receives teaching from his parents, helping him to make sense of who he is. Pi is inquisitive by nature, however, and questions his parents' attitudes and lessons</li> <li data-bbox="376 678 1501 790">• he is taught about animal husbandry: these lessons later prove to be of great practical benefit in the unexpected (and potentially deadly) situation in which he finds himself on the lifeboat</li> <li data-bbox="376 801 1501 981">• religious teaching: as the novel progresses, Pi is taught about different religions; he adopts an idiosyncratic approach to the teaching he receives and embraces the teachings of Christianity, Islam and Hinduism, creating his own unique blend of religions. His teachers (and potentially his readers) are uncomfortable with Pi's views</li> <li data-bbox="376 992 1501 1104">• teaching through narrative: Pi's account provides a narrative space within which he can 'teach' his listeners (and also where Martel can teach his readers) passing on the lessons he has accrued from his own teaching and experiences</li> <li data-bbox="376 1115 1501 1261">• moments of realisation, such as when he learns that the crew were not being kind when they threw him into the lifeboat (he was in fact being offered as bait for the tiger), teach Pi further lessons and demonstrate additional ways in which experience proves a useful teacher</li> <li data-bbox="376 1272 1501 1384">• the universe seems to teach Pi existential lessons: he has a moment of epiphany whilst looking at the heavens, which teaches him his relative 'littleness' in the face of the universe</li> <li data-bbox="376 1395 1501 1541">• Pi's shipwreck provides a metaphor for teaching: his escape from the political regime in India, the need to find faith, the novel's postmodern existential questioning of truth and how individuals might come to terms with the teaching they have received about the world around them.</li> </ul> <p data-bbox="376 1585 1294 1619">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
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Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 6	Indicative Content
	<p data-bbox="323 293 448 327"><b><i>Life of Pi</i></b></p> <p data-bbox="323 360 1070 394">Candidates may include the following in their answers:</p> <ul data-bbox="323 432 1449 1339" style="list-style-type: none"> <li data-bbox="323 432 1449 544">• the novel begins with the nameless author commenting on the ‘happy ending’ to Pi’s story, thus demonstrating that the novel will, in some sense at least, conform to the conventions of comedy</li> <li data-bbox="323 551 1449 701">• the novel engages with the contexts of different faith traditions Pi encounters. The representatives of these faiths are presented respectfully, but with some humour: a good example is the conversation between the priest, the imam and the pandit</li> <li data-bbox="323 707 1449 779">• although brutal, the interactions between the hyena, the zebra and the orang-utan on board the lifeboat are told with a sense of dark humour</li> <li data-bbox="323 786 1449 943">• Martel’s postmodern novel presents not a singular narrative, but a number of overlapping narratives that sometimes confirm, but sometimes comically undermine one another: for example, in Pi’s conversation with the incredulous Japanese investigators</li> <li data-bbox="323 949 1449 1061">• the image of Pi as a family man at peace with himself, surrounded by an eclectic collection of different religious artefacts, is comically at odds with a world that insists life and religion can sometimes be taken too seriously</li> <li data-bbox="323 1068 1449 1225">• Pi, even though his narrative deals with serious contextualising themes, such as colonialism, migration, global politics and religion, refuses to take his own tale too seriously and often presents his experiences with wry and self-deprecating humour</li> <li data-bbox="323 1232 1449 1339">• this connects to postmodern contexts about the comic uncertainties attending upon the creation of narrative, suggesting that there is no single truth. Comedy provides a useful genre context for consideration.</li> </ul> <p data-bbox="323 1384 1241 1417">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 7	Indicative Content
	<p data-bbox="323 320 544 353"><b><i>The White Tiger</i></b></p> <p data-bbox="323 387 1074 421">Candidates may include the following in their answers:</p> <ul data-bbox="323 454 1449 1608" style="list-style-type: none"> <li data-bbox="323 454 1369 533">• Adiga is a postmodern novelist and as such employs a range of narrative methods in order to challenge his readers</li> <li data-bbox="323 539 1449 689">• Adiga’s use of letters makes the novel, in effect, a postmodern epistolary novel; however, as Wen Jiabao never replies, readers are left to infer for themselves how the Chinese Premier (and they themselves) might respond to Balram’s views</li> <li data-bbox="323 696 1449 936">• Adiga uses settings to reflect in a variety of ways upon the content of the novel: at different points in the novel they represent danger (for example, the dark highway where Pinky Madam has her road accident), the problems of life, corruption, security; on other occasions settings undermine readers’ expectations (for example, Balram’s visit to the President’s official residence on The Fourth Night)</li> <li data-bbox="323 943 1425 1021">• Balram’s political ‘visions’ capture symbiotic ‘dream’ and ‘nightmare’ versions of India, obliging readers to evaluate how far Balram’s views are reliable</li> <li data-bbox="323 1028 1449 1178">• Adiga’s use of contrasts (darkness and light, animal and human, western and eastern, young and old, former and present, traditional and radical, urban and rural) constantly challenges readers as they seek to make sense of Balram’s view of the world</li> <li data-bbox="323 1184 1433 1335">• Balram’s strident narrative voice provides a challenging, even confrontational vehicle for the events of the novel; his voice, like so many of the places, concerns and characters of the narrative, is stark and harsh, connecting closely with his characteristics as a man</li> <li data-bbox="323 1341 1441 1458">• Balram’s narrative provokes thoughts by being in and of itself provocative: his use of language, his scarcely-concealed violence, his objectionable attitudes are all used by Adiga as a means of forcing response from his readers</li> <li data-bbox="323 1464 1441 1608">• changes in the contemporary world and its shifts in terms of economic and intellectual ‘power’ provide a telling set of contexts for contemporary readers, encouraging them to consider the changing nature of contemporary existence.</li> </ul> <p data-bbox="323 1653 1241 1686">These are suggestions only. Accept any valid alternative responses.</p>



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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 8	Indicative Content
	<p data-bbox="336 293 560 327"><b><i>The White Tiger</i></b></p> <p data-bbox="336 371 1086 405">Candidates may include the following in their answers:</p> <ul data-bbox="336 445 1485 1630" style="list-style-type: none"> <li data-bbox="336 445 1442 555">• Balram builds his personal world view on the basis of his own harsh experiences growing up in India, and readers may feel some pity for him as a result</li> <li data-bbox="336 562 1469 672">• Balram is a character who believes he has been wronged: for example, he feels deeply cheated by the financial disadvantage he has experienced as a result of his family's provision of dowries for his sisters</li> <li data-bbox="336 678 1442 833">• readers may well respond positively to the creative energy Balram displays in devising his alternative vision of India as set out in his fast, furious and often funny letters to Wen Jiabao; such sympathetic aspects of his character might lead to some feelings of pity</li> <li data-bbox="336 840 1469 949">• although Balram is presented in some ways as a victim, many readers may feel that his means of seeking to redress the balance is unacceptable; in seeking to exploit others in whatever ways he can, he is guilty of rank hypocrisy</li> <li data-bbox="336 956 1485 1111">• the tone of Balram's narrative is harsh, but nevertheless makes evident the potential alternative directions his life might have taken had he fitted differently into the Indian 'system'; the loss of these more positive alternatives may lead to feelings of pity</li> <li data-bbox="336 1117 1469 1350">• Adiga shows how Balram suffers at the hands of a colourful array of corrupt characters: Balram's fiercely self-interested grandmother, employers (when, for example, Balram is required to take the blame for Pinky Madam's accident), doctors, teachers and the Great Socialist. Balram makes it clear that inequality and corruption are endemic in the society he represents, and readers may pity him as a result</li> <li data-bbox="336 1357 1458 1467">• Adiga shows us Balram's tireless energy in seeking to overcome the difficulties he has faced; some readers may find this to be in some ways a good (if misdirected) personal quality</li> <li data-bbox="336 1473 1481 1630">• Balram's alternative vision of India, set against emerging contexts of Asian democracy, industrial development and the new global politics seems to offer new possibility, and readers may sympathise with his desire to benefit from the new opportunities these represent.</li> </ul> <p data-bbox="336 1675 1257 1709">These are suggestions only. Accept any valid alternative responses.</p>

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 9	Indicative Content
	<p data-bbox="373 293 504 327"><b><i>Brooklyn</i></b></p> <p data-bbox="373 371 1126 405">Candidates may include the following in their answers:</p> <ul data-bbox="373 450 1501 1800" style="list-style-type: none"> <li data-bbox="373 450 1501 528">• Tóibín opens the novel with an exploration of the realities of life in a small-town Irish community; these realities form the context for Eilis’ emigration</li> <li data-bbox="373 528 1501 647">• the values of family and community remain significant as the novel progresses: when Eilis reaches Brooklyn, these values are the means by which she tries to make sense of her new life in the United States</li> <li data-bbox="373 647 1501 808">• Father Flood paints for Eilis an exciting picture of the opportunities offered by life beyond Ireland and to experience life in different cultural circumstances in the United States; he makes it clear, however, that she will be joining a well-established Irish expatriate community</li> <li data-bbox="373 808 1501 1005">• once she reaches Brooklyn, Eilis nevertheless faces difficulties in adapting to the new cultural situations and the cultural diversity she encounters; for example, at work, Eilis encounters and has to manage the challenges of greater diversity, and this inevitably affects her attitudes to life: sometimes it leads to homesickness, but at other times it opens new horizons for her</li> <li data-bbox="373 1005 1501 1202">• New York has a strong Irish expatriate community; this means that although it is geographically far from Ireland, culturally there is much that remains familiar for Eilis (lodging with Mrs Kehoe, her housemates share attitudes very similar to those of Enniscorthy; the Christmas celebration hosted by Father Flood)</li> <li data-bbox="373 1202 1501 1400">• Tóibín uses Tony and his family to demonstrate that the migratory experiences of the Italian-American community reflect those of the Irish community; the United States provides the space for immigrant communities to maintain large portions of their original identities, meaning that integration is only necessary up to a point</li> <li data-bbox="373 1400 1501 1597">• Tóibín explores through Tony and Eilis the excitement and challenges of bringing people from different cultural backgrounds together; this is further challenged when Eilis returns to Ireland for Rose’s funeral; Tóibín’s narrative highlights the difficulties of adjusting to shifting cultural norms and the challenge of re-evaluating personal expectations to fit a new cultural ‘space’</li> <li data-bbox="373 1597 1501 1800">• the context of mass migration in the wake of the war is significant; disaffection and lack of opportunity in Ireland and other parts of the world created the conditions for cultural movements on a huge scale, and the resultant meeting of cultures led to the need for cultures to adapt; Tóibín makes it clear, however, that such adaptations are not easy.</li> </ul> <p data-bbox="373 1845 1294 1879">These are suggestions only. Accept any valid alternative responses.</p>

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 10	Indicative Content
	<p data-bbox="376 295 501 331"><b><i>Brooklyn</i></b></p> <p data-bbox="376 371 1126 407">Candidates may include the following in their answers:</p> <ul data-bbox="376 452 1503 1760" style="list-style-type: none"> <li data-bbox="376 452 1503 564">• the title of the novel emphasizes the importance of place; this suggests that Tóibín wishes his readers to see Brooklyn as a significant shaper of the lives of his characters and their developing sense of themselves</li> <li data-bbox="376 573 1503 730">• the opening sequences of the novel are used by Tóibín to demonstrate the extent to which Eilis’ character and worldview are shaped by the Irish small-town setting in which she has grown up (her job in the shop; the close-knit family group; friendships)</li> <li data-bbox="376 739 1503 851">• the claustrophobic setting of the ship and Eilis’ unpleasant experiences on board, where she encounters both selfishness and care, shape her views both of the place she is leaving and the place to which she is travelling</li> <li data-bbox="376 860 1503 972">• Mrs Kehoe’s lodgings provide the young Irish women with a new yet familiar environment; the lodging house functions as a space that seems to exist halfway between Ireland and the United States</li> <li data-bbox="376 981 1503 1137">• readers may contrast Tóibín’s presentation of the two shops in which Eilis works, for example; one small and insular, the other huge and curiously impersonal; these factors inevitably shape the interactions and events that occur</li> <li data-bbox="376 1146 1503 1258">• Tóibín uses different homes to shape characters’ experiences and behaviours: the family home in Enniscorthy, Eilis’ brothers’ new home in England, the Fiorellos’ home, Mrs Kehoe’s lodging house</li> <li data-bbox="376 1267 1503 1491">• the setting of the Christmas celebration creates a calculated nostalgia and demonstrates Father Flood’s awareness of the importance of shared experience and reminiscence for the expatriate community he serves; the Irish and other migrant communities in Brooklyn need to maintain contact with their roots at the same time as encountering the demands of their new homeland</li> <li data-bbox="376 1500 1503 1612">• Brooklyn makes its inhabitants see themselves differently; the place requires them to adjust to living in the cityscape of New York; for Eilis this means adapting to the big city as compared to the small town of Enniscorthy</li> <li data-bbox="376 1621 1503 1760">• the context of the novel encourages readers to consider the importance of personal, national and international contexts in the post-war world and the ways in which the new experiences and difficulties of relocating can affect individuals.</li> </ul> <p data-bbox="376 1805 1295 1841">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 11	Indicative Content
	<p data-bbox="376 295 592 327"><b><i>Purple Hibiscus</i></b></p> <p data-bbox="376 371 1126 403">Candidates may include the following in their answers:</p> <ul data-bbox="376 454 1503 1682" style="list-style-type: none"> <li data-bbox="376 454 1503 600">• Nigeria in this novel is a place undergoing significant change; in shaping or adapting to these changes, characters sometimes have to take decisions of consequence; motivations for these decisions can be both despicable and admirable</li> <li data-bbox="376 611 1503 801">• Papa chooses to act according to harsh religiously-motivated principles in spite of the effect his behaviour has on his wife and children; Adichie presents him as often unforgiving and harsh, even brutal; his actions are prompted by a selfish application of his beliefs; his behaviour knowingly steals the innocence of his wife and his children</li> <li data-bbox="376 813 1503 925">• Papa also chooses to reject traditional ways and beliefs which he sees as dangerously at odds with his own 'more advanced' views. Adichie shows how he consciously destroys his relationship with Papa-Nnukwu</li> <li data-bbox="376 936 1503 1003">• by contrast, Adichie shows us the bravery of Papa and Ade Coker in their choice to stand up against the perceived injustices of the new military regime</li> <li data-bbox="376 1014 1503 1160">• at the end of the novel, Beatrice chooses to murder her husband; the reader fully understands Beatrice's motivations, but may not condone her actions; as a result of her actions Jaja, fully aware of the implications, chooses to take her punishment even though he is innocent</li> <li data-bbox="376 1171 1503 1317">• the students at Nsukka University elect to maintain their protests against changes to the Higher Education system; they are aware of the dangerous consequences they are likely to face as a result of their unequal conflict with the authorities</li> <li data-bbox="376 1328 1503 1518">• Aunty Ifeoma chooses to place herself in opposition to Eugene and the university authorities; in the former case, Adichie shows readers that she has a level of control she cannot exercise in relation to the developing political crisis and her role at the university; her position eventually becomes untenable, leading to her emigration to the United States</li> <li data-bbox="376 1529 1503 1682">• Adichie presents the complex contexts facing Nigeria as it develops politically and socially and the difficulties this in turn imposes upon the characters in the novel; these complicating factors mean that motivations and consequences of characters' actions are not always straightforward.</li> </ul> <p data-bbox="376 1727 1294 1758">These are suggestions only. Accept any valid alternative responses.</p>



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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 12	Indicative Content
	<p data-bbox="411 253 632 286"><b><i>Purple Hibiscus</i></b></p> <p data-bbox="411 331 1166 365">Candidates may include the following in their answers:</p> <ul data-bbox="411 409 1497 1680" style="list-style-type: none"> <li data-bbox="411 409 1497 566">• Adichie uses Papa’s voice to show how he has been taken over by his unforgiving interpretation of his religion; the Word of God as he interprets it speaks through his harsh, sometimes violent actions; the Biblical teachings he adopts become a key context for his behaviour</li> <li data-bbox="411 566 1497 689">• the lecturers working at Nsukka University (we especially see this through Aunty Ifeoma) have their intellectual freedom and their academic voices slowly silenced by the authorities</li> <li data-bbox="411 689 1497 891">• many characters in the novel are forced to raise their voices through acts of protest. Adichie uses a variety of methods to demonstrate this: for example, the rioting students protesting at their shrinking educational opportunities; the political context of the novel is significant in shaping understanding of this</li> <li data-bbox="411 891 1497 1048">• we see how many of the younger characters in the novel lose their voice: the young female students are increasingly unable to finish their degrees; in losing the independence offered by education, they lose their voice in society</li> <li data-bbox="411 1048 1497 1205">• violence is often a form of communication in the novel and Adichie uses this to shape meaning: Papa uses violence to convey his messages to his wife and children; Beatrice, in her turn, uses the only voice left to her (poison) as a means of silencing Eugene</li> <li data-bbox="411 1205 1497 1361">• left with no opportunity to speak and be heard in Nigeria, Aunty Ifeoma is eventually forced to move with her children to the United States. Adichie uses their enforced emigration to illustrate the new meaning their life has taken on</li> <li data-bbox="411 1361 1497 1485">• Papa and Ade Coker both use the newspaper as their public ‘voice’; Ade and his wife Yewande are both persecuted for his bravery in making his views known, and he ultimately loses his life</li> <li data-bbox="411 1485 1497 1680">• Adichie uses the events of the novel to explore a Nigeria that is changing; answers may identify a range of contextualising factors such as gender, religion and politics that significantly result in some voices being heard and other voices going unheard; it is not only through speech, however, that characters make their views known.</li> </ul> <p data-bbox="411 1724 1337 1758">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> </ul>		
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>• Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discrimination analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> </ul>		

