

Mark Scheme (Results)
Summer 2016

Pearson Edexcel International Advanced Subsidiary Level English Literature Unit 1 (WET01/01)

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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 be 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.

Pearson Edexcel IAS
International Advanced Level in English Literature

Unit 1: Post-2000 Poetry and Prose

Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	You, Shiva, and My Mum All reasonable and relevant interpretations of 'the parent / child relationship' should be rewarded. A possible choice of second poem might be Thorpe's *On Her Blindness.* Other relevant poems may be chosen. Students may include the following in their answers: • although both poems speak directly to the reader there are both similarities and differences in tone: Padel's spoken voice – 'Shall I tell you how...'; Thorpe's confiding voice – 'She turned to me, once...' • both poems explore the theme of love and admiration – Padel marvels at her mother's achievements at the age of eighty; Thorpe speaks of how, despite her incapacity, her mother 'kept her dignity' • both poets use literal description alongside more figurative language – there are joyous picture images of the mother going to India as well as more figurative descriptions – 'The eyes of all the valley on her', 'the miracle / Of her breath' in Padel's poem; Thorpe poignantly places vivid visual images of the colours her mother cannot see alongside the simile 'like a dodgem' to describe her bumping into walls • although both poems break up into short stanzas recounting incidents, Padel uses rhetorical questions which tend to separate each section by the use of a question mark, whereas Thorpe's poem uses more fluid enjambment and direct speech to achieve its anecdotal effect • both poems are about dealing with physical difficulties: Padel's poem is about triumphing over age, whereas Thorpe's poem – especially through its ironic reference to Milton's stoical *On His Blindness* – expresses the

	impossibility of accepting the condition • both poems take the reader beyond the merely mortal in their conclusions: Padel's mention of the miracle of breath and Thorpe's belief in his blind mother watching from the grave.

Question Number 2	Indicative Content
	Ode on a Grayson Perry Urn All reasonable and relevant interpretations of 'looking at something in a fresh and surprising way' should be rewarded. A possible choice of second poem might be Motion's *From the Journal of a Disappointed Man.* Other relevant poems may be chosen. Students may include the following in their answers: • both poems have an ironic mode of regard, and challenge the reader to see something in a different way from the ordinary and everyday. Turnbull takes an artist who uses a traditional and beautiful form to express disturbing ideas and extends this approach by creating an ode in imitation of Keats; Motion uses a group of builders who give up on a difficult project as a trope for life's unfinished business or disappointments • Turnbull uses Keats' ode structure with its rhyme scheme; Motion uses free verse but with regularly shaped stanzas to track the progress of his observations • Turnbull gives us the traditional vase with images of louts who 'flail their motors' or create 'bedlam' (as of course does Grayson Perry); visual everyday images of a building site contrast in Motion's poem with 'gazing like a mystic' to create a slightly comic or absurd effect and the observer is figuratively linked with the pile 'still in mid-air' • both poems affect some degree of surprise as they approach their subject matter as ordinary casual observers – 'Hello! What's all this here?' quips Turnbull in his poem before contradicting its ordinariness by following a sophisticated stanza form in imitation of Keats' meditations on truth and beauty; Motion's poem discovers 'these men' and appears to waste 'at least an hour' observing them – the phrases are casual • the voice of Turnbull's poem is that of the traditional poet – detached, observing and concluding with a mock Keatsian dictum 'How happy were those creatures then...'; the voice of Motion's poem is that of someone who is here and present – a passer-by with an hour to waste watching a building site • 'Buckfast and Diamond White' (drinks of choice for the 'rat-boys') are introduced with the Keatsian phrasing 'Now see who comes...' and similarly Motion uses grandiose language to describe the builder's spittle in its 'slow descent into the…depths'.

Please refer to the Specific Marking Guidance when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet	AO4 = bullet
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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.		
Level 2	6 – 10	**General understanding/exploration** • 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. • 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.		
Level 3	11 – 15	**Clear relevant application/exploration** • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. • Takes a controlled discriminating approach to		

Level 5	21 – 25	**Critical and evaluative** • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts.

Unit 1: Post-2000 Poetry and Prose

Section B: Post-2000 Prose

Question Number 3	**Indicative Content**
	The Kite Runner Students may include the following in their answers: • Amir seeks forgiveness from others and from himself because of his guilt about the way he mocked Hassan's illiteracy, his teasing him, his failure to defend him in the rape scene, his contriving the means to get him and his father to leave their employment • the link with Soraya's past and his own suggests that wrongs cannot be put right – Baba says what happens in a single day can change a whole lifetime • Rahim Khan offers Amir the chance 'to be good again' and therefore find forgiveness by going on a mission to Afghanistan • when Amir learns that Baba is also Hassan's father he feels he can atone for both his and his father's sins • Rahim Khan's final letter – true redemption is where guilt leads to good. The most important thing is to forgive yourself. Amir's reflection, towards the end of the novel, on how forgiveness 'budded' – with pain gathering its things, packing up and slipping away unannounced in the middle of the night • Amir's guilt and quest for forgiveness over his treatment of Hassan, the master / servant relationship, the position of Hazara and Pashtun people in society. These are suggestions only. Accept any valid alternative responses.

Question Number 4	Indicative Content
	The Kite Runner Students may include the following in their answers: • different rules for men and women. Soraya has no suitors as a result of her indiscretions as an eighteen year old. For men and boys it is different. Her father, the General, does not allow his wife to sing • the novel celebrates a woman's love. Tender description of Amir and Soraya's courtship, the wedding ceremony and the traditional song, ahesta boro – one of the novel's moments of pure happiness • the missing women – a dead poet (Amir's mother), a beautiful woman who eloped in the 60s with musicians (Hassan's mother) only to reappear toothless, scarred and blind in one eye later in the novel • the plight of women under the Russians – the soldier's designs on a woman at the Mahiper checkpoint • their plight under the Taliban – Farzana is beaten for asking the price of potatoes too loudly. A woman is stoned for adultery at the Ghazi stadium • some answers may consider the overall view of women presented in the novel, bearing in mind things like – Soraya's exclusion from the adoption quest, her 'empty womb' is seen as betraying her, Hassan had prayed for a boy – there are certain assumptions here about the role of women which students may wish to explore. These are suggestions only. Accept any valid alternative responses.

Please refer to the Specific Marking Guidance when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 4, 5
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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.		
Level 2	6 – 10	**General understanding/exploration** • 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. • 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. • Has general awareness of the significance and influence of contextual factors.		

Level 3	11 – 15	**Clear relevant application/exploration** • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 5	**Indicative Content**
	Life of Pi Students may include the following in their answers: • conflicting ideas of different religions – Pi's struggle with Christianity for example and ironically it is disbelief which draws him in • atheism versus agnosticism, the conflict between intellect and faith – major themes in the novel • physical conflict between the shipwrecked animals – the orang-utan, the zebra, the hyena, the tiger, and the battle for life under water at night – the ecosystem of the boat • the conflict of brain versus physical strength – Pi decides to use his brains to train the tiger • the novel's ending presents readers with two conflicting accounts, leaving them to decide which they prefer. The

	two separate stories might be said to represent two separate ways of making sense of the world • the political conflict in India. Mrs Gandhi imprisons her rivals; in 1976 the Tamil Nadu government is brought down. As a result of their fears for the future of India, Pi's family decide to emigrate to Canada. These are suggestions only. Accept any valid alternative responses.

Question Number 6	**Indicative Content**
	Life of Pi Students may include the following in their answers: • the novel begins in a philosophical way, discussing Pi's explorations of religions: the relationship between the human race and the infinite • an important theme of the book is the relationship between humans and animals; Pi's way of training the tiger, assuming dominance and turning the boat into a kind of floating circus, shows the triumph of ingenuity, though there is death, danger and misery • human relationships are explored within Pi's family; the family plans to escape what is becoming the new India and go to Canada, but for no apparent reason the ship sinks, indicating the randomness of life. The better life they hoped for is not possible • the horrors, closeness to death and physical suffering do not make for a happy story; yet alongside these are descriptions of natural beauty, relief, joy and resilience • early on in the novel we are told 'This story has a happy ending'. It does: Pi survives and marries, and he has learned a good deal, but always remembers his losses • the story goes beyond survival: it is a search for religion, love, and an ultimate purpose in life. These are suggestions only. Accept any valid alternative responses.

Please refer to the Specific Marking Guidance 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	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • 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. • 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. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.		

Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 7	Indicative Content
	The White Tiger Students may include the following in their answers: • the satirical nature of the novel as a whole – what it attacks or ridicules • Adiga uses humour to highlight the brutal injustice of society • references to the many comic episodes in the novel – dressing up as a maharaja for example – the pathos of this, the cruelty when Balram is dumped in the road. Answers might explore the effect on the reader and whether this could contribute to the novel's strength • apparently silly stories, such as the man who stopped believing in God but then his buffalo died; when he rediscovered his faith the animal came back to life – but there is mockery here of religious faith and its alleged power over life and death • Adiga's exaggerated descriptions, often with a vulgar or even obscene side to them (there are plenty of examples) • students may well argue that some of the depiction of modern India is grossly unfair and this could well be part of their answer. Those who argue that the picture is unfair and that modern India is an easy target for superficial mockery will take issue with the idea in the assertion of humour as a strength. These are suggestions only. Accept any valid alternative responses.

Question Number 8	Indicative Content
	The White Tiger Students may include the following in their answers: • the assertion might suggest that the injustice Balram suffers is enough to make the reader entirely sympathetic: this is debatable and, although candidates may disagree with 'entirely', the word is there to provoke a response • how the character and voice of Balram come across to the reader – sheer chutzpah and audacity which might endear him to some, though his bombastic over-confidence might alienate others • likeable or not, he is still a murderer. He sacrifices his family; his philosophy of life does not ring entirely true, and the novel has ways of pointing this out • Balram's voice is not necessarily the voice of the novel • there are points in the novel where Adiga manipulates the reader's responses: the point where Balram is required to make a false confession, for example, might change our perception • the sheer cruelty and brutality described in so much of the novel seems to make Balram a victim of society. These are suggestions only. Accept any valid alternative responses.

Please refer to the Specific Marking Guidance 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	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • 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. • 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. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.		

Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 9	**Indicative Content**

	Brooklyn Students may include the following in their answers: • Tóibín gives little descriptive detail about his characters; we gather knowledge about Eilis' beauty and personality as she emerges from the shadow of her more confident sister • the reader guesses that a relationship is going to develop between Eilis and Jim from early on; there are hints that things will turn out badly in this relationship and this is used as a plot device – a stranger takes a photograph of Eilis and Jim together for example. Eilis is as yet unaware of the dangers • Eilis' mother and her attitude when Eilis comes home strongly suggest she has plans for her daughter of which Eilis is unaware • Eilis' loss of innocence and consequent marriage to Tony is a crucial turning point • her life in Brooklyn, particularly the education and social life, shows the way she grows and develops • without actually saying so directly, Tóibín says much about Ireland in the 1950s, the warmth of the community, but also the poverty and claustrophobia, from which Eilis needs to escape. The complexity of the novel is reflected in the ambivalence of the ending. These are suggestions only. Accept any valid alternative responses.

Question Number 10	Indicative Content
	Brooklyn Students may include the following in their answers: • why *Brooklyn* might be described as 'such a sad novel' and whether or not the student agrees with the conviction in this comment. It might be argued the novel is also about being successful, making one's way, moving on and that being uprooted is essential for this • Eilis' loneliness as she leaves behind everything she knows and loves, reinforced by awareness of how arduous the voyage by sea is and how difficult it would be to go back; how she clings on to religion and relies on the priest • this is also a love story: it might be argued that conflicts in love are the main source of the novel's sadness, along with the death of a sibling; these could also be seen, however, as aspects of being emotionally uprooted • the way the novel presents Eilis' story as the story of many: the quest for happiness and the dream of finding it in the New World • the delicate poignancy of such moments as at Christmas when one of the 'leftover Irishmen' sings in Connemara Irish and grips her hand. Here we have not just the homesickness of the newly arrived but the longing of the long-term uprooted • consideration of the situation in 1950s rural Ireland and the need to find oneself through exploring wider and exciting possibilities. These are suggestions only. Accept any valid alternative responses.

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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	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • 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. • 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. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.		

Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 11	**Indicative Content**

	Purple Hibiscus Students may include the following in their answers: • dreams for a better family life; the situation at Ifeoma's house makes her dream of a better family life and Kambili marvels at the freedom of her cousins • Kambili's unfulfilled dream of having a closer relationship with her grandfather, who dies at just the point where she is starting to get to know him • Kambili's dreaming about a relationship with Father Amadi, a celibate priest, and the hints that feelings are mutual • repeated images of dreaming for something elusive – Father Amadi raising the bar of the high jump to push the boys to try harder, Kambili running, the purple hibiscus, the last paragraph of the novel with Kambili feeling she can reach out to the clouds: Father Amadi tells Kambili 'You can do anything you want'– therefore dreaming for something out of reach might not be such a hopeless dream as it sounds in the assertion • the dream of a new life in the United States for Ifeoma; Jaja asserts his independence against his father • the dreams for social and political stability, with a longing for the state of things in Nigeria to improve. This runs throughout the novel: the apparition of the Blessed Virgin for example never quite definitely happens; the horrors of the prison; corruption at every level – improvement seems out of reach, although there are fragile hopes and dreams for the future by the end of the novel. These are suggestions only. Accept any valid alternative responses.

Question Number 12	Indicative Content
	Purple Hibiscus Students may include the following in their answers: • the contrast between life in the rich man's house (Papa's) and the relative financial poverty of his sister Ifeoma as a single parent. It is clear that financial wealth does not necessarily bring happiness • the isolating aspects of having money – the gates, the isolation in a chauffeur driven car, being labelled a backyard snob – although it might be argued that it is Papa's religious fanaticism that isolates Kambili and her brother • the affluence is emphasised by depictions of poverty. There is no sentimental depiction of contented poverty however. Ifeoma's constant struggle to make do and survive; the grinding poverty as seen in places like the market emphasises the wealth gap in the country; the horrors of the prison cell and the hopelessness faced by Jaja's cellmates all impress themselves upon the reader as raw and undeniably real • escaping the political problems, student riots and not being paid, Ifeoma takes her family to the United States – Amaka, a teenager with a political voice, says she won't be happy in the wealthy United States • the novel questions the simple notion that the privilege of being wealthy can be offset by giving to the needy: Papa does this, but on his own terms. He is generous to Abe's family, and leaves half of his estate to the church; but his withholding wealth from those he disapproves of is also evident • answers might consider other types of wealth, particularly spiritual wealth, not just financial. These are suggestions only. Accept any valid alternative responses.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • 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. • 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. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.		

Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.