GradeMax



Mark Scheme (Results)

January 2017

Pearson Edexcel IAL
In English Literature (WET01)
Unit 1: Post-2000 Poetry and Prose



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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.

Assessment Objectives: WET01_01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.

Section A: Post-2000 Poetry

Question Number	Indicative Content
1	***Material*** All reasonable and relevant interpretations of 'reflect on the past' should be rewarded. A pertinent choice of second poem might be Leontia Flynn's *The Furthest Distances I've Travelled.* Candidates may include the following in their answers: • the first person is used in both poems and personal memories of the personas are important – Barber recalls a lost age and Flynn remembers her, possibly youthful, travels • diction in *Material* is often quite informal – 'hankies', 'cardi', 'dodgy' - the terms themselves invoking the cosiness and settled feel of a past age; words evoking adventure occur in Flynn's poem – 'the sherpa pass', 'Zagreb', the idea that restlessness was once her destiny • rhyming couplets used in Flynn's poem, sometimes quite ingeniously – anony/mity (split to rhyme with destiny) with the use of half rhyme and feminine rhyme, perhaps playing down an over-serious consideration of 'destiny' as the poem reflects more wistfully on the past. Lines 2 and 4, 6 and 8 rhyme in Barber's poem, allowing candidates to comment on form, the shape of the poem as it works its way reflectively through the persona's life • both poems start off with the commonplace – Barber with handkerchiefs and nostalgic reflection; Flynn with a rucksack and memories of her travels • both end using words more metaphorically and end with a wry reflection – Barber on the uncertainty at the end of a life, looking towards a future and Flynn shifting the poem from being about geographical distance to the distances between people • there are visual images of times and places from the past; candidates might say that scratchy and disposable tissues are used symbolically (the *material* of the title – for the daughter to do with what she will) and the debris in the luggage from travelling has symbolic significance in recalling past relationships. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***History*** All reasonable and relevant interpretations of 'the sense of danger' should be rewarded. A pertinent choice of second poem might be Vicki Feaver's *The Gun*. Candidates may include the following in their answers: • the date September 2001 establishes the fear in Burnside's poem, as he is dizzy with the fear of losing everything; Feaver's poem expresses excitement that a weapon has been brought into the house -'it brings the house alive' • contrast in Burnside's poem between the innocent - people jogging, the persona himself with his child - and the threat from outside shown in the war planes in the morning light; in Feaver's poem there is a contrast between the instrument of death and 'a spring in your step; your eyes gleam' • long flowing unpunctuated sentences with use of enjambment in *History* capturing speculation and the flow of thought; crisper statements in *The Gun*, more end-stopped; the poem deals with shooting things without overt comment or reflection • both poems deal with the relationship between the speaker and the natural world: Burnside thinks about how to do no harm in the cherished world; in Feaver's poem 'he' moves from practising his aim to killing and trampling fur and feathers • in both poems the sense of danger heightens the senses and creates a reaction: Burnside's persona moves into philosophical reflection, Feaver's into a heightened awareness • *history* uses small detail, or creatures' lives, as part of the imagery of the poem to represent fragility and innocence, linked with a child's first nakedness or a toddler on the beach. *The Gun* ends with a powerful image, the black mouth spouting golden crocuses, possibly a metaphor for the gun itself, combining images of death and life. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
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	0	No rewardable material.		
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. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.		
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. • Identifies general connections between texts. • Makes general cross-references between texts.		
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. • Develops an integrated approach with clear examples.		
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 integration with detailed examples.		

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. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Section B: Post-2000 Prose

Question Number	Indicative Content
3	***The Kite Runner*** Candidates may include the following in their answers: • in their innocent days Amir and Hassan carve their names on a tree as the sultans of Kabul; innocent teasing and pranks; beautiful innocence and completeness of friendship - 'for you a thousand times over'- which transcends class or ethnic boundaries • roles are accepted without question: Hassam is the kite runner, son of the servant; he, like his father, is illiterate but listens to the Rostam and Sohrab story, the full implications of which are not realised, nor is the fact that in reality they are half brothers • the loss of individual innocence seen as the children grow up: after Hassan is raped, and Amir has watched; Amir lies about losing his money and watch • Amir starts a fresh life in the US; falls in love with Soraya and learns her past has driven away suitors and disgraced her family; Hassan's own checkered past helps him understand. Rahim tells him the full story about Hassan and he goes back to make some sort of amends. Some might say this is an attempt to recover lost innocence • on a wider scale the arrival of the Taliban coincides with the loss of innocence; awareness of racial differences; Hassan's death as a result of ethnic cleansing • the rape of a country; Amir's return to Kabul and seeing the devastation brought by factions in the Northern Alliance and the Taliban; the banning of kite flying; the massacre of the Hazaras. These are suggestions only. Accept any valid alternative responses.

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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.		
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.		
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 discrimination analysis of the significance		

		and influence of contextual factors. • Makes detailed links between texts and contexts.
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	Indicative Content
4	***The Kite Runner*** Candidates may include the following in their answers: • the book starts in 2001 and the narrator looks back, memories being triggered by seeing kites over the Golden Gate Bridge; he is going to tell the reader about events that made him what he is today. This establishes an intimacy with the reader as well as telling us that we are listening to a voice and a person shaped by the events that are to follow • our empathy with the narrator: his mother has died giving birth to him and he has a need to be liked by his father who thinks his son is not a real man because he reads poetry and never fights back • this is a writer's account: not only has he written this book, but he is always a story teller and the reader is in the hands of a story teller - he reads stories and makes them up to Hassan; there is a link with the Sohrab story; we hear his first short story about the pearls. Poignantly the story he never tells is what happened to Hassan in the alley - Rahim's birthday gift of a brown leather notebook might have been an invitation to tell that story • much is told through glimpses (Hassan serving at the birthday party seen in a firework flash) and nightmares. Other points might be: the use of the present tense describing the hospital where Hassan is taken after cutting his wrists; the way the narrative drifts in and out of reality • the political story of what happens to Afghanistan is made real by being told through the experience of a single individual • it might be argued that the final picture in the novel offers hope for the future: the narrator running with a smile on his lips, although as he tells us that it did not make everything all right. These are suggestions only. Accept any valid alternative responses.

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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.		
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.		
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 discrimination analysis of the significance		

		and influence of contextual factors. • Makes detailed links between texts and contexts.
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	Indicative Content
5	***Life of Pi*** Candidates may include the following in their answers: • life is so beautiful, says Pi in the early chapters of the novel where his charm and naivety emerge in a series of mini lectures on the meaning of life; he finds reassurance and meaning in a whole set of different religions • this positive approach continues to some extent even after the shipwreck: the narrator's lightness of touch in the account; his peculiar story of how the tiger got its name; his turning the lifeboat into a circus ring; the tiger, though terrifying, he sees as beautiful • the world is not entirely a good place and not all animals are as lovely as the Bengal tiger. The hyena is ugly, the killing of Orange Juice is pitiful; there are moments of despair • despite this he finds some reassurance: there are moments when, for example, he looks at the stars and recognises that his suffering is finite and insignificant • the place of religion in a modern society; Pi is looking for meaning and discovers that the world has not found any single right answer, neither in religion nor in anything else. This may be seen as a failure to find any simple reassurance that the world is a good place • the 1970s in India: the Tamil Nadu government has been brought down; the zoo needs to exist in a society where there is a freedom of speech and democracy; the Greater Good and the Greater Profit are not compatible aims and therefore the family plan to emigrate. They do not find the better life, the beauty and reassurance they had hoped for. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
6	***Life of Pi*** Candidates may consider the following in their answers • Pi's early experiences at school and learning about his name; Pi's experimenting with different religions before his sea voyage begins in order to make sense of life and his place in it; how growing up for Pi involves finding out and learning from adults around him • moments of realisation: he learns that the crew were not being kind, although at first he thought they were, when they threw him into the lifeboat as he was offered as bait for the tiger; the island was not as benign as it first appeared • alone after the death of his family, Pi has to learn to cope on his own • theoretical knowledge learned as the result of being the son of a zoo keeper is put into practice as Pi develops skills and confidence in order to survive • Pi's journey through despair and hope and his recognition in an epiphanic moment in looking at the stars means that he learns his suffering is relatively small and finite • the use of Pi's shipwreck as a metaphor for escaping the political regime in India, the need to find faith, the existentialist viewpoint as he explores the broader issues of faith versus science; the way the novel questions the nature of truth and how individuals might come to terms with learning about the world around them. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
7	***The White Tiger*** Candidates may include the following in their answers: • candidates may argue that at first sight this statement may seem totally wrong: Balram does manage to escape from being the nameless son of a rickshaw puller; however, it is done at a cost • his escape however is only managed by devious means: his twisted interpretation of Iqbal's dictum that people remain slaves because they cannot see what is beautiful in the world; his belief that honesty is why the Indian people are trapped in the rooster coop; his resorting to murder and the likely consequences for his family • the way Balram's own family is portrayed: his grandmother is manipulative; the threat of being trapped in an arranged marriage; his family's apparent approval of his accepting a prison sentence for something he has not done • candidates may argue that Balram has escaped one kind of entrapment only to enter into another • the overview of Indian society and the way it entraps those in it: the immoral lifestyle of the rich and the tone in which it is described; including the malls from which the poor are excluded; the vivid descriptions of poverty and distress; the hospital where Balram's father dies; the negligent schoolmaster in this satirical portrayal of the education system • the corruption of politicians: the Great Socialist; the role model Vijay with his bus conductor's uniform who himself becomes a corrupt politician; the rule of the Four Animals in Laxmangarh. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
8	***The White Tiger*** Candidates may include the following in their answers: • the way in which wealth is presented in the novel, how the wealthy abuse their power; on the other hand Mr Ashok seems kind and gentle, different from the other members of his family. Therefore it might not simply be wealth that makes people the way they are • the plight of the poor, the descriptions of squalor and the fact that this is a matter of indifference to the wealthy suggests that having money inoculates people against what is going on around them • it might seem that it is resentment and jealousy that corrupt, not just money itself; in Balram's case his attitudes are formed by the treatment he receives whilst poor leading to his rejection of moral values. For example he blames people's honesty for entrapment in 'the great Indian rooster coop'. • on the other hand not all poor people are moral - the taxi driver Vitiligo-Lips for example reminds us that simply to be poor is not to be necessarily virtuous • the book is a stark reminder of the gap between rich and poor, not only in the subcontinent itself but in the wider world • the novel can be read as an essay on capitalism in an intercultural postcolonial world; again the extent to which it is a warning against the rule of profit and unlicensed entrepreneurism is a matter for discussion. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
9	***Brooklyn*** Candidates may include the following in their answers: • the novel is about growing up, discovering independence through emigrating, finding a job, making decisions, escaping the confines of Enniscorthy, and the hardships encountered on the way. Expectations are always present: the roles of Rose and Eilis in looking after their mother; Tony's expectations of starting a family with Eilis • conventional behaviour is expected for young women and how they might see their lives unfolding. This might be seen in their behaviour at the dances, hoping to be approached by the right sort of man; the gossip, the excitement over what to wear; Nancy's sister who goes out with Jim Farrell as a dare; George and Nancy's wedding, all of which take place under the watchful eye of the church • the way the role of women is defined by the all pervasive influence of the church • there are few career prospects for women in Enniscorthy, although Rose provides a role model being successful and confident. However, it is possible that Rose had made a personal sacrifice in staying home and arranging for Eilis to go and find a better life. In contrast, Georgina, seems to be successful by using her feminine charms to gain access to First Class • Eilis's mother's expectations: candidates may say that there is an implicit understanding that Eilis will stay in Enniscorthy after Rose's death and take care of her mother as this is what society would expect • some candidates may argue that though in broad terms Enniscorthy represents a parochial, old fashioned community and Brooklyn something more glamorous and broad minded, there is not much difference in what is expected of a woman in either place. What is interesting about the novel is that, as it is told through Eilis's perspective, there is no authorial statement about gender but, as with so much else in this novel, a good deal is implied. These are suggestions only. Accept any valid alternative responses.

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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.		
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.		
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 discrimination analysis of the significance		

		and influence of contextual factors. • Makes detailed links between texts and contexts.
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	Indicative Content
10	***Brooklyn*** Candidates may include the following in their answers: • how Eilis looks up to Rose, particularly admiring her confidence and the way she handles people: she says that Rose was a great example to her, when Mr Brown offers her a job. Coming back to Enniscorthy it would be easy and expected for Eilis to continue where Rose left off. Eilis finds it hard not to think of herself as Rose's ghost, being spoken to in the same way by her mother. She resists this, however, for example, rejecting Rose's clothes • the letter Eilis writes, confiding in Rose. Rose knows some of Eilis's secrets, as well as being the one who instigated her move to Brooklyn and whose death brings her back home to Enniscorthy • the shock of her death and its effect on Eilis and her mother. Eilis re-reads the letters Rose had sent her and thinks that her death has changed everything • descriptions of Rose's old room and the emotional scene at the graveside; the tender lyrical description of Rose up in heaven praying for them • the letters of condolence, with Eilis having to reply to them; the accepted societal conventions; friends and relatives and their treatment of the newly bereaved; the depiction of a tightly knit community • as the surviving daughter after Rose's death, with the boys working abroad, Eilis is expected to stay home and take care of her mother. These are suggestions only. Accept any valid alternative responses.

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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.		
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.		
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 discrimination analysis of the significance		

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Question Number	Indicative Content
11	***Purple Hibiscus*** Candidates may include the following in their answers: • those who challenge the system might include Eugene and *The Standard*, along with Ade Coker its editor; Ifeoma and her daughter Amaka; some candidates may include Mama (and possibly Sisi who helps her) who, despite her passive suffering at the hands of her husband, eventually poisons him • the 'system' can be seen in different ways: candidates might think of it in terms of organised religion, the political regime, the class system or the prison system for example • candidates need to consider the ways in which the novel might be said to 'applaud' those who challenge the system: readers might admire Papa's stand against the military coup and his support of his editor, at the same time as despising his brutality and wrongheadedness, thus making him a more complex character than he would be otherwise • Ifeoma stands up to her brother, is politically motivated and aware, she and other employees of the university are seen as offering an intellectual resistance to 'the system' • candidates may argue that Ifeoma's emigration, Jaja's imprisonment and Ade Coker's death all show that standing up to the system might be laudable, but the applause is rather empty as the protestors do not succeed • those who stand up and protest show that dictatorships cannot entirely crush the will of the people: Ade Coker's journalism and the university candidates' protests are indications that oppression does not go unchallenged. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
12	***Purple Hibiscus*** Candidates may include the following in their answers: • conflicting values are represented by the vision of English as the language of the colonist replacing Igbo and Christianity replacing the traditional beliefs that went before • the way Kimbali notices that her father speaks with a British accent on occasions to impress, then slips into Igbo; the awareness of English as the language of the missionaries and the colonists • Papa-Nnukwu's wry comments on role reversal when Father Amadi goes to be a missionary 'in the white man's land' • Amaka resists being given an English name for her confirmation because when the Missionaries came first they didn't think Igbo names were good enough. • Papa-Nnukwu's traditional beliefs condemned as 'pagan' by his son, and the consequences of that • some candidates might question whether these clashes themselves cause problems, or whether it is Eugene himself: his character and rigid intolerance; some might consider the conflicting values represented by language and religion to represent the wider conflict in Nigeria as a whole, undecided in which direction to go; conflicting political ideologies lead to wholesale unrest with intellectuals such as Ifeoma feeling their future must lie elsewhere. These are suggestions only. Accept any valid alternative responses.

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