GradeMax



Mark Scheme (Results)

Summer 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	***Song*** All reasonable and relevant interpretations of 'political point of view' should be rewarded. A pertinent choice of second poem might be Sean O'Brien's *Fantasia on a Theme of James Wright.* Candidates may include the following in their answers: • both poems have a clear "message": O'Brien depicts the horrors and hardships of mining and the poem seeks to acknowledge that and remind the readers ('my brothers') of it; Szirtes proposes a model for change - give certain people a place to stand and then even the Earth may be made to move • the titles are revealing: *Fantasia*, like *Song,* is associated with music (it might possibly also suggest to some a joyful or bucolic scenario, whether through Walt Disney or Vaughan Williams) but in contrast there is the link to James Wright, a champion of the underprivileged and we hear, not a pleasant melody, but the singing of the dead inside the Earth*. Song (for Helen Suzman)* is clearly a political rallying cry, celebrating what a single voice can do to change things • the semantic field of the poems reflects the points of view of the poems and the need for change: O'Brien uses diction to evoke the horror of life underground with black pools and gargling dust; Szirtes has words that make for movement and change - a voice can break a plate, he wants to give people a lever • the use of a regular rhyme scheme in *Song*, appropriate for the poem as a kind of paean, where the voice of the poem recognises great political achievement; *Fantasia* makes use of other devices to convey the poem's point of view, such as alliteration and rhythm - 'Gargling dust, going down in good order, Their black-braided banners aloft' • the endings: *Song* repeats the beginning, to reinforce its point and ends positively; *Fantasia* ends less assuredly recognising 'the living will never persuade them' • there are vivid visual images in *Fantasia*: guttering cap-lamps for example; the pit descriptions can also be read metaphorically - 'explosions in the ocean floor' are linked to 'spent economics'; *Song* uses the idea of a small hand moving the Earth given the right conditions of levers and fulcrums - then the heart will lift 'like a weight'.

Question Number	Indicative Content
2	***Out of the Bag*** All reasonable and relevant interpretations of 'a sense of place' should be rewarded. A pertinent choice of second poem might be Daljit Nagra's *Look We Have Coming to Dover!* Candidates may include the following in their answers: • both poems cover a range of places, for example: Heaney describes his experience at Lourdes, linking this to the ancient Greek temple of Asclepius; Dover represents the doorway to England, which will include parks, pylons and 'grafting in the black' • in both poems a place has vivid associations: in Heaney's poem the voice describes the room she/he and siblings were born in with awe and wonder; to Nagra's new arrivals, Dover is seen in an ugly, cynical way – 'a vast crumble of scummed/cliffs' • there is humour in Heaney's poem as it describes places: the locked room, naively imagined by the child, where the doctor assembles the parts that make up a baby; Nagra's poem is serious and knowing - the places are not going to be 'so various, so beautiful, so new' • the tone of the two poems: the nostalgic adult looking back on childhood in the Heaney poem and the political voice in Nagra's poem, which some might describe as angry, disillusioned or browbeaten • comments on imagery: in Heaney's poem there is constant movement between real things and how the child's imagination interprets them: 'the baby bits all came together swimming/into his big soapy hands' whereas in Nagra's poem things are more real and often unpleasant: the rain is 'yobbish'; 'swarms of us' being 'stowed' and 'hutched' show the hardships of arrival in the new place • intertextual references occur in both poems: Heaney refers to classical scholars and Nagra to Arnold's *Dover Beach* to create a further dimension to their sense of place.

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.		
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: • unfair prejudice against Hassan because he is a Hazara; the murdering of the Hazaras by the Taliban. The relationship of Amir and Hassan has given us a picture of how ethnic differences are no bar to love and friendship, increasing the shock effect on the reader of the Taliban's ethnic cleansing • Baba's treatment of Amir, and the unfair way he does not tell him the full story about Ali and Hassan: Amir's desperate attempts to please his father and the responsibility put on him by this • sense of justice when Sohrab uses his slingshot to wound Assef; some sense of restorative justice at the end of the book • harrowing descriptions of how unfair life can be through suffering, war damage, the stoning of women - all told through a first person narrative • corruption, bribery, grinding poverty, seen first-hand when Hassan returns to Afghanistan - the picture is seen clearly through his eyes and contrasts sharply with how things were before he left, emphasising unfairness • individuals suffer, but we have the bigger picture of what has happened to Afghanistan and what is going on in the wider world, especially with the key date of 2001 where the novel begins and ends; some candidates may respond to the rather uneasy sense at the end of the novel that this is the story of people who have been lucky and escaped to the West - what fairness is there for those who are left behind?

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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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
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 early friendship between Amir and Hassan is the obvious starting point • candidates might also consider the relationship between Amir and Soraya, which starts as a friendship, or the relationship between Amir and his father, or Amir's love and care for Sohrab • other relationships might be considered (Amir and Rahim for example): this is not an exercise in delineating every possible friendship in the novel - what is important is that the answer considers how the novel explores friendship and how it is presented • many episodes show the devotedness of Hassan (for example when Amir throws a pomegranate at him and he does not retaliate) and the line 'for you a thousand times over'; some candidates may ask whether this is just obedience, that Hassan knows his place, or question whether Amir's friendship can be real when he teases Hassan and lies to him and then later, in the rape scene, betrays him • Amir is tested by returning to Afghanistan and rescuing Hassan's son. This is a tribute to his dead friend. The idea of sacrificing oneself for the wellbeing of others is apparent again here as a feature of close friendship • friendship that defies class or ethnicity; by the end of the novel it is friendship that has survived despite all the political and social changes that have taken place.

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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.		
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: • the novel begins with Pi's account of his childhood: he is a quaint, unusual boy, fascinated by everything, such as wondering how his teacher's stick-like legs could support him, and he is a fount of knowledge on zoo keeping; he follows three different religions to the bemusement of everyone, including possibly the reader • some candidates may argue that the extraordinary (and hard to believe) story of survival at sea, which does not begin until a hundred pages into the book, is made acceptable by our being already familiar with the voice that tells it • the 'charming and good natured' Pi is placed under stress but readers are glad that he survives it by skill and intelligence • the contrast between the gentle and open minded Pi and the suspicious questioning of the Ministry of Transport: Pi gives the reader yet another story in his alternative version of events. Some may argue this does not 'captivate' the readers, rather it frustrates or bewilders them • the gentle and caring nature of Pi and his family feel the need to flee the harsh world of oppression they find under Indira Ghandi's rule in India • Pi's quest to finding a meaning through religion might be taken as evidence of his sensitive and sincere nature; there are wider contextual links about the role of religion and the answers it may or may not provide.

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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.		
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Question Number	Indicative Content
6	***Life of Pi*** Candidates may include the following in their answers: • fear is presented from the start of the novel: Pi's father shows him how dangerous tigers are by exposing a goat to Mahisha • the presentation of the shipwreck and the presence of Richard Parker on the boat and the consequent fears of Pi • the fear felt by the animals both of each other and the situation they are placed in • the way Pi manages fears (not only of the tiger but starvation, drowning and the dangers of the island) and devises coping strategies is explored; how Pi copes with the fear of isolation and loneliness • the particular situation, that of an individual faced with life or death at sea, can be seen as having wider implications - how to deal with life's perils; how escaping from the regime in India led only to fresh challenges • the issue of the credibility of Pi's story is addressed at the end of the novel and an alternative version is supplied: we find the best story, just as we might turn to the religion that best suits our requirements, because we have a human need to make sense of things; we need to manage fear of chaos and uncertainty by providing a clear and coherent narrative.

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Question Number	Indicative Content
7	***The White Tiger*** Candidates may include the following in their answers: • the 'ugly' side of life and Adiga's exploration of it can be illustrated through the graphic scenes of poverty, and candidates may look at Adiga's presentation of physical ugliness, the description of Balram's father's death - there is plenty of ugliness to choose from; it can be called 'unacceptable' too - candidates may look at how Balram murders his employer or the moral indifference he displays • candidates may agree with the proposition, arguing that this novel is provocative. The provocative way in which the novel handles the ugly and unacceptable side of life requires some evaluation • on the other hand, they may argue that the novel condemns the things it describes, but not overtly; that the voice of the narrator is unreliable and we must judge for ourselves; candidates may say the novel has the power to shock and that it is why it is not a comfortable read • some candidates may argue that the novel does not simply preach to its readers, or present them with ugliness for the sake of enjoyment; it invites the reader to suspend moral judgement and enter into the world of Balram, the entrepreneur, which celebrates wit, low cunning and enterprise • it might be argued that the book is a satire and that the use of humour is a warning to the reader not to take what it appears to tell us at face value • as a portrayal of modern India some candidates may find this novel totally unfair; others may read it as an exposé of capitalism in general.

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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
8	***The White Tiger*** Candidates may include the following in their answers: • the more obvious extremes of wealth and poverty: candidates can explore how these are presented • the ways in which this works as a strength of the novel: vivid, powerfully moving descriptions of suffering for example, or anger-arousing portrayals of the behaviour of the rich, making the novel a powerful political statement • candidates may explore the extent to which the characters become extreme/caricatures: the Four Animals, the landlords of Laxmangarh, Vitiligo-Lips - and how this may detract from the convincingness of the narrative or render it superficial • the use of symbolism: such as the light of the cities; the darkness of the countryside; sharp contrasts in description, for example: the inside and the outside of shopping malls • no middle ground is presented in the novel, which makes it an unbalanced and very unfair view of modern India • the satire works through exaggerated effect: we are in the hands of an unreliable narrator who sees things in black and white terms. Candidates may argue that this is the satirical power of the novel: it is not meant to be simply a realistic picture.

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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.		
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		• 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
9	***Brooklyn*** Candidates may include the following in their answers: • there are different kinds of love in the novel and candidates are free to explore them, including Eilis's relationship with her mother and sister and the care and affection shown by Father Flood towards Eilis and others • Eilis's and her mother's grief at losing Rose: how the devastating loss is described; the pain caused and how it is handled • the joy and pain brought by romantic love; the blossoming of Eilis's relationship with Tony and the joy brought to both of them, surpassing the obstacles of prejudices; Tony's support and understanding when Rose dies • the relationship with Jim is presented as joyful in itself, although it is coloured by the reader's awareness that it is also a betrayal • the ending of the novel tells us about reactions to the ending of a relationship, that Eilis's pain at leaving Jim will increase not lessen in the years ahead - when the words "she has gone back to Brooklyn" would come to mean different things for both people • how Eilis's relationship with Jim is linked to a rediscovery of home, Ireland, and a sense of belonging; in broader terms the pain is the pain of the exile who is never allowed complete happiness; settling for married life with Tony is also fitting into an accepted social norm which Eilis must now return to in Brooklyn.

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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.		
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: • both Tony and Jim are eligible young men but they have very different backgrounds: Jim stands to inherit his parents' respectable public house; Tony's family live in very cramped accommodation and as immigrants are finding their way in the New World • for Eilis Jim represents the familiar: he is Irish, his family are well known, he is part of the community of Enniscorthy; Tony is an Italian immigrant and represents the unfamiliar • by the end of the novel Tony has come to represent what Eilis has settled for; Jim becomes the unattainable and is part of the old life to which she cannot now return • Tony's more deliberate courtship culminating in making love and getting married with his clear plans for their future together; the more spontaneous development of the close relationship between Eilis and Jim • Ireland and America are represented by the two men: Jim and his clear place in the claustrophobic and tightly-knit community of Enniscorthy, and Tony as an enterprising immigrant and prospective house builder, making a new life • the choices the two relationships present: Eilis's decision to marry Tony; her decision to break away from Jim and return to Brooklyn. Despite all the differences, the two communities share their Catholic faith.

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.		
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.		
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
11	***Purple Hibiscus*** Candidates may include the following in their answers: • this is a growing-up story, which focuses on a young girl's adolescence, her love for her father, then, later, her feelings about Father Amadi • Beatrice's apparent acceptance of her husband's violence: the novel does not make an overt judgement on her decision to poison him • Jaja as a brother growing up, confessing to something he has not done to save his mother as an act of loyalty as a son, which tells us something about how mothers are perceived and the duty of sons • the use the novel makes of Amaka, her political stance, the way Kimbali watches her when the car stops beside a hawker on the way to the university and she bargains with the trader for a while: Amaka seen as a young woman who is challenging the way society perceives the place of women • different women in society: independent women with careers exemplified by Ifeoma; the unkempt women in Ogbete market; the prostitute under which the head of state allegedly dies. Sadly, the only way for Ifeoma to fulfil herself appears to be through emigrating • the presentation of women in the novel and what it says about politics and society as a whole in Nigeria.

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Question Number	Indicative Content
12	***Purple Hibiscus*** Candidates may include the following in their answers: • the settings may include thoughts about Nigeria overall, Enugu, possibly in contrast with Nsukka (or more precisely Papa's house in contrast to Ifeoma's), Aokpe where the apparition of the Virgin is meant to occur, Ogbete market, the prison where Jaja is confined - there are plenty to choose from • how the settings are described vividly, looking at how a real sense of place comes across to the reader • what is conveyed through these settings, for example, by the use of contrasts - mud and thatch huts standing close to three-storey houses in Abba Town. • how people rise above the drab nature of their surroundings; how the novel shows the human spirit of endurance • the use of symbolism - most obviously the purple hibiscus itself and the étagère of mama with its dancing figures - how delicacy and beauty here are in contrast to what is around them; how the novel combines the use of symbolism with stark realism • the sense of things falling apart through what is happening to the country as a whole because of the government, the shortages imposed, the climate of fear, and how this is reflected in Adichie's presentation of settings.

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