GradeMax



Mark Scheme (Results)

January 2018

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

Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	To My Nine-Year-Old Self All reasonable and relevant interpretations of 'the idea of getting older' should be rewarded. A pertinent choice of second poem might be *A Leisure Centre Is Also A Temple Of Learning* by Sue Boyle. Students may include the following in their answers: • Dunmore's poem addresses her younger self directly whereas the speaker in Sue Boyle's poem represents a group of older women, observing and commenting on the young girl in the changing room • the idea in both poems is how we become more knowing as we get older: Helen Dunmore's voice has 'fears for us both'; the older wiser voice tells the girl in the leisure centre she should 'look around' • the language in Dunmore's poem affectionately evokes the past – the den, the sherbet lemons; Boyle's poem has words which describe the girl in apparently admiring detail but also with warning undertones • figurative language is used in both poems – the white paper on which to write dreams in Dunmore's poem; the hair like a waterfall in Boyle's poem • there is room for different interpretations of the poems in terms of theme and tone: candidates may have different ideas about Dunmore's reflections on getting older, spoiling 'this body we once shared'; or ask are the observers in the leisure centre simply jealous of the younger person, or are they protective towards her? • both poems explore naivety and have a sense of warmth or pity for the older / younger person. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	All reasonable and relevant interpretations of 'people encountering different countries or cultures' should be rewarded. A pertinent choice of second poem might be Leontia Flynn's *The Furthest Distances I've Travelled.* Students may include the following in their answers: • both poems are very different in tone. *The Deliverer* contrasts two cultures – the abandoned children in Kerala with the rescue by Americans; Flynn's poem is about the superficiality of 'holidaying briefly' in other people's lives • Doshi's poem is divided into three sections and ends with a single line and a sense of bleak finality; Flynn uses rhyme and half rhyme, often breaking up lines to give a sense of energy and lightness • despite the obvious contrasts in tone, both poems reflect more seriously on the distances between people; both have something unresolved, although it is a stark reality in Doshi's poem, and more of a whimsical reflection in Flynn's. Both deal with some sort of unfinished business • there is a lack of figurative imagery in Doshi's poem, instead a series of disturbing visual images; Flynn develops the idea of travel and distance in a more metaphorical sense • both poems are about people's lives being interconnected: the speaker in *The Deliverer* talks about the sister in the convent in conversation with 'my mother', there are biological parents and adopted parents; there are also a number of people involved in Flynn's poem brought together in the process of travelling • factual, uncompromising language in Doshi's poem; flippant, colloquial diction in Flynn's poem – 'like many folk', 'stuffing smalls/hastily into a holdall'. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**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.		
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. • Identifies general connections between texts. • Makes general cross-references between texts.		
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. • Develops an integrated approach with clear examples.		
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 integration with detailed examples.		
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. • Exhibits a sophisticated connective approach with sophisticated use of examples.		

Section B: Post-2000 Prose

3 Indicative Content

3. The Kite Runner

Students may include the following in their answers:

- Rahim at the beginning of the novel as an older wiser man with moral authority tells Amir there is a way to be good again. Later he reveals the truth to Amir about his background. His words carry particular weight as they come from a dying man
- Amir's troubled relationship with his father: how he tries to impress him and how that relationship develops throughout the novel. How it might seem the younger can never match the achievements of the older generation – Baba once wrestled a black bear; Amir's mother descended from royalty
- the general theme of being a parent seen in Ali and his relationship with his son, Hassan, and the missing mother; Amir's own missing mother and the guilt that he feels over this because she died in childbirth. How the relationship with the older generation is coloured by events of the past. The significance of the Sohrab and Rustum story in which Rustum unwittingly kills his own son
- Amir's relationship with General Taheri when he courts his daughter; Baba's last task to ask the general's permission. What this tells us contextually about the traditions in Afghanistan. How the relationship changes when Amir rebukes his father in law for using the term Hazara dismissively
- historical events: 1973 sees the overthrow of the king and this strengthens the position of the sociopath, Assef, his praising of Hitler, his family closeness to the new president, his scorn for Hazaras and as a result he is able to throw insults at Ali – the new, empowered, generation ready to overthrow the old
- the relationship with Amir's adopted son at the end of the novel, the final picture of a grown man running with a swarm of screaming children in the bitter-sweet ending where it appears that things will go well in the new home in the US, but memories of Afghanistan remain.

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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 discrimination 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.		

Indicative Content

4. The Kite Runner

Students may include the following in their answers:

- Amir's playfulness which could be seen as bullying with Hassan and which he later comes to feel guilty about
- the various encounters with Assef as a boy, the local bully with the brass knuckles, his followers, the ultimate act of bullying in the rape of Hassan
- it might be argued that Amir feels bullied by his father over his failure to stand up for himself and be more like a man
- throughout the novel the abusive treatment handed out to the weak and defenceless by the strong and powerful, most clearly seen on Amir's return to Afghanistan, as in the execution of the woman at the football match
- the political bullies, the depiction of the Taliban soldiers, the alignment of the physical bullies with politics; how the boy bully, Assef, grows up to wield real power; the bullying of Hazara people by those who consider themselves superior
- the biblical image of David and Goliath and its meaning here, how the giant adversary, the bully, is taken on by a much smaller enemy with right on his side. The possible interpretation of this in political terms, and the giants that have threatened and continue to threaten Afghanistan – other countries, warlords, etc.

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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 discrimination 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.		

Indicative Content

5 Life of Pi

Students may include the following in their answers:

- the novel begins by telling us that Pi's suffering left him sad and gloomy but that academic study and the practice of religion brought him back to life. Another voice steps in to describe Pi as being no older than forty – Pi is a good cook of spicy Indian food, living in Canada, married and in a house full of religious artefacts. It is clear that what he is today is the result of past transforming experiences
- the effect on Pi in the powerful scene when his father sacrifices a goat to the tiger. Mahisha, and what he learns from being the son of a zoo keeper
- Pi's loss of his family is hardly touched on in the shipwreck section, but we are more aware of it when he regrets that he has forgotten what his mother looked like; bereavement is a side issue when survival and fear are so overwhelming, but the absolute loneliness brings out his philosophical side
- although Pi has strategies for coping and surviving on the boat, he suffers psychological trauma; the novel describes the physical state he is in by the end of his ordeal
- Pi's family is transformed by the experience of living in and trying to escape from Mrs Ghandi's India
- the novel may be seen as a search for meaning as experiences can seem so random and accidental; Pi represents a kind of Everyman on a journey through life.

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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.		
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Indicative Content

6 Life of Pi

Students may include the following in their answers:

- Pi scoffs at the symbolic grinning skull as a *momento mori*: he believes in life not death and this sets the tone for this survival story
- the ship was called *Tsimtsum*, a Hebrew word meaning a step taken by God to create an empty space in which free will can exist. Why the ship sinks is never explained, and open to different interpretations, but could be seen symbolically as representing the end of the old order of things
- there are various symbols which might be explored such as the coral tree by Pi's prayer mat representing his feeling of closeness to nature
- various symbols and interpretations such as Pi's boils perhaps referring to the sore boils that Job had to suffer in the Bible; Pi's and Richard Parker's blindness can symbolise a loss of faith
- the voyage across the Pacific is clearly a metaphor for a journey through life, the novel is not simply about how to survive being in a boat with a tiger but how to deal with the various perils in life symbolised by the shipwreck, the tiger and the floating island which might be seen as symbolising despair
- the alternative ending shows that the animals could represent or symbolise people; zoomorphism is a feature through the whole book; the novel is therefore a commentary on human behaviour in the world we live in and our need for security and to be able to make sense of our world. To do this, the novel suggests, religion and science, traditionally seen as symbolising opposite ways of thinking, are brought together.

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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 discrimination 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.		

Indicative Content

7. The White Tiger

Students may include the following in their answers:

- Balram himself is a caricatured, self-styled entrepreneur and murderer with high self-esteem and no morals: this establishes the nature of the whole book
- other characters can be used to support the idea of caricatures (but essays that merely list characters without exploring the way Adiga presents them are unlikely to do well.) Examples might be Kusum, the exploitative grandmother, the technique of naming characters after one particular feature (Vitiligo-Lips, labelled after his skin condition) or the landlords, named after animals and their appetites – the Stork, the Raven, etc.
- candidates may take issue with the assertion in the question, perhaps arguing that Mr Ashok is not only a good and kind man but his character is developed, his feelings are portrayed in detail, especially after his wife has left him, and much of the effect of the book comes from the heartless way in which he is killed
- the novel focuses on the plight of India's poor: the fact that so many people are perceived as having no value is why characters are drawn this way – they represent the condition of many
- the caricatures are useful in portraying what Adiga presents as the modern capitalist India; making these points is more important to the novel than developing well rounded characters in their own right
- for the novel to have its shock effect, as well as entertain readers, candidates may argue that exaggerated features are important; the novel is satirical, it also challenges modern readers today who are more used to hearing about the positive side of India and her progress in joining the 'developed' world.

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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 discrimination 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.		

Indicative Content

8. The White Tiger

Students may include the following in their answers:

- Adiga's satirical purpose in starkly and brutally presenting Balram's point of view, when Balram asserts that the only way to avoid being exploited by other people is to exploit them oneself, is at the heart of the novel
- there is plenty of evidence to support Balram's cynical point of view and the two extremes of the eaters and the eaten can be illustrated with reference to successful greedy characters like the landlords in contrast to the suffering of the poor such as Balram's father, a rickshaw driver, with the graphic description of his death in hospital
- exploitation and concern with self is shown throughout the novel – for example in the schoolteacher who neglects his classes and uses the money intended for the school for himself
- candidates may explore Balram's theory of the rooster coop, and how it takes an exceptional person, a 'white tiger' like himself, to break out of it
- candidates may see the novel as a consideration of what happens when the old order breaks down. There are references to the cages being left open after the British left India in 1947 and that when there were a thousand different castes and destinies people knew their status. Now there are only two castes, Balram argues: men with big bellies and men with small bellies
- candidates may well take issue with the view of modern India presented by Balram.

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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.		
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Indicative Content

9. Brooklyn

Students may include the following in their answers:

- Eilis keeps many things to herself, being particularly watchful of her own feelings in order not to get hurt or hurt others; this guardedness with regard to real thoughts and feelings runs through the book
- candidates may give examples of various small secrets throughout the novel, some quite innocent such as Jack's romantic life in England – he does not tell his sister because she will pass details on to their mother; some are handled in quite a comic way – Eilis tells no one about how she relieved herself on the transatlantic crossing; her fellow lodgers stay loyal in telling Mrs Kehoe they heard nothing on the night Eilis and Tony spent the night together
- the big secret, that Eilis keeps from her mother on her return home for the funeral, that she is married; the fact that she does not reveal this to Jim or her friends in Enniscorthy
- candidates may point out that, far from helping her to survive, keeping her marriage secret leads Eilis into trouble
- the nature of the tightly knit community of Enniscorthy: gossip thrives in Miss Kelly's shop; Nancy is coy about revealing her interest in George Sheridan; Miss Kelly takes it upon herself to let Eilis know she is aware of her double life; how this belongs to its period and contrasts with the more open society of Brooklyn
- Eilis delays telling her mother she is married, possibly because of the unspoken expectation that, as a woman, she will now stay home and look after her.

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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 discrimination 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.		

Indicative Content

10. Brooklyn

Students may include the following in their answers:

- the decision that Eilis is to go to America is made for her by her sister in collusion with Father Flood and this sets in motion a series of events over which Eilis herself has no real control – staying with Mrs Kehoe, working at Bartocci's, etc.
- as this is a novel about Eilis learning from experience she starts to take more control of things; when she meets Tony, it is she who decides to delay responding to his declaration of love for example – yet in the longer term it is Tony who will decide where and how they will live
- candidates may question whether or not the novel is about decisions as it seems that fate and coincidence play a large part in what happens
- after Rose's death Eilis decides that she does not want her sister's old clothes and stands up to her mother, resisting her unspoken plans for her future
- the decision to emigrate is based on the fact there is little work or money in Ireland in the 1950s; how the novel portrays this
- women are seen in various roles: Rose is independent, Miss Fortini has authority at Bartocci's, the lodgers at Mrs Kehoe's provide a good range of examples of what women of the time might be expected to be looking for; Eilis enjoys her independence, training as a bookkeeper, but recognises she will eventually have to settle to a different life as a married woman. On the other hand men appear to have more freedom: Father Flood makes decisions on Eilis' behalf; Eilis' brothers seem to have greater independence than they have.

These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**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 discrimination 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.		

Indicative Content

11. Purple Hibiscus

Students may include the following in their answers:

- Kambili's discovery of a quite different way of life at her aunt's home; initial reaction of Amaka who expects Kambili to visit the 'happening places' in Enugu, cannot understand why she lowers her voice when she speaks, considers her strange and unlike other teenagers
- the cousins' relationship with Papa-Nnukwu, when Kambili realises what she has missed out on, plus the references to laughter which Kambili hears and finds so different from what she experienced at home
- candidates may refer to Obiora and Chima, the other cousins, and the way Amaka fits into her family in a very different way from how Kambili behaves at home
- the developing relationship with Father Amadi and how Amaka teases Kambili over this
- Amaka's interest in the Afrobeat pioneer, Fela, the political activist scene behind his music and Nigerian culture; her desire to take an Igbo name for her confirmation, contrasting with Kambili's Ruth, her father's choice
- the raw reality of poverty, and the plight of intellectuals in Nigeria shown when Kambili visits her aunt's home in Nsukka; Ifeoma's decision to emigrate to the US; Amaka's letters to Kambili from there, comparing cultures.

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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.		
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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.		

Indicative Content

12. Purple Hibiscus

Students may include the following in their answers:

- Eugene's love for his family, it might be argued, is shown in his caring for them, his embracing and kissing them, even when he is punishing them; one might argue he believes he is driving the devil out of them in order to save their souls
- the ambiguity in the presentation of Eugene, highly respected, yet he is a wife beater and is unspeakably cruel in the way he handles his children
- it might be argued that Eugene's rejection of his own father on the grounds that he is a 'heathen' shows his heartlessness; the small amount of money he gives him at Christmas compared with the big wad of notes he gives his chauffeur as a bonus; he does little to help his sister yet hands out cash to strangers
- the extent to which this is the 'sad thing' about the novel: some may refer to the fact that Eugene's wife, whom he loves, resorts to poisoning him; others may find that the true sadness in the novel lies elsewhere, perhaps in the legacy he leaves behind in the suffering of his wife and son
- candidates might consider the role of the money-rich patriarch in Nigerian society, how he is respected because of his generous handouts and the appearance he gives of being a good family man
- the novel looks closely and critically at the Catholic values Eugene espouses and the attitudes of colonisers and missionaries in repressing traditional cultures.

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