GradeMax



Mark Scheme (Results)

January 2019

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
	A Leisure Centre is Also a Temple of Learning All reasonable and relevant interpretations of 'different perspectives on life' should be rewarded. A pertinent choice of second poem might be *A Minor Role* by U A Fanthorpe. Candidates may include the following in their answers: • both poems present the reader with different perspectives on life: in Boyle's poem youth and beauty are seen differently by the young girl in the changing room and the Chorus of older women; in Fanthorpe's poem it is a belief in life as stated emphatically and with passion in the final line, contrasted with bleaker perspectives earlier in the poem • different perspectives are shown in both poems: *A Leisure Centre* begins in celebratory fashion until the Chorus of older, wiser women sounds a warning note; in contrast *A Minor Role* addresses 'all the genres of misery' as the speaker appears to be facing a terminal illness until finally the idea of it being better to die is forcefully rebutted with a celebration of life • *A Leisure Centre* references Greek drama with a Chorus from *Oedipus Rex* and the idea of the gymnasia in Ancient Greece, which were dedicated to the Gods - the Chorus offers a different perspective in the last few lines; *A Minor Role* uses performance on the stage as a trope throughout the poem, with the speaker having to enact a part in order to react to different feelings and perspectives • the identity of the speaker(s) in *A Leisure Centre* is not revealed until the end, therefore the apparent happy tone with imagery comparing the young girl's hair to a waterfall becomes ironic – the words have been spoken by the observers, offering a different perspective on life; the speaker in *A Minor Role* is identified from the start and confides in the reader about the performance she has to adopt to face the rest of the world • both poems present perspectives, coloured by experience: *A Leisure Centre* features a young woman who, in the words of the observers 'should look around'. The Chorus might be seen as friendly and supportive or simply jealous; the speaker in *A Minor Role* is far more knowing – she recounts various ways of coping with the situation she finds herself in • the structure of both poems produces individual lines that stand alone, an example being the final lines of both poems, that crystallise the poems' meanings. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	The Map-Woman All reasonable and relevant interpretations of 'escape' should be rewarded. A pertinent choice of second poem might be Julia Copus' *An Easy Passage.* Candidates may include the following in their answers: • the desire to escape is evident in both poems: in *The Map-Woman* the speaker appears eager to escape the past and in particular the town she grew up in; in *An Easy Passage* a girl has escaped from her house to go on a jaunt with a friend and is now making her way back in without a key • both poems use an extended metaphor to convey the idea of escape and the difficulties of doing so: Duffy uses the idea of an A-Z street-map tattooed on a person's skin as a constant reminder of the past – it has to be sloughed off in order to face the future; the difficulties in re-entering the locked house through an upstairs window might be seen as representing the difficulties (despite the ironic title that describes the 'passage' as 'easy') of making the transition between childhood and adolescence and escaping the restraints imposed on one as a child • whereas Duffy's long poem is broken into a number of even length stanzas, each recording a stage in a person's life and her attempts to escape, Copus' poem is not – the fluid narrative uses extensive enjambment and only three sentences in total, possibly to convey the idea that, from an onlooker's point of view, the entry into the house appears 'easy' • both poems use imagery to emphasise the theme of escape: Duffy's speaker remembers her tiny face trapped in the coffee house window 'like a fly', or the steam trains 'pining for' cities elsewhere; the 'eye' of the street is to be avoided in Copus' poem and we are told the world admits us 'less and less/the more we grow?' • both poems are aware of the constraints placed on women and the dangers they face if they are not careful: a hitchhiker goes missing in *The Map-Woman* and the danger of climbing (and entering adulthood) is emphasised in *An Easy Passage* • Duffy's poem ends by suggesting the escape is not complete – the sense of the past is now felt 'deep in the bone' rather than on the surface of the skin; despite the apparent ease by which the 13 year old drops into her house, the observation is through the eyes of an observer and what the reader might be aware of are the warning signs of forthcoming adulthood and its awaiting entrapments (especially in the reference to an 'anklet'). 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

Question Number 3	Indicative Content
	The Kite Runner Candidates may include the following in their answers: • the Pashtun/Hazara divide, evidenced in the relationship between Amir and Hassan; Amir's teasing of Hassan over his illiteracy and awareness of his own superiority in the eyes of the Afghan community • the cruelty and bullying by Assef and his followers in the first part of the novel and the way they treat Hassan and his father Ali; Hassan's rape is motivated by the desire to put him in his place as, in the eyes of Assef, he has stepped out of line as a Hazara in his close friendship with Amir • General Taheri cannot understand why Soraya and Amir have a Hazara boy living with them and, at a very significant moment in the novel, Amir rebukes his father-in-law for referring to Sohrab in this way; the General represents traditional Afghan values and is never at ease in having left his homeland to live in the U.S.A.. • the vivid depiction of the Taliban's rule when Amir returns to Afghanistan to rescue Sohrab, where one ideology is determined to crush any other culture or way of thinking • Afghanistan and its invaders - the Russians and the Taliban - provide the broad political background against which the individual story of loss of innocence, disruption and clashes of ideologies is told; symbolically the rape of Hassan can be seen as referring also to the rape of Afghanistan by outside forces • some degree of reconciliation is found at the end of the novel with the final picture of kite flying and Sohrab beginning to smile; the clash of cultures has been resolved, but only at the expense of leaving Afghanistan behind. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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.		

Question Number 4	Indicative Content
	The Kite Runner Candidates may include the following in their answers: • Hosseini makes the settings, both actual places like Wazir Akbar Khan (a wealthy part of Kabul where Amir spends his childhood, returning there later to confront Assef and rescue Sohrab) and imagined ones (such as Baba's house) seem real. Kabul is realistically described; Baba's house is vividly depicted as luxurious with its poplar trees and the mahogany table that could potentially seat 30 guests • the pomegranate tree where Amir carves the names of himself and Hassan becomes not only a realistically described place but a recurring motif in the novel, developing symbolic significance without losing sight of its reality • contrasting places emphasising the difference between the rich and the poor: Hassan's simple house in a small village in Hazarajat (visited by Rahim Khan); Farid's brother's house in Jalalabad; graphic descriptions of poverty making Amir realise he was always a 'tourist in his own country' • the story is told through the eyes of Amir and as a result there are realistic and personal details in the telling that ensure it is convincing: he feels car sick as Farid's car approaches Afghanistan, for example • the US.A is presented in a contrasting light from Afghanistan - in the aftermath of the Twin Towers disaster a homeless woman is described as having an American flag sticker on her accordion case, which summarises the celebratory mood of the U.S.A. in contrast to the destruction of Afghanistan; the fact that places Amir knew from his childhood are now being talked about in a Starbucks coffee shop, celebrating battles the has waged against the Taliban • the novel is a partly a lament for a country in the process of being destroyed, and the affectionate and innocent way the settings are described in the early part is in strong contrast with the harsh and realistic description later: the description of settings is therefore not just decorative detail but essential to the novel's meaning. These are suggestions only. Accept any valid alternative responses.

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	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.		

Question Number 5	Indicative Content
	Life of Pi Candidates may include the following in their answers: • the growing up story of Piscine Patel has wider significance than being just one person's story: Pi can be seen as representing everyone in coming to terms with questions about religion, morality, facing danger and trying to make sense of the whole experience • the novel has more than one survival story and the first is an entertaining story of how Piscine Patel manages to survive the challenge of his schooldays and his unfortunate name • in seeking to embrace a range of religions, the challenge faced by Pi is one facing a world that is increasingly suspicious of others' faiths: Pi's parents, for example, fail to understand his interest in multiple religions • the episode at sea can be read symbolically, with the tiger representing the fears and dangers that people encounter and need to come to terms with • the disbelief Pi encounters from the Japanese scrutineers can be seen as reflecting the cynicism of the world at large: Pi might be said to represent us all in claiming acknowledgement of intense personal experience • in this post-modern novel, storytelling itself is open to scrutiny: the novel draws attention to itself as a construct, requiring the reader to choose an ending and an interpretation. These are suggestions only. Accept any valid alternative responses.

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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.		

Question Number 6	Indicative Content
	Life of Pi Candidates may include the following in their answers: • as a growing up story we learn that Pi has to learn the truth about human nature; we are told about the cruel things visitors do to animals in zoos; we have his father's lesson when he feeds a goat to Mahisha, the tiger - this is a lesson about hunger and survival and becomes relevant later • the action of the crew of the Tsimtsum when they throw Pi into a lifeboat is not as kind as he might have hoped: Pi at first looks to the ship's officers as the ones who would take care of himself and his family, but this is not so - Pi is thrown into a lifeboat by the sailors but only, as he later realises, to act as fodder for the hyena so that the crew could then use the lifeboat themselves • the alternative version of the story told at the end brings together thoughts on cruelty, particularly human and animal behaviour, raising the question of whether or not humans are any better, or perhaps worse, than animals • Pi himself is a kind person as we see from the first section detailing his childhood and also from the glimpse into the future when we see him as a settled family man; he has to take on a new and more ruthless persona after the shipwreck in order to survive • as a modern novel concerned throughout with existentialism, the issue of whether humans are essentially cruel is present throughout. Its main focus is on an individual trying to make sense of an apparently meaningless or absurd world • readers may see the Pacific Ocean as an arena where Pi can come to terms with his conflicting feelings about cruelty and kindness, and the account of being shipwrecked and lost within it, surrounded by dangers, as an allegory for life in the 21st century. These are suggestions only. Accept any valid alternative responses.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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.		

Question Number 7	Indicative Content
	The White Tiger Candidates may include the following in their answers: • Vijay is the son of a pig herder who manages to get a job as a bus conductor. When Balram's father tells his son that he wants him to live like a man, not like a donkey (as he has been treated all his life), Balram misinterprets this as meaning he should be like Vijay, inspired by his uniform – this, and his silver whistle, is the sign that he has made it as a man • the details of how Vijay has obtained his job are vague, but it is rumoured that it was in return for allowing a politician to abuse him sexually. Nevertheless, and disturbingly, this 'entrepreneur' as Balram calls him, is a role model to all the boys in Laxmangarh who see him in heroic terms • the Great Socialist's symbol is a pair of hands breaking through handcuffs. The reality, however, is different: the voting system is corrupt; there are criminal cases pending against the Great Socialist and his ministers; Vijay has become the Deputy President of the Laxmangarh branch of the party after cutting a compromise deal with the unscrupulous landlords. When Balram sees Vijay and a policeman pummelling to death a rickshaw puller who has tried to cast his own vote, disturbingly, he accepts this, describing the rickshaw puller as brave but mad • Vijay now appears in a new uniform – all white with a Nehru cap and gold rings on his fingers; when the Stork bows to him, Balram marvels at this version of 'democracy'. The last time we see him is in a different uniform – the polished suit and tie of a modern Indian businessman, drinking whisky and collecting bribe money from Ashok; significantly, Balram uses the empty whisky bottle as a weapon to kill Ashok and escape with the money • Vijay's rags to riches story is a disturbing perversion of what is promised to schoolchildren: according to the government official who visits Balram's school, the message is that any boy in the village can grow up to be Prime Minister of India • the context of India as a global economy provides the setting for many of these events: the story moves from a rural village to Delhi but ends in the newly prosperous and developing Bangalore in the south, with many opportunities for entrepreneurs. These are suggestions only. Accept any valid alternative responses.

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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.		

Question Number 8	Indicative Content
	The White Tiger Candidates may include the following in their answers: • the incident is clearly significant in the plot: Ashok's wife decides to return to the U.S.A. following it, and the relationship between master and servant changes: Balram starts to take care of Ashok in her absence and ceases to idealise him, starting instead to want what his employer has • the incident is a vivid example of the homeless children of the poor who wander the streets; the attitude of the rich towards them; the framing of a servant for the mistakes of their employers is, we are told by Balram, in his letter to the Chinese premier, commonplace • readers may find their attitudes changing at this point, perhaps having more sympathy for Balram than they had previously; it seems that his grandmother, Kusum, was prepared to be a witness to the fake confession demonstrating her indifference to her grandson beyond seeing him a source of money; the attitude of Balram's picture of the rooster coop, with the poor and oppressed tolerating the conditions they find themselves in, gains greater significance as a result of this incident • the attitude of the rich and powerful is illustrated when the Stork smacks Balram for overturning the water as he massages the Stork's feet, just at the point when Balram has the news that his confession is no longer needed • Ashok had ignored his father's advice and married outside of his caste; his wife is not happy in India and wants to return to the U.S.A.: the clash of cultures is illustrated here, and the traditions of India are seen by an outsider when Ashok's wife is intrigued and amused by Balram's touching his eye at the sight of religious artefacts • in a novel about corruption, this episode, with its fake confession, then, later, a bribe to drop the case, is a perfect example of corruption. These are suggestions only. Accept any valid alternative responses.

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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.		

Question Number	Indicative Content
	Brooklyn Candidates may include the following in their answers: • there are many examples of Toibin's use of humour for candidates to choose from, the best answers may comment on how this brings a lightness of touch to the telling of the story and how idiomatic speech adds to character – the shop owner who says nobody likes flies, especially on a Sunday; the Irish émigré who declares she hasn't come all this way to hear people talking Italian or wearing funny hats • the serious points that lie behind these examples of humour: the prim, narrow mindedness of Miss Kelly, the prejudice of the émigré towards others • the talk round the table at Mrs Kehoe's, the girls' search for a soulmate at the dances give the reader a degree of amusement but also point out the sometimes desperate situation for women in their search for a partner • the novel's serious tale of being uprooted, bereavement and the complications that ensue when being in love with two different people and the different worlds they represent is relieved by the humour, which, nevertheless, does not diminish the pathos: even at the end Eilis smiles to reflect on what is happening to her • the slapstick comedy describing Eilis' mishaps on her first voyage to Brooklyn serve to show what conditions were actually like for passengers sailing third class, forced to leave their own country to find employment • the real social and historical background to the story, of conditions in Ireland in the 1950s, of the welcoming of African American customers into the department store in Brooklyn, for example, are given authenticity by the narrative voice, which does not attempt to preach but instead addresses these points anecdotally. 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.		

Question Number 10	Indicative Content
	Brooklyn Candidates may include the following in their answers: • the fact that Mrs Lacey's first name is not used might be considered an indication of the lack of detail that Toibin has supplied and the way a reader might be initially inclined to overlook her: we do not see her interact with other people outside the immediate family and the final picture of her is one that might be seen as her opting out – going to bed early and not being around to see her daughter finally leave home • despite this lack of detail, Mrs Lacey's influence is very significant: on Eilis' return to Enniscorthy we are told that Eilis senses her mother's vivid presence, and that is something not directly expressed in words or actions; when Mrs Lacey sees Eilis' American clothes, she looks her up and down in vague disapproval, though she says nothing; she makes Eilis feel like a child – though Eilis has an uncharacteristic moment of rebellion in resisting wearing Rose's clothes. The atmosphere her mother creates on Eilis' return makes it impossible for Eilis to tell her she is married and will be leaving Ireland for good • we are told that Rose had acted as a go-between for Eilis and her mother; there is a new awareness of her mother when Eilis returns after Rose's death and this is a significant part of Eilis' newly-awakened awareness of the place she once lived in but now is leaving behind • as a seemingly passive, understated character, the presentation of Mrs Lacey typifies the way the novel works: it is not just what is stated that is important, but the things the reader is not told; understated issues of guilt are present when Eilis leaves her mother alone; Rose would probably have taken care of her had she lived: Eilis deserts her mother as well as Jim, the man to whom she has given unspoken encouragement • as a typical, traditional resident of Enniscorthy, Mrs Lacey represents the beliefs, the traditions and the narrow mindedness that Eilis is escaping from • as a widow, whose children are scattered abroad for economic reasons, Mrs Lacey represents the plight of an older generation, left behind, while the young people have deserted the country in the hope of better prospects. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
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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.		

Question Number 11	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • the title of the novel itself is symbolic; the unusually coloured hibiscus is associated with Ifeoma and has been given to her by the university botanists, so, in one way, it represents Ifeoma's uniqueness and the freedom she cherishes; the novel also makes a link between the purple hibiscus and Jaja's defiance. Other interpretations are, of course, possible • candidates may see symbols and motifs throughout the novel as not representing simply one thing: in the example above it would be limiting to ascribe a single simple meaning to the hibiscus; there are many possible metaphors throughout the novel: Mama's figurines, the bible and prayer book (which become used as weapons), the symbolic act of putting ashes on a person's forehead on Ash Wednesday, Ifeoma's laughter, the gas cylinders (or lack of them) at Ifeoma's house in contrast to the evident wealth at Papa's, or even the poison Mama uses on Eugene • there is considerable use of figurative language and imagery throughout the novel, much of it redolent of Nigeria; Nsukka is described as somewhere where sunlight scatters the sand and turns it into gold dust. Observant answers will detect the voice of Kambili in such instances • beyond identifying symbols and figurative language, candidates are required to link this to 'the power of the novel': it may be argued that some of the symbols carry a universal meaning (for example the purple hibiscus itself) or, conversely, that they give the novel its Nigerian authenticity; recurring motifs can lead candidates to discuss the structure of the novel; metaphors and similes may be seen as a characteristic of Kambili's voice, a powerful device for conveying the emotional impact of the novel as she comes to terms with the world around her • the motif of the purple hibiscus represents freedom and hope for the future in a country that knows political turmoil, oppression and unrest • the figurative language demonstrates one way (and for some, the only way) women can express themselves in this society: Mama's figurines and Ifeoma's purple hibiscus are prime examples. These are suggestions only. Accept any valid alternative responses.

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	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.		

Question Number 12	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Mama clearly suffers throughout the novel; her miscarriages follow beatings from Eugene, and his relentless and brutal treatment of her eventually leads her to poison him • one result of Mama's suffering is the effect on her children: Jaja takes responsibility for Mama's actions by going to prison and his suffering there is described in graphic detail. Candidates may well explain how the unfairness of this treatment adds to the 'relentless' nature of the way suffering is presented through the novel as a whole: it is inescapable and totally destructive, as can be seen from the way that Jaja's health declines • Kambili also suffers; candidates may note how the novel is written from her perspective, and the matter-of fact way she often describes her suffering and her acceptance of it adds to the relentless way it is conveyed to the reader, with nothing to mitigate its horror. Kambili has learnt to stay silent until she realises there is another way of life, as shown by her aunt and cousins; up to this point she and Jaja have missed out on normal adolescence and sharing conversations with their grandfather • suffering is seen on a wider scale: people are seen suffering hunger and poverty relentlessly throughout the novel: Mama Joe at the Ogige market describes how hard it is to raise children well; even the vultures are getting hungrier as fewer chickens are killed in these harsh economic times and there are no entrails for them to scavenge • Nigeria's slow recovery from colonialism provides the contextual background to the novel with the oppressive regime creating suffering through repression and poverty; the tragic assassination of Ade Coker, following his criticism of the government, illustrates the way those who protest are made to suffer • the novel's themes, however, transcend the immediate political and historical context of what is happening in Nigeria; this novel presents the reader with human suffering that is not just specific to Africa. Adichie herself, interviewed on the French *Nuit des Idees* in January 2018, explained that she writes world literature. The novel is strengthened by readers' awareness that suffering under relentless political oppression is not restricted to a single country. These are suggestions only. Accept any valid alternative responses.

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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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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.		