Pearson Edexcel

Mark Scheme

January 2020

Pearson Edexcel IAL

In English Literature (WET01)

Unit 1: Post-2000 Poetry and Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the 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
	Fantasia on a Theme of James Wright All reasonable and relevant interpretations of 'the roles in which people are placed' 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 people who have been placed in clearly defined roles: the ghostly miners in O'Brien's poem re-enact the work they did in life, with fiercely held faith in what they are doing and vividly depicted as coping with the hardships they have to endure going down the pit in proper order into the choking dust; Fanthorpe presents herself as having a part in a play that involves the 'waiting room roles' (which may be her own or someone else's illness) as this is a way of trying to cope, not always satisfactorily, with illness • there is a strong fantasy element to O'Brien's poem as implied by the title Fantasia; the poem evokes an underground world where the dead are singing, unheard by the living above them. Fanthorpe uses make-believe too, with the extended metaphor of the stage: the poem's title reflects this and there is a semantic field of theatrical words throughout (she is a spear carrier, not the star part, there is an Oedipus Rex Chorus suggesting it would be better to die) • the speaker steps away from the reality of the situation she faces. In both cases, the roles in which they are placed lead to the bearers of those roles being rendered invisible and unheard • despite the imaginative elements of both poems they are, in their different ways, powerfully realistic and in O'Brien's case clearly political: O'Brien's poem is a wake-up call for recognition of reality, describing the hardships of mining (gargling dust, flooding, firedamp), contrasting the conditions the miners work in with the landowners' estates above their heads and the fact that history has forgotten them. Behind Fanthorpe's play-acting is the bleak reality of terminal illness, as seen in 'all the genres of misery' • there is a clear contrast in the endings of the two poems: the ghostly miners continue to work in darkness: just as they believed their jobs immortalised them because the world would always need coal, they will never accept the fact of 'history done' and their voices, though unheard, remain characteristically strong; remarkably Fanthorpe's speaker turns away from the gloomy Chorus and the minor role in which she has been placed, to affirm the value of life • the voice in Fantasia asserts with confidence 'There are miners still' and the clearly defined three-line stanzas depict in assured terms the fantasy underground world, making a strong political point about the solidarity and endurance of the men despite what is being done by (possibly) Thatcher in the name of progress; Fanthorpe's speaker uses the first person and speaks in a far less assured way, falling back on domestic reassurances for comfort: the cat is mysteriously reassuring, 'who would want it?' she asks, and the personal tone is reinforced by the use of enjambment • both poems use irony to make the reader aware that all is not as it may seem: O'Brien's reference to Hedley's painting refers to a past that celebrated the miners' work; the 'spent economies' is possibly a reference to Thatcher's time; the concluding call to 'my brothers' recalls the use of the term amongst trade unionists, but here it is to the people of the present, above ground; Fanthorpe's speaker says 'thank you for anything to anyone' even when enduring 'ceremonial delays' and being referred to somewhere else on account of consultants' holidays. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	Giuseppe All reasonable and relevant interpretations of 'ideas about death' should be rewarded. A pertinent choice of second poem might be Vicki Feaver's *The Gun.* Candidates may include the following in their answers: • both poems use the voice of the speaker to create a somewhat disturbing and dislocating effect on the reader: the speaker in Ford's poem recounts a story told by an uncle who, having told it, cannot look him in the eye; this evasiveness suggests he is troubled by his complicity in the death of the alleged 'captive mermaid'. Ideas about death in Feaver's poem come from the attitude of the speaker, who can be interpreted as being a woman who acknowledges her own complicity in the act of death: in this case it is her male partner's use of a gun that appears to excite her • both poems use a mixture of realism and mythology as a way of conveying ambivalent ideas about death: the speaker in Ford's poem uses the term 'mermaid' as a way of disguising the reality of butchering a person in time of war – the human element is strongly suggested in the poem when 'someone tried to take her wedding ring'; Feaver's poem begins with realistic accounts of killing wild animals for food but ends with a description of the gun's user as the King of Death • the complexity of ideas about death is conveyed by the use of contradictions in both poems: the speaker in Ford's poem attempts to rationalise actions using the mermaid image, referring to 'certain others' when it might be implied he himself is one of the people involved, claiming starvation 'forgives men many things' - but his inability to look his nephew in the eye shows his guilt; paradoxes in *The Gun* involve the idea that the gun brings death but, with it, awakening and excitement – at the end of the poem, winter has become spring • ideas about death are conveyed through imagery in both poems: the sustained metaphor of the mermaid in *Giuseppe* is used by the speaker to deny the victim's humanity and justify her death: there was proof 'she was just a fish'; the speaker in *The Gun* finds herself excited by her partner's involvement in death and there are metaphorical links with sex, spring and conquest • death in both poems reveals desires that lie beneath the surface and may be taboo: starvation leading to cannibalism is addressed in *Giuseppe*; primitive needs (perhaps ironically addressed, together with the respective roles of men and women) are excited by the power to inflict death in *The Gun* • stanza divisions and diction in both poems mark the progress of the story being told: *Giuseppe* establishes the scene in the opening stanza, which becomes increasingly disturbing as it progresses, the language conveying the gruesome reality of death - the victim's throat is cut; the change of voice in *The Gun* serves to mark the difference between observing a partner's involvement in death to being actually part of the process oneself, and the language here is also stark - living creatures are shot clean through the head. 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 final pages present the reader with a positive family picture: Amir is now a happily married father flying a kite with his adopted son, reliving his kite flying experiences with Hassan before both his own family and Hassan's were torn apart • answers may consider that Amir makes up for what he did to break up his own family with his father, his half-brother, and Hassan's stepfather, albeit unknowingly, and has found a way to be good again; this restoration may be considered to be the main theme of the novel • consideration of the extent to which the novel portrays a happy resolution might involve scrutiny of the language of the final paragraphs, which suggests the ambivalence of the situation - 'it was only a smile, nothing more'. Account might also be taken of the structure of the novel: restoration of kite flying and the mantra 'for you, a thousand times over' gives the novel a neat resolution, but the kite flying is taking place in the USA to which Amir has escaped and the final picture is of a man running • through his marriage to Soraya and adoption of a son, Amir may be seen as achieving his own sense of fulfilment; through accepting Soraya's past and the harm done to her own family relationships through youthful indiscretion he has restored her own family life. It is worth noting however that Soraya was not involved in the decision to adopt Sohrab and there is the possibility that she is being punished for her past by her inability to have a child of her own, especially noticeable in the language that describes, in a haunting way, the emptiness of her womb, which seems to sleep between her and Amir, and Jamila's suggestion that, for her, child bearing was not meant to be • considerations of family life in Afghanistan may include the way women are portrayed, especially when responsible for breaking up family life: a good example would be how Hassan's mother, the beautiful Sanaubar, abandoned her family and reappears much later in the novel disfigured • the novel presents resolution of cultural conflict through adoption and bringing a Hazara child as an equal into a Pashtun family – although this seems a possibility only after leaving Afghanistan. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 4	Indicative Content
	The Kite Runner Candidates may include the following in their answers: • at the centre of the book, it might be argued, is a psychological study of character shaped by the need for love and vindication: Amir's treatment of Hassan illustrates personal corruption, the result of society's and political prejudices; his feelings of guilt and search for redemption show there exists a path away from corruption, which involves a personal mission as well as a confrontation with the Taliban and outside political forces • the practice of using bachabaze (dancing boys) is a cultural tradition amongst the wealthy in Afghanistan and is seen as corrupt – it is clear that Sohrab is sexually abused; this wider corruption is portrayed in the novel as a continuation of the personal ordeal his father was subjected to when raped earlier in the novel • Hosseini uses symbolism throughout the novel: the kite running of the title is symbolic of a purer, uncorrupted period and a sport enjoyed innocently by individual children; the pomegranate tree is also a symbol of a world that will be corrupted by war, politics and extremism • Baba's infidelity and Sanaubar's promiscuity represent corruption in the older generation and this is an inheritance that individuals in the younger generation have to manage; alongside this is the corruption from outside Afghanistan in the form of the exploitation of the country by outside forces • corruption in the novel is portrayed in terms of sexual abuse, both of Hassan and Sohrab; abuse on a wide scale is seen as political with Afghanistan being left at the mercy of both the Soviets and the Americans at different times in the past. Afghanistan was mercilessly abused by the great powers making conditions ripe for corruption • the picture of Afghanistan under Taliban rule when Amir returns to the country shows corruption at a political level, but also presents us with individuals who have been recruited into this regime. 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 discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 5	Indicative Content
	Life of Pi Candidates may include the following in their answers: • the novel actually begins (in the Author's Note) with the anonymous author telling us he was hungry: not for food but literary success after the failure of his second book. Meeting Francis Adirubasamy at the Indian Coffee House and hearing that there is a story that will make him believe in God gives him another driving force - he hunts down Pi Patel in Canada, eager to hear his story, which he eventually tells, thus satisfying two 'hungers' • before any of the events after the shipwreck in which Pi suffers, literally, from hunger for food, he is hungry to find answers through religion and embraces Hinduism, Christianity and Islam; he discusses the roles of religion and science with Mr Kumar, his biology teacher, showing his hunger for enlightenment • the survival story gives many examples of hunger for food and how Pi deals with this, but it is often connected with hunger for knowledge – about how to learn practical survival and hunting skills, and there are also clear links with his earlier hunger for answers in religious experience – Pi's experiences can be seen as an allegory for the soul's spiritual journey especially in his moments of mysticism (his spiritual awareness is heightened by starvation) and the ritualistic ways in which he prepares his food. Pi is also driven by a hunger for company and love, manifest in his relationship with Richard Parker • just like the reader, the Japanese investigators at the end of the novel are hungry for answers and Pi satisfies their inquisition by providing an alternative version of his story, featuring animals rather than people; in this version the literal greed of the humans (the hyena is replaced by the cook, for example) provides a gruesome alternative to the original version and is a bleak commentary on the driving forces of human nature • the desire to make sense of the world through religion gives the novel a modern context, especially in a time when there is friction between different religions; in contrast to this, Pi is able to embrace all religions demonstrated in his peace-loving nature • this is a postmodern novel, one which takes the conventions of the simple adventure story and uses it to ask fundamental questions about the nature of storytelling itself and the hunger for truth. 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 discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 6	Indicative Content
	Life of Pi Candidates may include the following in their answers: • the novel's anonymous narrator introduces the reader to Pi then takes on his story: as a result, he is able to step out of the narrative to move ahead in time and describe Pi as he is as a survivor and a family man • the result is that the reader hears Pi's voice as a castaway and can picture his activities at sea, but at the same time see him as a survivor living happily in Canada (including a picture of Richard Parker before the shipwreck) • we gradually learn more about Pi through the narrator's digressions and the picture builds up; photographs depict his childhood and later in a very domestic setting we see his son and daughter and are told the story has a happy ending. We are told this immediately after the main narrative tells us the Tsimtsum has set sail. This revelation of the ending means that the story is not simply going to be an adventure story in which we will fear for the survival of the hero: it has a different focus • the anonymous author waits until the end of the adventures at sea before reappearing to introduce Mr Okamoto and Mr Chiba; whereas previously the narrator had brought a very human and personal touch to the story, the formality and distance of these two characters is emphasised by their account taking the form of a transcript from a tape; instead of the humanity of Pi what is emphasised is their incredulity at his story and their at times quite comic reliance on facts alone • as a postmodern novel the story is told through a complex point of view in order to remind us that we are reading fiction; the transcript at the end with its realistic features, such as portions written in a different font, because they are translations from Japanese, only serve to suggest the superiority of imagination to reason. The alternative ending also draws attention to the novel as an act of fiction, seeming to assert that there is no single truth, only a 'better story' • the picture of Pi as a family man at peace with a host of different religious artefacts suggests there are ways to find harmony in the modern world despite confusing and different beliefs and that Pi has survived not just a shipwreck. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 7	Indicative Content
	The White Tiger Candidates may include the following in their answers: • Adiga ridicules the corruption within the political system in the Darkness; schools and hospitals are neglected, although there are foundation stones for hospitals laid by different politicians as promises before different elections and doctors are excused duties by corrupt politicians; this is vividly portrayed in his description of the death of his own father in a neglected hospital adding a personal and forcefully felt element to his attack on the political system • Balram's deluded sense of self-importance in taking it upon himself to explain to the Chinese premier his winning formula for success, and to suggest he has a vision for India and China's political future adds additional irony and satire to the novel; Balram attacks the system, but he himself is also ridiculed; the novel's title also reinforces this – Balram glorifies himself • Balram contrasts a picture of India's charm and beauty as traditionally described with the stark reality: he satirically describes his home village in the glowing terms often found in romanticised depictions of India: he informs the Chinese premier that Laxmangarth is 'your typical Indian village paradise' but then ridicules this by listing all its faults; these are further vividly exemplified by the treatment Balram is given by his own family • Balram gives an account of election fever: the Great Socialist, with 93 criminal cases pending, dominates the Darkness and fixes elections; politicians of both the left and right are depicted as only interested in personal gain; the democratic process is ridiculed with villagers discussing the elections like 'eunuchs discussing the Karma Sutra' • originally published in 2008, the novel retains its relevance in the light of debates about globalisation and the shift of economic power from the nations of the West to emerging economies; rampant capitalism, as evident in countries across the world, is vividly satirised • Adiga, with a background as a journalist, appears to be writing an exposé of modern capitalist India; the serious nature and attacking force of this kind of writing is not straightforwardly presented here however; instead we have a different and disturbing genre – writing that takes its satire to the point where moral grey areas emerge. The narrator exposes political wrongdoings, yet he himself is exposed, and readers may find themselves entertained and captivated by the outlandish nature of his charismatic writing. 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 discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 8	Indicative Content
	The White Tiger Candidates may include the following in their answers: • Balram has set himself up as offering to the Chinese premier a vision of the future for their two countries: he leads by his own example of someone who has risen from the Darkness to exploit technology and the massive opportunities in the new India, freeing it from the shackles of the past. His vision includes a place for both countries in the new global environment, whereby a Sino-Indian alliance will dominate and take over from the weakening power of the West. There are clues for the reader, however, that Balram is a deluded and unreliable narrator and that Adiga is presenting his protagonist's vision with a strong element of irony, thus pointing out his flaws. In addition it is questionable whether Balram ever intended to send these letters as their content would incriminate him • this undermining is apparent from the start: Balram's self-important and pompous title and address at the start of the letter are undercut by the direction 'just off Hosur Main Road' as if the Chinese premier is likely to pay him a casual visit; his style is excessively deferential, his writing is interspersed by exaggeratedly pointing out jokes with 'Ha!, the diction is inconsistent, culminating in a phrase at the end of the first section that provides bathos after the high flown euphuisms that came earlier – 'what a f – joke', and this phrase demonstrates the rich freedom of expression (remarkable for a man who in the first sentence claims he cannot speak English) but establishes a base line of reality for the whole novel –everything has to be seen as potentially flawed, comic and unreliable • Balram uses symbols and metaphors throughout his writing: examples are his metaphor of the Darkness of the interior versus the light of urban coastal India, the rooster coop and the mud of the river Ganges into which his mother's body was absorbed: this language is strikingly rich and expressive. However, the rooster coop metaphor is used to rationalise murder and excuse the flaws in his behaviour, and Adiga provides additional symbolic meaning for the words that Balram uses – Balram boasts to the Chinese premier that he has a chandelier - on the one hand this is a symbol of the light that Balram has immersed himself in, but it is also a ridiculous and self-important image as it is in a 150 square foot space • despite the pomposity of style and self-delusion, it is clear that Balram is right in pointing out so much of the inequality and unfairness in India: these observations become the more striking for the reader when the answers he appears to supply seem equally unacceptable and as a result the novel is not going to lead to any easy solution • the old India, with the caste system, is viewed somewhat nostalgically by Balram – at least in those days people knew where they stood and accepted their lot in society. Despite his flawed answer to this - that individuals are now able to behave in a way that was previously seen as immoral to re-make their position - there are interesting contextual issues here of the extent to which replacing old restrictive practices with modern ways makes people any happier. At the same time as there is something absurd and laughable about a self-important and deluded village boy writing to the Chinese premier about the future of their two countries, there is a serious threat about the new order of amoral behaviour that he disturbingly proposes • Balram's perception of women, and flawed acceptance of their position in society, raises important issues about gender and context. These are suggestions only. Accept any valid alternative responses.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 9	Indicative Content
	Brooklyn Candidates may include the following in their answers: • in an obvious, practical way, Eilis has not totally left Ireland when she goes to Brooklyn, because she lodges with Mrs Kehoe - her fellow lodgers share attitudes very similar to those the reader has already encountered with the girls of a similar age in Enniscorthy; the dances they attend are organised by Father Flood, an Irish priest; religious and moral attitudes match those she has left behind in Ireland even as these emigrés are determined to make new lives for themselves • Eilis suffers from homesickness after receiving letters from home and this is powerfully described: we are told that up to that point she had managed to keep 'the life she had lost and would never have again' out of her mind; homesickness shows its lingering influence and is described as 'a terrible weight'; she dreams that she is standing outside the Enniscorthy courthouse with children who are being removed from their parents. Meeting Tony pushes these feelings aside for a while until the death of Rose and her return to Enniscorthy • Eilis plays a significant role in helping Father Flood with the 'left over' Irishmen at Christmas; there is a significant moment in the novel when one of them, whom she initially mistook for her father, sings 'Má bhíonn tú liom' and holds her hand as he does so; it is clear that this shared experience represents the country and its culture they have left behind, and we are told how sorry they would both be when the song ended and Eilis goes back to her chair, demonstrating Ireland's lingering influence • on her return to Enniscorthy the locals see Eilis in a quite different way from when she left – she is an American now; ironically, in contrast, Eilis appears to have left Brooklyn behind emotionally as well as physically and she readily fits in with her old friendships, and new relationship with Jim, keeping quiet about her marriage as if it had never happened. The ending of the novel gives us Eilis thinking that the words 'She has gone back to Brooklyn' will in the years ahead mean more and more to her: this could be interpreted as meaning it was a good decision, or that the lingering influence of Ireland, and separation from it, will be increasingly felt • the context of post-war depression in Ireland and Eilis' escape from it provides the root cause of leaving the country physically behind; its strong culture and religion are not so readily abandoned • Brooklyn represents a new, modern, outgoing attitude, breaking down racial prejudices and being very different from the small-minded and parochial attitudes of a small town in Ireland; these two contrasting settings provide the framework of this novel about emigrating, but not leaving everything behind. 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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Question Number 10	Indicative Content
	Brooklyn Candidates may include the following in their answers: • Enniscorthy is a small town where everybody knows everybody else, and everybody else's business; Miss Kerry's shop shows us the town in miniature. Gossip seems more prominent than support. When Father Flood tells Eilis and her mother about Brooklyn, he emphasises the nature of the community and that a lot of life centres round the parish, even more, he says, than in Ireland. This community support appeases Mrs Lacey's fears about dangers in America and she lets her daughter go • when Eilis, in Brooklyn, reads the letter from her mother that tells her that local people had been asking about her she feels that, in contrast to this close-knit community, in America 'she was nobody'. Brooklyn itself however is shown to be a supportive community, with Father Flood's visit, and Miss Fortini's assurance that Bartocci's would do what they could for her. In addition, there is much focus in the novel on the importance of conviviality and friendship, especially amongst the unmarried girls who share the same interests, including the search for a partner; this is told with the use of dialogue that has both immediacy and humour. Eilis does not obtain the support she might have done from her peers when she returns to Ireland because she does not tell them about her marriage to Tony; it might be argued that, as a result, she blunders into an inappropriate relationship with Jim • Father Flood remains important throughout the novel as showing Christian caring and support aimed at helping young people through social activities, the destitute - especially at Christmas - and Eilis at the time of her bereavement • the Irish are seen as a close-knit community in Brooklyn; so too are the Italian immigrants as the scene with Tony's family reveals – the brothers support their local community as Tony is the street plumber, Maurice the mechanic and Laurence the carpenter; there are prejudices however as young Frank embarrasses the company by reminding everyone that a big gang of Irish people beat up Maurice, though the details of his account are disputed • the importance of a supporting society is emphasised through the presentation of a number of rather isolated figures in the novel, especially women: Miss McAdam and Dolores Grace at the boarding house are examples; Mrs Lacey is left without the support of her children at the end of the novel - she is a widow, her sons have emigrated to England, Eilis to Ireland and Rose is dead. She is awake when Eilis leaves but does not appear from her room. The final picture of her is when Eilis imagines her telling Jim that she has gone back to Brooklyn. This isolation is of course partly a result of the economic depression in 1950s Ireland • the importance of the Catholic Church in caring for and supporting people is exemplified by the almost saintly figure of Father Flood; at the same time its prescriptions might be seen as curtailing freedom and exercising control; it is significant that Eilis breaks the rules by sleeping with Tony before she is married as she begins to assert herself. 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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Question Number 11	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Fr Benedict is presented unfavourably as a white European with a face the colour of condensed milk – he has not adapted, physically, to the Nigerian climate; his 'looking back to the past' takes the form of linking Nigeria to its colonial history, and insisting that parts of the service be conducted in Latin. In contrast Fr Amadi is young, African, and seeks to blend Igbo traditions with Catholicism • Papa is clearly linked to Fr Benedict and shares similar attitudes, based to a large extent on a consideration of their own importance: there is satire in the novel when we are told that, during his sermons, the priest would refer to the pope, Papa and Jesus in that order; the reader is first presented to Papa when he is assisting the priest in administering the traditional Ash Wednesday service and determinedly reminding the congregation that unto dust they shall return; the first conflict in the novel is when Jaja has not attended this service and his own view is expressed by the end of the novel in rejecting all religion as irrelevant to the present; later, Papa punishes Kambili for eating cornflakes before mass in disobedience of his and Fr Benedict's strict and traditional enforcement of religious practices • in contrast Fr Amadi encourages Kamili to find her own faith; their relationship develops to a point where the priest is in danger of forgetting his vows, but, unlike the hypocrisy in Fr Benedict's and Papa's religion, there is honesty throughout this relationship. Kambili retains her religious faith, but in a form that can embrace the old and the new, respecting the views of past and present • present and past attitudes are seen when Kambili and her cousin Amaka visit Aokpe for a very traditional religious experience: to Amaka, whose attitudes are modern, atheistic and defiantly independent, it does not matter whether the vision of the Virgin Mary appeared or not, it represented an important point in her friendship with her cousin; Kambili impulsively believes she has experienced a vision but this is inextricably linked to the intensity of the moment in discovering passion; Fr Amadi has a gentle smile on his face; Ifeoma 's statement that 'something from God was happening there' is neatly reconciling and typical of someone whose role in the novel is to bring people together and reconcile old and new attitudes by finding meaning for the present in traditions of the past • Fr Benedict shows his disapproval of the Igbo language and insists on the use of English. His name in Latin means 'speaking well' and the novel uses irony here to deliver a political message: to be successful Nigeria needs to embrace the present and look to a future that will involve finding its own roots and independence • Fr Amadi's name means 'free man' in Igbo and he serves in the novel to represent a new spirit of freedom, joyfully expressed in his own faith and his working with young people, especially vivid in the scene when he encourages them to jump higher than they thought they could; there is some irony that he is sent to Europe at the end of the novel, which Papa-Nnukwu points out, but beyond his reversing the trend of the white missionary converting black people, there is disappointment that, as in the case of Ifeoma, Nigeria is being deprived of someone whose presence can only be to the good. These are suggestions only. Accept any valid alternative responses.

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Question Number 12	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Kambili is presented as coming to an emotional and sexual awareness throughout the novel; Adichie describes the process of awakening in a subtle way, through a retrospective first-person narrative, capturing the lack of awareness of her younger self; we are particularly aware of Kambili's increased awareness when she stays with her aunt; when Ifeoma says that being defiant is like marijuana and 'not a bad thing when used right' Kambili's shock is represented by the word 'sacrilege' used to describe what her aunt has said: although we are to understand that the older Kambili is the narrator, the lexicon is sometimes that of her younger self, vividly reporting her feelings at the time • these observations on Ifeoma's comments are aimed at Jaja and Kambili observes him with new eyes as he responds with a piercing light in his eyes that she had never seen before; later in the novel his experience of prison makes Jaja aware of hardship and suffering, leaving him embittered but stronger and unbroken, very different from the time when he told his father that Ade Coker's death was God's will and his father patted his back to reward his compliance • other characters become increasingly aware: Mama realises she can no longer cope with Papa's coercive control and physical violence; in the act of poisoning him she shows strength as a woman being able to take matters into her control in an aware and deliberate way; in contrast, Papa never develops awareness beyond the position we find him in at the beginning of the novel; critically, he fails to be aware that his tea is being poisoned; though he is aware on a broader scale of his country's political position, he fails to recognise his personal cruelty and egotism, which casts doubt over his apparent altruism • the country as a whole is seen as being increasingly aware: the students at the university form a protest group as they realise the way they are being treated. However, for the most part any realisation on the part of the people is brutally suppressed • in many ways this is bildungsroman, centred on Kambili and Jaja, but it is also about Nigeria, and the pains of growing up into independence; ironically, although Papa in private is a character who does not foster his children's awakening, his public face is very different and his newspaper, the *Standard*, aims to present its readers with a realisation of the truth. Papa's hypocrisy, and the fact that he has recognition from Amnesty International, illustrate that leaders are not always what they seem to be • the novel has a bittersweet conclusion with the symbol of the purple hibiscus and the awareness and confidence it represents, while at the same time, the most resilient of characters, Ifeoma and her family, have had no alternative but to emigrate to America. These are suggestions only. Accept any valid alternative responses.

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