GradeMax



Pearson
Edexcel

Mark Scheme – Pre Standardisation

January 2021

Pearson Edexcel International Advanced Level

In English Literature (WET01)

Unit 1: Post-2000 Poetry

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 1: Post-2000 Poetry and Prose

Section A: Post-2000 Poetry

Question Number	Indicative Content
1	***'Look We Have Coming to Dover!'*** All reasonable and relevant interpretations of 'ideas about movement' should be rewarded. Pertinent choices of second poem might be: 'Ode on a Grayson Perry Urn' by Tim Turnbull, 'The Furthest Distances I've Travelled' by Leontia Flynn, or 'History' by John Burnside. Candidates may include the following in their answers: • the ways in which Nagra and the second poet present physical movement. Descriptions relating to the movement of the boat ('the alfresco lash of diesel-breeze/ratcheting speed into the tide') • the ways in which Nagra and the second poet present emotional responses to movement (emotive use of words such as 'gobfuls' to imply abusive language; emotional status and reactions of the immigrants who remain 'unclocked by the national eye' and feel the 'stabs in the back' to which Nagra refers) • the ways in which Nagra and the second poet present migration, which appears secretive ('our huddled/camouflage') and unappreciated ('unclocked by the national eye'); also, the way in which migration offers escape and opportunity ('passport us to life') and the opportunity to 'be human to hoick ourselves, bare-faced for the clear' • Nagra's presentation of social movement (the description of the migrants' work and the unseen contribution they have made to the economy); 'Blair'd in the cash / of our beeswax'd cars' • Nagra's use of language of movement ('coming', ''invade', 'ratcheting speed', 'come-and-go tourists'). These images create a variety of effects of movement, some relaxed, some freighted with greater elements of tension • the ways in which Nagra and the second poet present cultural movement (Nagra's allusion to Arnold's 'Dover Beach'). Candidates may also refer to suggestive references to cultural attitudes (and movements) related to attitudes to immigration and immigrants • the ways in which Nagra and the second poet use the structures of their poems to reflect ideas of movement (the use of enjambment to reflect physical and cultural movement) • the ways in which Nagra and the second poet present the movement of language (use of non-standard and dialect forms of language – 'scramming on mulch', 'vexing their blarnies', use of non-standard forms, as in the title of the poem 'Look We Have Coming to Dover'). These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***'Genetics'*** All reasonable and relevant interpretations of 'the idea of connection' should be rewarded. Pertinent choices of second poem might be: 'Out of the Bag' by Seamus Heaney, 'Inheritance' by Eavan Boland, or 'The Deliverer' by Tishani Doshi. Candidates may include the following in their answers: • the speaker's sense that their body and their being is connected to their parents' – and as such not entirely their own ('My father's in my fingers, but my mother's in my palms') – emphasises the idea of connection • the speaker's sense of connection with self and their personal emotions (repeated use of the personal pronouns 'I', 'me' and 'my' and then the more inclusive 'we' all suggest that the poem is rooted in the speaker's sense of self) • the speaker's parents in the poem are no longer connected to one another in a relational sense ('They may have been repelled to separate lands, / to separate hemispheres') • the use of the image of the chapel ('I shape a chapel where a steeple stands') connects the speaker of the poem to religious belief systems, and the recollection of the childhood game/rhyme demonstrates how this idea of identity is shaped by this connection • the circular form of the villanelle winds in and out of itself and its regular rhyme scheme constantly reinforces ideas of connection • the speaker goes on to demonstrate their own wish to develop connection through relationship with another in the final stanza ('So take me with you, take up the skin's demands') • connection is suggested by use of the language of legacy ('I'll bequeath my fingers, if you bequeath your palms') as the speaker and the addressed partner consider having children of their own • the shift from 'I' to 'we' demonstrates the desire to connect with others in a meaningful relationship. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 4 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	Indicative Content
3	***The Kite Runner*** Candidates may include the following in their answers: • feelings of loss in response to death is a very important element of the novel. Hosseini offers his readers a variety of presentations of death (Baba's death, the stoning scene, the death of Hassan). Candidates may explore a variety of ways in which death and loss are presented • Hosseini's presentation of grieving. Candidates may offer a discussion of the ways in which different characters display their sadness at the 'loss' of people they encounter (for example, Amir's feelings upon hearing about the death of Hassan.) Candidates may also consider other things that characters grieve for (Amir's grieving for his lost self and the loss of peace he suffers for having failed to protect Hassan) • Hosseini's presentation of the loss of freedom. Candidates may explore the losses of freedom experienced as a result of the changing political contexts of the novel (the Taliban, civilian informers) • Hosseini's presentation of the loss of identity (Baba's difficulties in adjusting to the American way of life, changing views of Hazara identity) • the final 'happy ending' of the novel with the family unit seemingly restored is, nevertheless, haunted by the ghosts of Amir's and Soraya's personal histories • Hosseini's presentation of the loss of a way of life (changes resulting from the Soviet invasion, changes arising from the Taliban revolution) • how Hosseini's presentation of ideas of loss is linked to context (Amir's narrative perspective from America, or contexts relating to political and social changes in Afghanistan over the period covered by the novel). These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 4 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 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	Indicative Content
4	***The Kite Runner*** Candidates may include the following in their answers: • Hosseini's highlighting of ideas of 'truth' – Baba's insistence that lying is a form of theft lies at the centre of the book and Amir's view of the world. Candidates might go on to identify how Baba's views are shown to be a deception in view of his own personal lies • truth to self: the extent to which characters are consistent and 'honest' in their dealings with themselves and the extent to which they deceive themselves – Hassan's unshakeable honesty as contrasted with Amir's willingness to deceive himself • truth to others: Hosseini explores how truth and deception affect interpersonal relationships (between Amir and Hassan; between Baba and Amir); Hosseini's use of symbolism to represent this: kite running • truth to belief systems: Baba's infidelity and Sanaubar's promiscuity represent differing responses to notions of what is true and acceptable. Assef's dedication to the Taliban cause is a form of truth to self, albeit morally reprehensible • truth to nationhood: Hosseini explores the different ways in which characters are 'true' to or 'deceive' their homeland: Mujaheddin, Taliban, Pashtun, Hazara; alongside this is the shifting perception of nationhood from outside Afghanistan in the form of the exploitation of the country by outside forces • deception as corruption in the novel is portrayed in terms of sexual abuse, both of Hassan and Sohrab; geo-political abuse on a wide scale is seen as Afghanistan falls prey to Soviet and American influence. The merciless abuse of Afghanistan by the great powers creates conditions ripe for corruption • Hosseini's presentation of characters' perceptions of truth changes throughout the novel and they are able in different ways to come to terms with shifting versions of events. This could be linked to the context of living in a postmodern, post-truth society • political conceptions of truth: contextual factors may include the picture of Afghanistan under Taliban rule when Amir returns to the country which 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	Indicative Content
5	***Life of Pi*** Candidates may include the following in their answers: • Pi is the sole human survivor of the wreck of the *Tsimtsum*, and having survived this he finds himself faced with a new set of dangers that he must overcome • Pi possesses considerable mental resilience in the face of significant challenges (his resilience in the face of hunger for food). He moves from a position of mental prostration to the realisation that he can and needs to keep Richard Parker alive. His resilience emerges from his realisation that 'Only fear can defeat life' • the novel demonstrates Pi's ingenuity in facing both external and internal fears and difficulties (the building of the raft, his handling of the Japanese investigators). Pi's experiences can be seen as symbolic of the difficulties of human existence. Pi faces immediate physical danger faced with Richard Parker and has to demonstrate both courage and ingenuity in dealing with the threat he represents • candidates may consider the ways in which Pi's personal belief system helps him to survive • this is a novel about the telling of tales, and story-telling is in itself a means of survival for Pi. In his conversation with the Japanese investigators at the end of the novel, Pi has the courage to create his own alternative narrative in which he takes on the dangerous and often bleak and unpalatable nature of human existence • Pi's survival is supported by his religious independence in the face of pressure from various religious leaders and his parents – a good example is the conversation between the priest, the imam and the pandit where each remains firm in the belief that their religion provides the only way, but where Pi holds to Gandhi's pronouncement that 'All religions are true' • candidates may consider the text as a postmodern novel, one which uses the conventions of the adventure story and the novel to address multiple ideas of survival. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 4 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 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	Indicative Content
6	***Life of Pi*** Candidates may include the following in their answers: • the novel explores how Pi makes sense of large-scale belief systems and through these learns to have a more humanistic belief in himself and invites us to ponder what we believe in • afloat on the ocean in a small boat and at the mercy of a variety of wild creatures and situations, Pi finds himself forced into positions in which he has to re-evaluate the core of his personal beliefs and how far these relate to conventional views • the challenges and difficulties relating to belief that readers may encounter are to some extent mitigated by the certainties about the ending of the tale that are provided by the interpolated anonymous narrative sections. This may make readers question the extent to which there is in fact any real re-evaluation taking place • the novel's narrative alternatives demonstrate the different ways in which the events of the tale can be presented – this connects to the idea that the world can be understood differently according to different belief traditions • the novel's narrative alternatives connect to the ways in which different beliefs function – both independently and in connection, suggesting that there is no single truth • Pi develops his own perspective on religious belief and practice. He defends his right to religious independence in the face of pressure from religious leaders and his parents – a good example is the conversation between the priest, the imam and the pandit where each remains firm in the belief that their religion provides the only way, but where Pi holds to Gandhi's pronouncement that 'All religions are true' • 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. Pi has survived the turmoil of India, shipwreck and migration (the novel is set during the period known as 'The Emergency' in India, when Indira Gandhi resisted censure and established herself as a dictator, forcing Indians to decide who and what they believed) • as a postmodern novel the story is told through a complex interaction of religious 'narratives' emerging from Hinduism, Islam and Christianity. 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	Indicative Content
7	***The White Tiger*** Candidates may include the following in their answers: • Adiga paints an ambivalent picture of a country that, for all its potential difficulties, is socially, culturally and politically constantly 'on the move' • although often marked by evil and corruption – Balram refers to the Indian 'system' as 'the Darkness' - there is a constant sense of dynamism and purposefulness. The abuse of the education and health systems, for example, is described with relentless comic energy • although the novel is full of energy and life, Adiga uses Balram's voice to mock and challenge the corruption, the brutality, the self-interest and the continuing corrosive gap between the rich and poor that underpin life in the contemporary India he presents and represents • both the rural and the urban settings Adiga employs in the novel are places full of action: schooling, marriage, illness, work, construction, eating, love and hatred. Readers can never escape from the relentless movement and activity with which Balram presents them • the tone of the novel is often satirical in nature. Adiga (via Balram) contrasts stereotypical views of India as a place of peace, charm and beauty with its modern-day manifestation as a constantly moving developing economic power • the novel teems with memorable minor characters who illustrate Adiga's ambivalent views, such as: Pinky Madam with her western-inflected view of Indian life, the teachers and doctors of Laxmangarh who are more traditional, the corrupt and manipulative Great Socialist and Balram's forcefully traditional grandmother. These minor characters contribute to the reader's sense of the energy and potential of India • Adiga uses the voice of Balram to create a violent and brooding energy. The 'system' he outlines to his imagined correspondent is captured in his final pithy evaluation that it is 'a f – joke' • the energy and life Adiga captures are particularly relevant in the context of contemporary issues such as globalisation, poverty, the redistribution of wealth, political and religious corruption. 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	Indicative Content
8	***The White Tiger*** Candidates may include the following in their answers: • Balram uses his personal experiences of the difficulties of existence in contemporary India as the basis for the vision for an alternative state that he offers to Wen Jiabao: he explores his own difficulties in trying to emerge from 'the Darkness' • Balram presents his life as an object lesson in how to exploit technology and the massive opportunities in the new India, freeing it from the harsh realities of the life he observes. It is evident, however, that Balram is a deluded and unreliable narrator and thus Adiga's representation of the difficulties Balram faces is marked by a strong element of irony • Balram's pithy summary of life and the potential for genuine opportunity in India as 'what a f – joke' demonstrates the difficulties he and others in contemporary India face in trying to improve their lots • Balram's colourful and often obscene use of language (especially as he initially claims that he cannot speak English) reinforces the harshness of existence and serves to underline the difficulties he faces as the novel progresses. Although everything has to be seen as potentially flawed, comic and unreliable, there is little doubt about the hardship that lies beneath Balram's narrative • Balram's use of symbols and metaphors ('the Darkness' and 'the Rooster Coop') highlights the harshness and often the brutality of the life he depicts: his language is disturbingly rich and expressive • Balram's pompous and self-aggrandising narrative voice (reflective, perhaps, of a fundamental self-delusion) makes it clear that inequality and corruption are inherent in the society he represents. Ironically, the alternatives to which his narrative points are equally unacceptable and 'difficult' • although the old India, with its caste system, is viewed somewhat nostalgically by Balram, the reader is made constantly aware of the problems that arose from this way of functioning. Whilst certain evils have been removed, Balram's narrative shows how the door has been opened in new ways to self-interest and immorality • Balram's alternative vision of India is disturbingly amoral and represents a new set of potential difficulties for India. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 4 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 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	Indicative Content
9	***Brooklyn*** Candidates may include the following in their answers: • Eilis' family in Ireland represents her major unit of support – her mother and sister especially represent security and support for Eilis. Her brothers, whilst now living in England also represent an important symbol of what family means – the family unit is not bound by geography, but rather by almost spiritual ties • Eilis is thrown back on the support of alternative 'families' when she leaves Ireland. When she takes up lodgings with Mrs Kehoe in Brooklyn, her fellow lodgers share attitudes very similar to those the reader has already encountered with the girls of a similar age in Enniscorthy and as such represent an alternative family for Eilis • Eilis' dependency on ideas of family is shown through the homesickness from which she suffers after receiving letters from home; up to the receipt of the letters, she has managed to manage her feelings and emotions relating to 'the life she had lost and would never have again'; her homesickness demonstrates the power of family and its influence; this becomes a 'terrible weight' for Eilis, who goes on to dream about children being removed from their parents • when Eilis meets Tony, she is introduced to a new version of family life. More open to emotion and experience, Tony and his family present an alternative to Eilis' own family's way of doing things • news of Rose's death reignites all of Eilis' feelings about her family and prompts her return to Enniscorthy • Tóibín explores the way that community acts as an extension of or a substitute for family in the lives of the characters; Father Flood acts as a surrogate father for the Irish community in Brooklyn (for example: with the 'left over' Irishmen at Christmas; Eilis initially mistakes one of the men for her father when he sings). Tóibín demonstrates how shared experience represents country, culture and 'family', even at a distance • on her return to Enniscorthy Eilis responds to her family quite differently – although she is an American now and has been welcomed into Tony's family, she is surprised by the power of her feelings towards her Irish family • the context of post-war depression in Ireland and its impact upon family life makes necessary the mass emigration Tóibín's novel charts. Nevertheless, it is evident that family, culture and religion are not easily left behind. 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	Indicative Content
10	***Brooklyn*** Candidates may include the following in their answers: • Eilis' move to Brooklyn causes 'loss' for her mother, Rose, and later for Jim • Father Flood emphasises how different life is in Brooklyn, presenting as a 'gain' the nature of the community there and how much life centres on the shared values of the expatriate community • once arrived in Brooklyn, Eilis weighs up the pros and cons of her new existence; she has 'gained' freedom from the narrow-minded gossip and attitudes of Enniscorthy but has lost her sense of being part of a small and unified community; the size and diversity of her new community in America seems a loss to her. She feels isolated – as if 'she was nobody' • later, however, Brooklyn proves to be supportive. In Father Flood, Miss Fortini, Tony's family and others, Eilis gains assistance, conviviality and friendship; the unmarried girls she shares her life with also prove a significant 'gain' for Eilis • when she returns to Ireland, she does not tell them about her marriage to Tony. It might be argued that the gains in one place serve as losses in the other; this comes to the fore in Eilis' relationships with Tony and Jim • when Eilis faces bereavement – a significant personal loss – she is caringly supported by Father Flood • the novel, with its contrast of parochial and inward-looking Enniscorthy and diverse, outward-looking Brooklyn, provides a suitable vehicle for Tóibín to explore the gains and losses attached to differing types of community – both Irish and Italian communities in Brooklyn are close-knit and prone to the dangers of prejudice; they are fundamentally different from, but not necessarily superior to, their root communities; gain and loss are not easily evaluated • the context of the novel draws on the experiences of migrants and the reasons why they left their home communities for the United States; the balancing forces of community and isolation are brought to the fore. 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	Indicative Content
11	***Purple Hibiscus*** Candidates may include the following in their answers: • Nigerian traditional ways and beliefs are dismissed by Papa. He embraces capitalist materialism (the reader is constantly made aware of the wealth of his household by comparison with that of Aunty Ifeoma) and sees the old ways as inferior • the clash between the old and new is shown when Papa refuses to maintain relationship with his father, whose traditionalist views he dismisses as 'heathen', and will not allow Kambili and Jaja to get to know their grandfather • changes within Nigeria and its culture do not necessarily make things better. Aunty Ifeoma, in the face of the military government and the changing world of the university at Nsukka, finds that she can no longer face her life in Nigeria and emigrates to the United States. Kambili, on the other hand, retains her religious faith, reconciling it with the changes in her country so that she embraces both the old and the new • Papa and Aunty Ifeoma represent the complexity of change. Papa in his politically forward-thinking is courageous in many ways (his defence of Ade Coker, his bravery in publishing his newspaper). Papa is rigid in his religious views – this significantly affects his capacity for tolerance. Aunty Ifeoma, by contrast, is much more liberal and open to change • the children in the novel also demonstrate the different faces of Nigeria. Adichie uses the contrasting characters of Kambili and her cousin Amaka to illustrate the changing experience of growing up in Nigeria. Kambili's material wealth and emotional poverty are contrasted with her cousin's emotional honesty even in the face of growing financial hardship • the novel shows its readers a country facing the turmoil of internal revolution – the military coup, the attack on the freedom of the press, student protests all illustrate the changes that the country is facing • Adichie presents the reality of Nigeria as it tries to find its way to success as a nation; this involves both embracing its past and present and looking to its future independence • the changes in the world at large are represented by the fact that the African church is sending missionaries to the west – Fr Amadi is sent to Germany, thus reversing the historical dynamic. 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	Indicative Content
12	***Purple Hibiscus*** Candidates may include the following in their answers: • we see the dilemmas of life for young people in Nigeria: the young female students who, unable to finish their degrees, are obliged to give up their independence to early and limiting marriages • Kambili and Jaja are young people who have gained significantly from the material wealth of Nigeria. Their father is a wealthy man and can provide them with plenty of food and material goods. In this they are in stark contrast to their much poorer cousins. Kambili and Jaja face the dilemma that their financial security does not bring them emotional security • Papa is a conflicted man capable of great generosity and love but also of narrow-mindedness and cruelty. This creates a significant dilemma for Kambili and Jaja, stunting them emotionally • candidates may also comment on the ways in which older characters' lives are also significantly affected: Aunty Ifeoma is eventually driven to emigrate in order to maintain her academic freedom and to secure a better future for Amaka and Obiora; Ade Coker and his wife Yewande are persecuted for his bravery and he ultimately loses his life • the text is full of religious dilemmas: for example, Fr Amadi is torn between his priesthood, which as a young man gains him much influence and authority in this society, and his fears about the loss of Nigerian traditions - hence his introduction of Igbo songs into the Rosary; Papa's forceful religious views prevent the flourishing of relationship between Kambili and Jaja and Papa-Nnukwu. Kambili's dilemma is whether or not to act upon her desire for Fr Amadi • after Beatrice has poisoned her husband, Jaja faces the dilemma of taking the punishment for Eugene's death upon himself in order to protect his mother • the novel shows us a Nigeria in the throes of change, highlighting the economic, social and political dilemmas facing young Nigerians – and Adichie shows explicitly how these changes affect the younger characters (the rioting students protesting at their shrinking educational opportunities). These are suggestions only. Accept any valid alternative responses.

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