Pearson Edexcel

Mark Scheme (Provisional)

Summer 2021

Pearson Edexcel International Advanced Level

In English Literature (WET01)

Unit 1: Post-2000 Poetry

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2021
Question Paper Log Number P66228A
Publications Code WET01_01_2106_MS
All the material in this publication is copyright
© Pearson Education Ltd 2021

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.

Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	'Out of the Bag' All reasonable and relevant interpretations of 'unexpected ways' should be rewarded. Pertinent choices of second poem might be: 'The Lammas Hireling' by Ian Duhig, 'Giuseppe' by Roderick Ford, or 'You, Shiva, and My Mum' by Ruth Padel. Candidates may include the following in their answers: • the ways in which Heaney presents Dr Kerlin in unexpected ways: the metaphors of the hypnotist and the magician ('All of us came in Dr Kerlin's bag'), the parallels drawn between medicine and poetry • Heaney's use of Dr Kerlin's medical implements and the disturbing strangeness they capture (his bag with its 'trap-sprung mouth', the 'chill of tiles, steel hooks, chrome surgery tools'; the 'Dutch interior gleam/Of waistcoat satin and highlights on the forceps') adds to his faintly disturbing nature • Heaney's use of Dr Kerlin's movements creates a sense of control, but also unpredictability: 'he'd wind the instruments//Back into their lining'; 'stooping up to the room again'; 'held his arms out suddenly behind him'; 'towelled hard and fast' • Heaney's use of unusual physical descriptions ('nosy, rosy, big soft hands', 'spaniel-coloured', his 'beyond-the-north-wind blue' eyes). These descriptions create a variety of effects, some reassuring, some more potentially disturbing • the ways in which Heaney presents other characters' perception of Dr Kerlin; there is often fear implicit in their responses: repeated use of 'spaniel-coloured' with its connections to liver and offal; 'blood dreeps in the sawdust'; 'little, pendent, teat-hued infant parts' • the ways in which Kerlin's world appears mysterious: connections to Ancient Greek medicine; references to mystical religious experience at Lourdes ('when epiphany occurred and you met the god…'); Dr Kerlin's strangely disturbing drawings on the windows with their 'droopy sausage-arms and legs' • Heaney's use of medical language ('incubation', 'chemotherapy'), religious language ('thurifer', 'epiphany') and Latin ('*poeta doctus*', '*miraculum*') to create a sense of distance or strangeness • the ways in which Heaney uses the structure of the poem to reflect Dr Kerlin's character: the use of regular three-line stanzas might imply predictability, but the lack of rhyme resists any easy sense of predictability in the definition of his character. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	'To My Nine-Year-Old Self' All reasonable and relevant interpretations of 'the effects of past experiences' should be rewarded. Pertinent choices of second poem might be: 'On Her Blindness' by Adam Thorpe, 'The Furthest Distances I've Travelled' by Leontia Flynn, or 'Material' by Ros Barber. Candidates may include the following in their answers: • the speaker's sense of connection with her younger self and her personal emotions (repeated use of the personal pronouns 'I', 'me' and 'my' and then the more inclusive 'we' and 'us') suggest that the poem is rooted in the powerful effects the experiences have had upon the speaker's sense of identity • the speaker's sense of distance from her younger self (use of 'you' and 'your' as a contrast to 'I', 'me' and 'my') suggests that responses to the experiences the poem explores have changed over time • the opening injunction of the poem ('You must forgive me') demonstrates the powerful effect that the experience of growing up has had upon the speaker of the poem • the speaker of the poem evidently wishes that experiences could have created connections ('I'd like to say we could be friends'), but this is not the case ('the truth is we have nothing in common/beyond a few shared years') • Dunmore's use of language shows how experiences have become buried by time ('that tree/long buried in housing') and this shows how the speaker and her younger self are in some ways no longer connected to one another • the use of language shows the negative effects of experience ('time to hide down scared lanes'; 'I shan't cloud your morning'; 'I have fears enough for both of us') • the recollection of the childhood games, sweets and animals (rope swings, 'sherbet lemons', 'a baby vole') demonstrates that experiences recalled were not all bad; these good experiences linger as memories in adulthood and show how identity can be positively shaped by experiences • the structure of the poem reflects how experiences shape memory and identity as they lengthen stanza by stanza (5 lines, 6 lines, reaching 7 lines at the centre and then shorten out again to 6 lines and 5 lines) and ending with the ambiguous yet fulfilling coda of 3 lines which strangely reunites the younger and the older characters and which reinforces the power of the experiences the speaker has recounted. 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: • although the central characters of the novel are largely male (Amir, Hassan, Baba, Sohrab, Assef), women play a significant role, and we are allowed glimpses of the roles and impact of women within Afghan and Afghani-American society • Hosseini's presentation of motherhood: for example, Sofia Akrami dies during childbirth, but she remains an important influence on Amir who draws personal inspiration from her love of literature • some female characters present a challenge to social and religious norms: Sanaubar, for example, has an extra-marital affair with Baba, and abandons Hassan shortly after he is born; Soraya also breaks Afghan codes in her sexual conduct. She inherits from her father, General Taheri, a strong will and she deplores the ways in which women are treated in Afghani culture • Hosseini shows how female characters in the novel exert influence over males: Amir seeks information about his deceased mother at various points, demonstrating how she continues to influence his views of himself • Hosseini's presentation of women as wives: Soraya, for example, supports and encourages Amir. As an Afghani American, Hosseini uses her to represent a different view of women in marriage. Jamila, General Taheri's wife, represents a more traditional view of the Afghani wife, accepting her husband's views without question and wishing nothing more than to see her daughter married • Hosseini uses minor female characters to fulfil specific functions: the woman stoned by the Taliban for adultery represents the unvoiced women of Afghanistan under the Taliban and the brutality of a misogynistic social order. The attempted rape of the woman at the Afghan border by a Russian soldier demonstrates the vulnerability of women in the novel • the presentation of women is strongly inflected by developments in Afghani political and social contexts over the period covered by the novel; American cultural contexts are also significant in shaping female characters' attitudes and behaviour. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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: • Hosseini's presentation of change, both national and personal, evolves throughout the novel and characters are able in different ways to come to terms with shifting political contexts • the novel deals with politics in the sense both of 'big' politics (the politics of parties and nations) and 'small' politics (the politics of relationships, households and individuals) • the novel explores wider issues relating to socio-political change; candidates may consider how Hosseini uses writing, sport, religion and relationships symbolically as a means of representing political change • the shifting political landscape results in changing roles for women: Sanaubar and Soraya, for example, display independence and challenge social expectations in breaking sexual taboos • Hosseini explores the different ways in which characters understand loyalty and betrayal in relation to a variety of political ideologies and formations: Mujaheddin, Taliban, Pashtun and Hazara • 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 • some characters' behaviour shifts according to the changing political situation, while others remain consistent (Hassan remains faithful and true to himself; characters such as Assef use political change as a means of gaining personal power) • the novel considers shifting political perceptions of nationhood both within Afghanistan and from outside it: the political exploitation of the country by different internal and external forces. Afghanistan was mercilessly abused by the great powers, making conditions ripe for corruption. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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: • teaching is important from the beginning of the novel: early scenes show readers the young Pi's experiences of formal education and demonstrate his unusual relationship with schooling and his tendency to learn his own lessons rather than those his teachers might intend • teaching from parents: as the novel progresses, Pi receives teaching from his parents, helping him to make sense of who he is. Pi is inquisitive by nature, however, and questions his parents' attitudes and lessons • he is taught about animal husbandry: these lessons later prove to be of great practical benefit in the unexpected (and potentially deadly) situation in which he finds himself on the lifeboat • religious teaching: as the novel progresses, Pi is taught about different religions; he adopts an idiosyncratic approach to the teaching he receives and embraces the teachings of Christianity, Islam and Hinduism, creating his own unique blend of religions. His teachers (and potentially his readers) are uncomfortable with Pi's views • teaching through narrative: Pi's account provides a narrative space within which he can 'teach' his listeners (and also where Martel can teach his readers) passing on the lessons he has accrued from his own teaching and experiences • moments of realisation, such as when he learns that the crew were not being kind when they threw him into the lifeboat (he was in fact being offered as bait for the tiger), teach Pi further lessons and demonstrate additional ways in which experience proves a useful teacher • the universe seems to teach Pi existential lessons: he has a moment of epiphany whilst looking at the heavens, which teaches him his relative 'littleness' in the face of the universe • Pi's shipwreck provides a metaphor for teaching: his escape from the political regime in India, the need to find faith, the novel's postmodern existential questioning of truth and how individuals might come to terms with the teaching they have received about the world around them. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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 begins with the nameless author commenting on the 'happy ending' to Pi's story, thus demonstrating that the novel will, in some sense at least, conform to the conventions of comedy • the novel engages with the contexts of different faith traditions Pi encounters. The representatives of these faiths are presented respectfully, but with some humour: a good example is the conversation between the priest, the imam and the pandit • although brutal, the interactions between the hyena, the zebra and the orang-utan on board the lifeboat are told with a sense of dark humour • Martel's postmodern novel presents not a singular narrative, but a number of overlapping narratives that sometimes confirm, but sometimes comically undermine one another: for example, in Pi's conversation with the incredulous Japanese investigators • the image of Pi as a family man at peace with himself, surrounded by an eclectic collection of different religious artefacts, is comically at odds with a world that insists life and religion can sometimes be taken too seriously • Pi, even though his narrative deals with serious contextualising themes, such as colonialism, migration, global politics and religion, refuses to take his own tale too seriously and often presents his experiences with wry and self-deprecating humour • this connects to postmodern contexts about the comic uncertainties attending upon the creation of narrative, suggesting that there is no single truth. Comedy provides a useful genre context for consideration. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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 is a postmodern novelist and as such employs a range of narrative methods in order to challenge his readers • Adiga's use of letters makes the novel, in effect, a postmodern epistolary novel; however, as Wen Jiabao never replies, readers are left to infer for themselves how the Chinese Premier (and they themselves) might respond to Balram's views • Adiga uses settings to reflect in a variety of ways upon the content of the novel: at different points in the novel they represent danger (for example, the dark highway where Pinky Madam has her road accident), the problems of life, corruption, security; on other occasions settings undermine readers' expectations (for example, Balram's visit to the President's official residence on The Fourth Night) • Balram's political 'visions' capture symbiotic 'dream' and 'nightmare' versions of India, obliging readers to evaluate how far Balram's views are reliable • Adiga's use of contrasts (darkness and light, animal and human, western and eastern, young and old, former and present, traditional and radical, urban and rural) constantly challenges readers as they seek to make sense of Balram's view of the world • Balram's strident narrative voice provides a challenging, even confrontational vehicle for the events of the novel; his voice, like so many of the places, concerns and characters of the narrative, is stark and harsh, connecting closely with his characteristics as a man • Balram's narrative provokes thoughts by being in and of itself provocative: his use of language, his scarcely-concealed violence, his objectionable attitudes are all used by Adiga as a means of forcing response from his readers • changes in the contemporary world and its shifts in terms of economic and intellectual 'power' provide a telling set of contexts for contemporary readers, encouraging them to consider the changing nature of contemporary existence. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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 builds his personal world view on the basis of his own harsh experiences growing up in India, and readers may feel some pity for him as a result • Balram is a character who believes he has been wronged: for example, he feels deeply cheated by the financial disadvantage he has experienced as a result of his family's provision of dowries for his sisters • readers may well respond positively to the creative energy Balram displays in devising his alternative vision of India as set out in his fast, furious and often funny letters to Wen Jiabao; such sympathetic aspects of his character might lead to some feelings of pity • although Balram is presented in some ways as a victim, many readers may feel that his means of seeking to redress the balance is unacceptable; in seeking to exploit others in whatever ways he can, he is guilty of rank hypocrisy • the tone of Balram's narrative is harsh, but nevertheless makes evident the potential alternative directions his life might have taken had he fitted differently into the Indian 'system'; the loss of these more positive alternatives may lead to feelings of pity • Adiga shows how Balram suffers at the hands of a colourful array of corrupt characters: Balram's fiercely self-interested grandmother, employers (when, for example, Balram is required to take the blame for Pinky Madam's accident), doctors, teachers and the Great Socialist. Balram makes it clear that inequality and corruption are endemic in the society he represents, and readers may pity him as a result • Adiga shows us Balram's tireless energy in seeking to overcome the difficulties he has faced; some readers may find this to be in some ways a good (if misdirected) personal quality • Balram's alternative vision of India, set against emerging contexts of Asian democracy, industrial development and the new global politics seems to offer new possibility, and readers may sympathise with his desire to benefit from the new opportunities these represent. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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: • Tóibín opens the novel with an exploration of the realities of life in a small-town Irish community; these realities form the context for Eilis' emigration • the values of family and community remain significant as the novel progresses: when Eilis reaches Brooklyn, these values are the means by which she tries to make sense of her new life in the United States • Father Flood paints for Eilis an exciting picture of the opportunities offered by life beyond Ireland and to experience life in different cultural circumstances in the United States; he makes it clear, however, that she will be joining a well-established Irish expatriate community • once she reaches Brooklyn, Eilis nevertheless faces difficulties in adapting to the new cultural situations and the cultural diversity she encounters; for example, at work, Eilis encounters and has to manage the challenges of greater diversity, and this inevitably affects her attitudes to life: sometimes it leads to homesickness, but at other times it opens new horizons for her • New York has a strong Irish expatriate community; this means that although it is geographically far from Ireland, culturally there is much that remains familiar for Eilis (lodging with Mrs Kehoe, her housemates share attitudes very similar to those of Enniscorthy; the Christmas celebration hosted by Father Flood) • Tóibín uses Tony and his family to demonstrate that the migratory experiences of the Italian-American community reflect those of the Irish community; the United States provides the space for immigrant communities to maintain large portions of their original identities, meaning that integration is only necessary up to a point • Tóibín explores through Tony and Eilis the excitement and challenges of bringing people from different cultural backgrounds together; this is further challenged when Eilis returns to Ireland for Rose's funeral; Tóibín's narrative highlights the difficulties of adjusting to shifting cultural norms and the challenge of re-evaluating personal expectations to fit a new cultural 'space' • the context of mass migration in the wake of the war is significant; disaffection and lack of opportunity in Ireland and other parts of the world created the conditions for cultural movements on a huge scale, and the resultant meeting of cultures led to the need for cultures to adapt; Tóibín makes it clear, however, that such adaptations are not easy. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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 10	Indicative Content
	Brooklyn Candidates may include the following in their answers: • the title of the novel emphasizes the importance of place; this suggests that Tóibín wishes his readers to see Brooklyn as a significant shaper of the lives of his characters and their developing sense of themselves • the opening sequences of the novel are used by Tóibín to demonstrate the extent to which Eilis' character and worldview are shaped by the Irish small-town setting in which she has grown up (her job in the shop; the close-knit family group; friendships) • the claustrophobic setting of the ship and Eilis' unpleasant experiences on board, where she encounters both selfishness and care, shape her views both of the place she is leaving and the place to which she is travelling • Mrs Kehoe's lodgings provide the young Irish women with a new yet familiar environment; the lodging house functions as a space that seems to exist halfway between Ireland and the United States • readers may contrast Tóibín's presentation of the two shops in which Eilis works, for example; one small and insular, the other huge and curiously impersonal; these factors inevitably shape the interactions and events that occur • Tóibín uses different homes to shape characters' experiences and behaviours: the family home in Enniscorthy, Eilis' brothers' new home in England, the Fiorellos' home, Mrs Kehoe's lodging house • the setting of the Christmas celebration creates a calculated nostalgia and demonstrates Father Flood's awareness of the importance of shared experience and reminiscence for the expatriate community he serves; the Irish and other migrant communities in Brooklyn need to maintain contact with their roots at the same time as encountering the demands of their new homeland • Brooklyn makes its inhabitants see themselves differently; the place requires them to adjust to living in the cityscape of New York; for Eilis this means adapting to the big city as compared to the small town of Enniscorthy • the context of the novel encourages readers to consider the importance of personal, national and international contexts in the post-war world and the ways in which the new experiences and difficulties of relocating can affect individuals. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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 11	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Nigeria in this novel is a place undergoing significant change; in shaping or adapting to these changes, characters sometimes have to take decisions of consequence; motivations for these decisions can be both despicable and admirable • Papa chooses to act according to harsh religiously-motivated principles in spite of the effect his behaviour has on his wife and children; Adichie presents him as often unforgiving and harsh, even brutal; his actions are prompted by a selfish application of his beliefs; his behaviour knowingly steals the innocence of his wife and his children • Papa also chooses to reject traditional ways and beliefs which he sees as dangerously at odds with his own 'more advanced' views. Adichie shows how he consciously destroys his relationship with Papa-Nnukwu • by contrast, Adichie shows us the bravery of Papa and Ade Coker in their choice to stand up against the perceived injustices of the new military regime • at the end of the novel, Beatrice chooses to murder her husband; the reader fully understands Beatrice's motivations, but may not condone her actions; as a result of her actions Jaja, fully aware of the implications, chooses to take her punishment even though he is innocent • the students at Nsukka University elect to maintain their protests against changes to the Higher Education system; they are aware of the dangerous consequences they are likely to face as a result of their unequal conflict with the authorities • Aunty Ifeoma chooses to place herself in opposition to Eugene and the university authorities; in the former case, Adichie shows readers that she has a level of control she cannot exercise in relation to the developing political crisis and her role at the university; her position eventually becomes untenable, leading to her emigration to the United States • Adichie presents the complex contexts facing Nigeria as it develops politically and socially and the difficulties this in turn imposes upon the characters in the novel; these complicating factors mean that motivations and consequences of characters' actions are not always straightforward. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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 12	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Adichie uses Papa's voice to show how he has been taken over by his unforgiving interpretation of his religion; the Word of God as he interprets it speaks through his harsh, sometimes violent actions; the Biblical teachings he adopts become a key context for his behaviour • the lecturers working at Nsukka University (we especially see this through Aunty Ifeoma) have their intellectual freedom and their academic voices slowly silenced by the authorities • many characters in the novel are forced to raise their voices through acts of protest. Adichie uses a variety of methods to demonstrate this: for example, the rioting students protesting at their shrinking educational opportunities; the political context of the novel is significant in shaping understanding of this • we see how many of the younger characters in the novel lose their voice: the young female students are increasingly unable to finish their degrees; in losing the independence offered by education, they lose their voice in society • violence is often a form of communication in the novel and Adichie uses this to shape meaning: Papa uses violence to convey his messages to his wife and children; Beatrice, in her turn, uses the only voice left to her (poison) as a means of silencing Eugene • left with no opportunity to speak and be heard in Nigeria, Aunty Ifeoma is eventually forced to move with her children to the United States. Adichie uses their enforced emigration to illustrate the new meaning their life has taken on • Papa and Ade Coker both use the newspaper as their public 'voice'; Ade and and his wife Yewande are both persecuted for his bravery in making his views known, and he ultimately loses his life • Adichie uses the events of the novel to explore a Nigeria that is changing; answers may identify a range of contextualising factors such as gender, religion and politics that significantly result in some voices being heard and other voices going unheard; it is not only through speech, however, that characters make their views known. These are suggestions only. Accept any valid alternative responses.

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

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom