GradeMax



Pearson
Edexcel

Mark Scheme (Results)

January 2022

Pearson Edexcel International Advanced Level

In English Literature (WET01)

Unit 1: Post-2000 Poetry and Prose

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January 2022

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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.

Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	'On Her Blindness' All reasonable and relevant interpretations of 'painful emotions' should be rewarded. Pertinent choices of second poem might be: 'The Deliverer' by Tishani Doshi, 'A Minor Role' by UA Fanthorpe, or 'Effects' by Alan Jenkins. Candidates may include the following in their answers: • the ways in which Thorpe presents the persona's mother's feelings about being blind: 'My mother could not bear being blind, / to be honest'; '"It's a living hell, to be honest, Adam"' • Thorpe's use of language to capture emotional responses to her blindness: words such as 'hell', 'catastrophic', 'the void' • Thorpe's presentation of the mother's responses: '"If I gave up hope of a cure, I'd bump / myself off."'; 'sat too weak to move, staring / at nothing.'; 'now she can't // pretend' • Thorpe's use of descriptions to reflect emotions: 'bumping into walls like a dodgem'; 'Instead she tended to ignore the void': Thorpe uses these to create a variety of effects, some purely descriptive, some more emotionally troubling • the ways in which Thorpe presents other characters' emotional responses to blindness in general or to the mother's blindness in particular reveal and/or hide their true feelings: 'those who bear it / like a Roman'; 'the locked-in son'; '"No built-in compass," as my father joked' • the ways in which Thorpe uses colour (an absence for the blind mother) as a means of shading emotional responses: '(try it // in a pitch-black room)', 'golden weather' 'the autumn trees around the hospital // ablaze with colour' • Thorpe's use of pathos to illustrate emotion: the emotional voice of the mother and the son are set in opposition to the Roman stoicism of stanza 3; the mother's refusal to give up activities such as driving, visiting art galleries and watching the television creates a strong yet subdued emotional tone in the poem • the way in which Thorpe breaks the regular two-line stanza form at the very end of the poem: the single line 'she was watching, somewhere, in the end' sets the figure of the mother out there on her own in death, now imbued with a 'sight' all of her own. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	'The Furthest Distances I've Travelled' All reasonable and relevant interpretations of 'alternative visions of life' should be rewarded. Pertinent choices of second poem might be: 'Ode on a Grayson Perry Urn' by Tim Turnbull, 'Song' by George Szirtes, or 'From the Journal of a Disappointed Man' by Andrew Motion. Candidates may include the following in their answers: • the speaker's presentation of a variety of experiences from her own life: the poem explores alternative visions from the perspective of a world traveller (Krakow, Zagreb, Siberia, Milwaukee) • the speaker's reference to different languages (English and Lithuanian) which affect the ways in which life is expressed and seen • Flynn's use of objects and 'souvenirs' from the speaker's travels to demonstrate how memories persist in shaping views of life: the 'unravelled / sports sock', 'crushed valentines', 'alien pants', 'cinema stubs', 'the throwaway / comment – on a Post-it' • the title of the poem suggests that the 'distances' the traveller has gone have provided her with alternative views of life and that the experience of travelling has led to change over time • Flynn's use of the speaker's emotions as alternative factors affecting her view of life: 'scare stories about Larium / - the threats of delirium / and baldness' • the speaker of the poem likes the namelessness and opportunity that travel allows for exploration of alternative places, cultures and views: 'in restlessness, in anony / mity: / was some kind of destiny' • although diverse in nature, the various experiences recounted are all part of an holistic existence • the poem concludes with the realization that through the experiences recounted, the speaker has gained something meaningful from recognizing 'the distances… between people' and the learning gained from 'holidaying briefly in their lives'. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Identifies general connections between texts. • Makes general cross-references between texts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.		

Section B: Post-2000 Prose

Question Number 3	Indicative Content
	The Kite Runner Candidates may include the following in their answers: • *The Kite Runner* explores intolerance and the ways in which people from different walks of life relate to one another. The novel explores the extent to which (in)tolerance affects the relationships presented • personal differences: Hosseini's presentation of the relationship between Amir and Hassan shows the difficulties of managing difference in personal relationships: Hassan's unshakeable loyalty and love for Amir is not reciprocated; Baba, a bold and open character, finds it difficult to relate to Amir, who is bookish and more reserved; close relationships in the novel tend to be based on similarity and struggle to flourish in the face of intolerance • by contrast the relationship between Amir and Sofia Akrami, who also loved literature, could have been close, but this relationship is denied by her death in childbirth; in having Amir continue to seek information about her through the novel, Hosseini demonstrates how important this relationship could have been and how far, even in her absence, Sofia Akrami influences Amir's sense of himself • social intolerance: Hosseini's presentation of how society changes under different authorities and regimes; the contextual differences, for example, between free Afghanistan and Afghanistan under the Soviets and then the Taliban; the differences between relationships and their possible expressions in Afghanistan and in the United States; differing attitudes towards personal belief, protest and sexual conduct are all significant in the novel • political intolerance: Hosseini's narrative explores the ways in which political points of view become either a foundation for strong relationships (for all we may dislike it, the Taliban represents a strong hegemony based on shared political and religious values) or a significant factor in creating division (Baba, the Taheris and many other Afghans have fled their homeland on the basis of political difference) • racial intolerance: the intolerance that exists between Hazara and Pashtun communities provides a significant context here; the relationship between Baba and Sanaubar and the relationship between Amir and Hassan are both marked by this; later in the novel, Sohrab is abused on the basis of his Hazara ethnicity • gender is also a factor in intolerance: key examples are General Taheri's views and treatment of his wife and daughter; the woman stoned by the Taliban for adultery; Baba's defence of the woman threatened with rape. Candidates could refer here to the different social, religious and political contexts at play both in Afghanistan and in the United States • religious intolerance: the Mujahideen and the Taliban (groups whose roles within Afghanistan serve as context for the novel) demonstrate how far religion and religious intolerance both between and within religions affects relationships and society more broadly; conflicts between Sunni and Shi'ite Muslims; conflict between what is perceived as a Christian West and a Muslim East. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 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: • the novel explores a number of key factors that affect the ways in which characters' attitudes and opinions change; the ways in which 'distance' is obtained, however, vary and do not always require physical or temporal movement • time provides perspective: Hosseini highlights the ways in which time changes characters' views of their circumstances, beliefs and attitudes: Amir re-evaluates his relationship with Hassan by relentlessly reviewing the events of his own past; time makes no change to characters such as Assef, however (the rape of Hassan is replicated in his abuse of Sohrab) • geographical movement sometimes provides new perspective: Amir comes to understand Baba in new ways both during the account of their escape from Afghanistan and from their new geographical perspective in the United States; the relocation of Assef from the streets of Kabul to his isolated stronghold later in the novel, however, serves to intensify and reinforce his perspective rather than to demonstrate any substantive change • political change provides perspective: the novel explores wider issues relating to the politics of power and the ways in which these encourage or enforce the changing of perspective and how such political power is open to abuse; contexts surrounding Soviet, American and Taliban influence in Afghanistan are likely to be useful here • religious perspective: the religious pluralism and liberalism of the United States provides an interestingly different context to the situation of Afghanistan; it is clear, however, that this change is not universally 'good', as it creates a new set of tensions for Amir, Baba, the Taheris and the rest of the Afghan expatriate community as they try to make sense of themselves in the context of their new religiously 'open' context • social change provides perspective for some: for characters such as Amir and Soraya, changing social situations prove ultimately positive; others, such as Hassan and Assef maintain their original views (Hassan his loyalty, Assef his brutality, racism and bigotry) in spite of and perhaps because of social changes; Afghani political and religious contexts and their impact on social developments will be apposite here • writing provides perspective: candidates may refer to the context of Hosseini's own position as an Afghani expatriate and his use of writing as a means of exploring his own experience and his nation's past • new information provides 'distance' encouraging re-evaluation: Amir, for example, comes to a new understanding of Baba when he learns that his father had an affair with Sanaubar and that Hassan is, in fact, Amir's half-brother. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 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: ☐ Martel's postmodern narrative(s) play with the form of the animal fable and with ideas of how this kind of story relates to other literary forms (reports, detective stories, adventure stories or romances) ☐ Pi's narrative employs both anthropomorphism and zoomorphism as methods: he uses the animals to capture and explore certain human characteristics, but also to 'animalise' humans: for example, the hyena might represent rapacity and the relentless determination to survive and the zebra might represent the helplessness and vulnerability of humanity ☐ the relationship between humans and animals is highlighted from the start through Pi's involvement with the Pondicherry zoo; Pi is thus established (and his narrative also) within a context where animals are significant ☐ animals are important in the novel as Pi has to negotiate his continued existence in relation to the often unpredictable needs and behaviours of Richard Parker, Orange Juice, the zebra and the hyena ☐ the events of the novel remind readers that humans are, when all is considered, also part of the animal kingdom; like the animals with which he shares the lifeboat, Pi is subject to physical needs: to eat, to sleep, to drink, to defecate; the novel serves to make readers reconsider what it means to be human ☐ Martel uses animals for comic effect: for example, when the animals chase each other around the boat; even though many of the events of the novel are hard, even brutal, the animals serve as a means of distancing such events ☐ in his conversation with the Japanese investigators at the end of the novel, Pi suggests that he has simply spun a narrative using animals to represent what is in fact a much more unpalatable story, a story that may not be acceptable to his audience ☐ candidates may consider the novel in relation to literary contexts such as Aesop's fables or more modern works such as George Orwell's *Animal Farm*, highlighting a tradition of using animals to explore human behaviour and human society. The novel's context is connected to ecocritical theory and conservation. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 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: • Martel makes it clear from the outset that Pi achieves resolution: having overcome various difficulties and crises, we see him happily settled in his new family home in Canada • the novel explores religious belief; religion often proves divisive (and the discussions between religious leaders, Pi and his parents demonstrate that it has the potential to be so in this novel), but Pi forges his own path of belief, creating a personal resolution between Christianity, Hinduism and Islam • once on the lifeboat, Pi faces life-threatening problems; he proves to be creative in finding resolutions to the difficulties he encounters: for example, when he is trying to find a way back on to the boat from his raft • some problems in the novel are beyond resolution and Pi has to allow events to take their own course: for example, when the hyena is tormenting and ultimately kills the zebra, Pi knows that his involvement will achieve nothing • the context of Martel's novel as an example of postmodern fiction is important here. He explores the connections between multiple potential narratives and readings of these narratives: a tale recounting the survival of man and animals; the shadowy suggestion that Pi's tale actually veils a much darker sequence of events; the story of Pi's happy afterlife in Canada. These narrative accounts are brought into a sometimes uneasy resolution as they overlap and interact, Pi (and Martel's readers) have to evaluate the different potential ways in which these differences can be resolved • the concluding encounter with the Japanese investigators is also a postmodern device that serves to resist single or simple resolutions: the reader is left doubting exactly what occurred to Pi, and the extent to which his problems actually existed, and whether they could be resolved • the narrative explores the interactions between postmodern contexts such as colonialism, migration, global politics and religion, suggesting the importance of finding resolution to the challenges they pose. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 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: • likely choices of female characters for use in this question are Pinky Madam and Balram's grandmother; candidates are free, however, to make other choices should they wish • Pinky Madam is an interesting example of a 'Westernised' Indian woman in the novel; Balram's narrative makes it clear that having lived in the West she finds it difficult to return to India and its traditional Indian views of women; having enjoyed the freedom and the educational and employment opportunities of the West, she struggles with the restrictions returning to India imposes upon her; Balram's narrative demonstrates that he has an ambivalent attitude to her, his reactions being an uneasy balance of attraction, revulsion, superiority and threat; she almost proves Balram's nemesis when he is asked to take the blame for her motor accident • Balram's grandmother is a different kind of female character: she represents a particular kind of power within the novel as she has managed to obtain a position of authority (even dominance) within the familial structure, suggesting that not all females are subject to the kind of limitation evident elsewhere in the novel; Balram resents her for what she represents (her role in negotiating financial settlement for his sisters has sealed Balram's economic fate); he also, however, holds her in grudging respect, as a woman who, against the societal odds, has gained a position of influence • Adiga presents his female characters in ways that reflect upon the nature of life in India: Balram adopts the dichotomous view of women as pure (usually his relatives) and whores, reflecting the stark divides that characterize the social, political, cultural and economic formation of India • the lack of real names for the female characters (including Pinky Madam and his grandmother) is suggestive: female characters seem to function as devices rather than as people, though this may suggest more about Balram's bigotry than actuality • women in the novel are often presented as the objects of men's gaze and desires: Balram frequently refers to the state of his (or other men's) 'beak', thus reducing women to objects of sexual desire; Balram regularly refers to prostitutes, again suggesting that women are required to do men's bidding in the novel; this reflects upon contexts of social and sexual corruption: like so much in the emergent Indian economy, women are 'for sale' • the role of women in Indian society, and especially their role in marriage 'transactions' is explored in the novel; this relates to both Pinky Madam and Balram's grandmother; Balram is disgusted by the fact that his own opportunities in life have been limited by the financial position his family is left in after dowry negotiations; a number of relevant social contexts regarding Indian marital traditions might be explored here • India's developing place in the world as a new economic and political power set alongside its caste and gender structures provide an interesting basis for considering the ways in which women are presented and perceived both by themselves and by the males in the novel in relation to globalisation, religion, gender debates, poverty and the distribution of wealth. These are suggestions only. Accept any valid alternative responses.

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

Question Number 8	Indicative Content
	The White Tiger Candidates may include the following in their answers: • Balram's own life story as represented in the novel begins in the grinding poverty of rural India; the absence of material wealth is at the root of many of his attitudes and behaviours in the novel • money, or rather the absence of it, is a powerful driver of the corruption that is so endemic within the Indian 'system' as it is presented to us by Balram and Adiga • the ways in which the wealthy are presented in the novel may lead readers to question whether material riches are, in themselves, actually a good thing; the wealthy often abuse their power; behaviour and attitudes are not only and always shaped by wealth or its absence however • the plight of the poor in the novel suggests that having money can distance characters from what is going on around them; Adiga offers telling descriptions of the squalor and poverty in which many Indians live, and the novel is scathing of the fact that this is a matter of indifference to the wealthy • resentment at the poverty in which he lives (both growing up and as a man) fires Balram; his anger at the world and his determination to make wealth for himself are driven by the rabid jealousy emerging from the treatment he receives whilst poor; he rejects traditional codes of morality and creates an amoral universe all of his own • Adiga does not offer a trite or straightforward equation of wealth with evil, or poverty with goodness: Mr Ashok, for example, is different from other members of his family, seeming kind and gentle; similarly, not all poor characters display sound morals: the taxi driver Vitiligo-Lips points out that poverty does not necessarily lead to virtue, a fact to which the characterization of Balram amply attests • Adiga adopts the metaphor of poverty and applies it to a range of other situations and ideas in the novel; poverty, in other words, is not simply to be seen in monetary terms; as the novel progresses, the idea of poverty is applied to characters' emotions, culture, society, politics and religion • changes in the global economy and related power structures are major contexts for the novel and its consideration of poverty, as Adiga (and Balram) explore the extent to which the new possibilities for wealth represented by emergent capitalism in India actually translate into increased wealth for the characters they present; the novel forefronts the problems attendant upon the gap between rich and poor, not only in the subcontinent itself but in the wider world. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 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: ☐ when Tóibín first introduces Father Flood, he appears as a calmly authoritative figure who commands respect, not solely on the basis of his priesthood, but also as a man ☐ Father Flood, with his knowledge of the contexts of both Ireland and the United States, is uniquely placed to advise Eilis and her family and then to make possible her migration to Brooklyn; he appears to wed pragmatism and possibility as he explains to them how moving from Ireland to the United States with its very different sociocultural circumstances provides an exciting set of opportunities ☐ as a man who is himself a migrant, Father Flood understands the difficulties both the sending (Irish) and the receiving (New York) communities face in the processes of migration. Tóibín's presentation of Father Flood neatly balances his sensibility and his ability to help others manage this difficult experience ☐ readers may find significance in Father Flood's name and its various associations with the sea, water (spiritual overtones here) and power implying different aspects of his character ☐ Father Flood is in some ways (again as his name might suggest) a fluid character; he moves easily between Brooklyn and Ireland, seeming equally at home and rooted in both places ☐ when characters face difficulties, Father Flood serves as an anchor for them; Eilis feels the benefit of his care and attention, but in this she is not alone as we see Father Flood's influence on others within the expatriate Irish community ☐ as a parish priest in Brooklyn he is a faithful minister to his congregation and to his community more broadly; an excellent example is seen with the Christmas celebrations at which Eilis assists, through which he creates a nostalgic and celebratory atmosphere; this event, orchestrated by Father Flood, does much to help others cope with the difficulties that come with migration and distancing from one's home community ☐ set against a context of mass post-war migration, Tóibín's novel demonstrates the importance of strong community figureheads in helping individuals and broader communities to manage the experience of relocation, change and integration; the novel provides sympathetic treatment of a priest. These are suggestions only. Accept any valid alternative responses

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

Question Number 10	Indicative Content
	Brooklyn Candidates may include the following in their answers: • the novel often focuses on ideas to do with movement and journeys, some of which are literal whilst others are metaphorical and symbolic in their nature • individuals, such as Eilis, Tony, Jim and Father Flood, all undergo journeys of differing sorts during the novel; Tóibín's narrative uses these journeys to demonstrate how different individuals cope with change • the novel explores the role of actual parents and people who stand in *loco parentis* as guides, using their own experiences of life to assist the less experienced characters in their developmental journeys: good examples are Father Flood, Mrs Kehoe and Mr and Mrs Fiorello • when she leaves Ireland, her journey to the United States is isolating and traumatic for Eilis; Tóibín uses vivid descriptions of life on the ship and Eilis' unpleasant experiences to illustrate the personal and emotional as well as the physical difficulties she faces • when Eilis reverses her journey, returning to Ireland, both she and the reader perceive her very differently; although she has journeyed thousands of miles to return, she can no longer relate to Enniscorthy and the people there in the same way • Tóibín shows that individuals can struggle to cope with the 'journey' of re-evaluating personal and cultural attitudes as they seek to acclimatise to life in the new context of the United States • Tony and his brothers experience relocation to the United States from within the context of a strong family unit; as such, their experience of 'journeying' is very different from Eilis' more isolating experience; they and the Italian-American community of which they are a part become an important part of Eilis' story as she and Tony commence the 'journey' of their marriage • Tóibín's novel explores ideas of journeying in relation to a variety of contexts, such as backgrounds of migration, cultural integration and the enduring literary trope of 'the journey'. 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 11	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Adichie presents her readers with the issues facing a nation that is experiencing significant change; such changes inevitably lead to the danger of division • Adichie presents her readers with a set of characters and groups that often fail fully to understand the implications of their views and actions for others; reforms of the Higher Education system have a significant effect on the life of students and this in its turn leads to division and protest • division between siblings: Papa and Aunty Ifeoma both respond very differently to both their past (Papa Nnukwu) and their potential futures; Papa is often uncompromising while Aunty Ifeoma is more caring and liberal in her views • cultural division: Papa rejects the traditions and cultures of the past, seeing these as opposed to what he sees as his own 'more advanced' views • division within marriages: Eugene and Beatrice live in a divided marriage; their parenting of their children is based on different priorities and comes out in widely divergent manifestations; ultimately this leads to Beatrice murdering Eugene • political divisions: the students at Nsukka University are victims of social and political change; Papa and Ade Coker are courageous in the face of political power and are bold in presenting alternative political points of view • divisions within individuals: Kambili, as she develops romantic feelings for Father Amadi, has to come to terms with the changes happening in her body and her emotions; Father Amadi faces a similar set of challenges and has to consider how he will handle the division between his romantic feelings and his priestly vocation • divisions between older and younger generations: Adichie makes it evident that Jaja, Kambili, their cousins and the other young people in the novel live in a world that is very different to the world of their parents (and their grandparents); Aunty Ifeoma is worried by the need for young women to give up their studies in order to conform with what she sees as a regressive attitude towards women • Adichie presents the complex contexts (political, societal, religious, cultural) that cause division within newly emerging Nigerian society; these are all contextual factors that serve to highlight difference rather than similarity and connection in the world of the novel. 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 12	Indicative Content
	Purple Hibiscus Candidates may include the following in their answers: • Adichie shows that violence and brutality are all-too-human responses to societal change; contexts for this in the novel relate to religion, politics, education and culture; the novel explores the different ways in which characters can make their views known; for some characters, violence, verbal or physical, may be their only way of expressing themselves; answers may choose to give a personal response to the novel's violence and suffering, or to cite published reviews of the text • Beatrice's murder of Eugene proves ultimately to be the only means by which she can respond to her husband's repeated brutality and despotism; violence in this novel breeds violence • the university students are left no option but to protest in order to try to protect their rights; their protests, however, are met with violent and repressive manifestations of power • Papa often resorts to violence as a means of exercising his power; his burning of Kambili's feet and his beating of Beatrice, inducing a miscarriage, are just two examples • Papa does symbolic violence to his own past and his own culture in his determination to reject and repress his father and his beliefs; his interpretation of the Bible is allied to harsh Old Testament views • Ade Coker and his wife experience the brutality of political power as a result of his bravery as a journalist; the powers that be perceive Coker's and Papa's outspoken views as 'violence' against the new society they are trying to implement; violence is used as a means of trying initially to ensure compliance and then as a means of punishment • the novel is set against a background of national violence; the context of the Biafran wars and Nigeria's colonial (and postcolonial) history suggests that violence is the means of effecting change and then of enforcing the *status quo* • Adichie demonstrates that violence is not the only option available; Papa and Ade Coker, Aunty Ifeoma all, in different contexts, explore how the written and spoken word might be used as a means of effecting meaningful change; sadly within the context of this novel these other methods are usually silenced by violence; Ade Coker is killed, Papa's paper is crushed and Aunty Ifeoma is obliged to emigrate. These are suggestions only. Accept any valid alternative responses.

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Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
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Level 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.		

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