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Mark Scheme (Results)

June 2019

Pearson Edexcel IAL
In English Language (WET01)
Unit 1: Post-2000 Poetry and Prose



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June 2019
WET01_01_1906_MS
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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	Chainsaw Versus the Pampas Grass All reasonable and relevant interpretations of 'the power of the strong over the weak' should be rewarded. A pertinent choice of second poem might be *Giuseppe* by Roderick Ford. Candidates may include the following in their answers: • both poems present a strong force overpowering a weaker power: in Armitage's poem it is the chainsaw and in Ford's poem it appears to be a group of soldiers during the Allied occupation of Sicily in World War Two • the situations can be interpreted allegorically: it might be seen that the chainsaw and pampas grass encounter represents the conflict between men and women, and this theory can be supported by references to various gender stereotypes in the poem (the pampas grass has ludicrous feathers and plumes, the chainsaw has bloody desire); in *Giuseppe* there are allusions to wartime atrocities, the Holocaust, mermaid legends from ancient times • the poems are very different in the ways they present their situations: Armitage's account is clear and straightforward, despite being open to allegorical interpretation, and the actions are related in a straightforward, sometimes colloquial way. Ford's account is much more elusive: the speaker recounts a tale told by an uncle who is evasive in giving precise detail ('she was simple, or so they'd said') and ends with the uncle avoiding eye contact with the listener • Armitage's poem relies on decisive action to convey the power of the strong over the weak, and this is conveyed in verbs such as 'lever it out', 'cut' and 'raked'. It might be noted, however, that the pampas grass returns 'wearing the new crown' potentially, therefore, not defeated; the victim in *Giuseppe* screams 'like a woman in terrible fear' and there is more focus on the plight of the victim • Armitage's poem uses personification to describe the strength of the chainsaw in an amusing way – it knocks back engine oil when taken off its hook below stairs and seethes when put back; the mood is very different in

	Ford's poem where the possible identification of the fish as human is blurred and part of the horror of the situation • both poems are divided into stanzas that recount the story they tell in its various stages: the final lines suggest the story is not complete – the chainsaw has its urge to persist and the uncle cannot look his nephew in the eye. These are suggestions only. Accept any valid alternative responses.

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Question Number 2	Indicative Content
	The Lammas Hireling All reasonable and relevant interpretations of 'the mysterious' should be rewarded. A pertinent choice of second poem might be Robert Minhinnick's *The Fox in the National Museum of Wales.* Candidates may include the following in their answers: • both poems have a narrator: both narrators are difficult to identify but they claim to have seen something of a highly individual experience that constitutes the mysterious: in Duhig's poem the narrator confesses to a priest and in Minhinnick's poem the narrator explains that no one else has yet seen the fox. We might wonder how much of their account is to be believed • animals occur in both poems and, like other things in the poems, they become mythical: the hireling seems human enough at first but then it seems he turns into a hare, and in Celtic mythology the hare has links to the supernatural; the fox is no ordinary fox, he is a conjurer ('legerdemain') and clearly this picks up on the animal's traditional attributes of cunning and deception - but, beyond that, this fox appears to represent the future and the narrator declares he is something to follow • the diction of both poems references a mysterious past: *The Lammas Hireling* uses a range of archaic words (including the *lammas* and *hireling* of the title); readers may think these events happened, if they happened at all, in a distant past until pulled up abruptly in the last two lines where the narrator appears to be talking to his priest in the present. *The Fox* juxtaposes the past, with reference to dynasties and chariots, with modern art - there is reference, for example, to being sawn in half and formaldehyde, suggesting Damien Hirst's cow and calf • the sense of mystery increases in both poems: Duhig moves from the real, if archaic, world of hiring agricultural workers at lammas-tide, to begin a mysterious story starting 'Then one night'; *light* comes from a *dark* lantern; the speaker dreams of his dead wife; events take

	place in moonlight. The fox's journey through the museum becomes increasingly frenetic and the poem becomes chant-like with the repeated phrase 'The fox is in...' • imagery is drawn from nature in both poems: heifers are 'fat as cream', the hireling 'furs over like a stone mossing' in Duhig's poem and this is contrasted with the narrator's melting of metal coins to make bullets; the fox in Minhinnick's poem is in the museum's 'forest of the portrait gallery', again juxtaposing the natural alongside human artefacts • the surreal quality of both poems, reflecting the mysterious world they address, is helped by the fact they offer the reader no help in pinning down meaning: openness to interpretation is therefore very allowable in candidates' responses. Answers may see meaning in the fact that the narrator describes the hireling's head as 'lovely' or have various interpretations of why he must confess (repeatedly, after only an hour) to his priest; *The Fox in the Museum* might be a criticism of the museum's disregard for the future - it is only concerned with the past, behind its closed iron doors. 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	21 –	**Critical and evaluative**		

5	25	• 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: • an obvious starting point would be the central betrayal in the novel: Amir's failure to act when he witnesses the rape of Hassan, followed by the lies he tells about Hassan stealing his watch. He has betrayed their friendship, Hassan's unconditional love and trust, and the time when the rape happens is particularly poignant as it is when Hassan has run the winning kite for his friend • the novel is structured in a way that the far-reaching consequences of this betrayal dominate the rest of the novel; it is told from Amir's point of view and the reader sees how he deals with the far-reaching consequences of this episode: the break-up of Amir and Hassan's friendship, Ali's dismissal, Amir's guilt over Hassan having to leave the safety of Baba's house and consequently meeting his death • the reader discovers relatively late in the novel that Baba has betrayed Ali and that Hassan is therefore Amir's half-brother; this betrayal is fundamental as it casts new light on the character of Baba and underscores the depth of Amir's earlier betrayal • Amir seeks redemption to free himself from the contaminating guilt associated with his earlier betrayal: the novel ends with a sense that betrayal has been replaced with loyalty and perseverance in Amir's rescue of Sohrab, together with his commitment to marriage and fatherhood

	• on a wider scale, we learn of people like Assef who have betrayed their country by joining the Taliban and instigating ethnic cleansing in Afghanistan • Afghanistan is further betrayed by lack of support from other countries and by invasions; some answers may argue that leaving one's homeland and escaping to the West, as Amir does by living in the U.S.A., is in itself an act of betrayal. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings		

		are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 4	**Indicative Content**
	The Kite Runner Candidates may include the following in their answers:

	• the reader sees a strong moral element when Amir is told by Rahim Khan that there is a way to be good again, and this powerful phrase triggers Amir's search for redemption. There can be no doubt that the child abuse, ethnic cleansing and murders committed by the Taliban are presented as evil, and the David and Goliath parallels with Sohrab's slingshot, which step out of realism into the realm of symbolism, demonstrate the triumph of the good over the bad • Amir's quest to find his half-brother's son is a way of compensating for his father's bad behaviour in keeping Hassan's paternity, and his betrayal of Ali, secret; it might be argued that Sanaubar is presented as being punished for her promiscuity and desertion, as she reappears with her beauty lost, toothless, and with her face slashed • this straightforward reward and punishment pattern recurs, it might be argued, when Soraya cannot have children of her own - perhaps a punishment visited on her for the indiscretion of her youth; however, some answers may reject this idea and argue that the novel is not about fair punishment and reward - though Assef himself is killed, the rule of the Taliban lives on and bad behaviour of Pashtuns towards Hazaras is standard practice • many characters in the novel are capable of both good and bad behaviour: it may be argued that simply calling the book a straightforward tale about rewarding and punishing good and bad behaviour overlooks its nuances. Baba builds an orphanage and stands up to the Russian soldier who wants to take advantage of a woman in the flight from Kabul - it might be argued that the novel shows us good behaviour often has its source in compensating for bad behaviour committed earlier • what might be considered in traditional Afghan society to be behaviour deserving either reward or punishment in women is illustrated through the characters of Sanaubar and Soraya; a different moral code seems not to punish men • the racial prejudice endemic in Afghan, with the Pashtun people considering themselves superior to the Hazaras, accounts for society's acceptance of some bad behaviour; this accounts for Amir's bullying treatment of Hassan and, of course, the despicable behaviour of Assef and his followers. These are suggestions only. Accept any valid alternative responses.

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

		• Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 5	**Indicative Content**
	Life of Pi Candidates may include the following in their answers: • critics have acclaimed the novel, on its first appearance, as a story of faith, hope and self-discovery, and all three elements support the proposition in the question: Pi's search for a meaning in life through religion, his love of animals and his essentially gentle nature are all tested by his adventures at sea • it is a survival story with a self-acclaimed happy ending for Pi; despite the horrors and suffering described, the story demonstrates survival over despair: only when not engaged in practical activity to keep himself alive does Pi succumb to despair • the value of life, not just human life, is emphasised by Pi's admiration of Richard Parker, leading to Pi's declaration of love after the tanker has passed, and urging him not to give up, promising to get him to land. Pi also admires the underwater life, which 'behaves with the sweet civility of angels'; the rain is described as heavy, delicious and beautiful • religious faith seems to support him and his quest for self-discovery: the salt water boils remind him of the suffering of Job; he reminds himself of God's creation and his place in it; Richard Parker is God's cat; he has moments of vision, when, for example, he experiences the bolt of lightning and feels pure happiness, entertaining thoughts that span the universe • Tsimtsum means empty space and the sinking of the ship can therefore be seen as opening up an opportunity to create an environment in which anything can happen; out of

	this void the novel can be seen as creating something meaningful and positive about Pi's life, having something to say to a modern world that perhaps has retreated into a void of doubt and despair • it is possible to see the novel in a rather less serious way, as a playful exercise in storytelling, which resists attempts to interpret it as having something to preach; some candidates may recognise the post-modern genre and the fact that the novel's main argument is that the dry yeastless world of facts alone is not enough. These are suggestions only. Accept any valid alternative responses.

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	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and		

		influence of contextual factors. • Makes general links between texts and contexts.
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 6	**Indicative Content**
	Life of Pi Candidates may include the following in their answers: • Pi explains his theory about the value of zoos in the first part of the novel: people are mistaken if they imagine the life of a wild animal is simple, noble and meaningful simply because it is free to roam about, and argues that it is wrong for them to be taken captive by wicked men and thrown into

	tiny jails. In the wild, Pi argues, animals are confined by the need to find food, defend territory and endure parasites • Pi's theory is that people, like animals, need the confinement of known territory; this theory is put to the test when Pi is shipwrecked and when he has the freedom of the Pacific Ocean, which gives him no freedom at all as he has to deal with having to survive; he is able to save Richard Parker by defining both their territories on board the lifeboat. The notion of 'confined freedom' versus 'free confinement' is also illustrated philosophically as Pi attempts to find rules through religion that make sense of life, and uses rituals and patterns of behaviour (for example the repetitions, exemplified in training Richard Parker, but also in methodically training his teachers at school to accept that his new name is Pi) • the novel breaks out of conventional storytelling confinement to find its own freedom by offering alternative endings and inviting readers to choose the better story; Pi's adventures at sea alternate between drawing up rules for survival with the freedom of far-fetched fantasy • the argument about zoos and freedom is a topical one for modern readers; Pi admits that zoos, like religion, are no longer in people's good graces • the closure of Pondicherry Zoo coincides with Mrs Ghandi's rise to power in the 1970s; Pi's family decide to leave India because a zoo is a cultural institution, not a money making venture, and would not survive under a regime that equates the Greater Good with the Greater Profit. This loss of freedom could be seen as the result of all-powerful capitalism and economic progress. 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 7	**Indicative Content**
	The White Tiger Candidates may include the following in their answers: • the reason that the novel appears not to criticise or condemn is that Balram is the sole narrator who thrives on his version of entrepreneurship; this means that even murder is acceptable • the question asks about readers' disgust and there is opportunity here for candidates to illustrate and comment on the gross immorality in the novel that might give most rise to this reaction; whether it is the behaviour of the masters towards their servants; the corruption of government officials; the unacceptable side of capitalism; the behaviour of Balram himself • candidates may make the important distinction between Balram's narrative voice and what the novel itself actually says: they may perceive the irony, mockery and the eye for the absurd in the novel that lies behind Balram's voice. This allows the narrator the freedom to expose his thoughts and with them his shortcomings and ignorance: in his grandiose way Balram tells us of the world's greatest four poets - after naming three, the fourth, he tells us, is a fellow, whose name he was told but cannot remember. Such comic bathos is typical of the novel's style • candidates may question whether disgust is an appropriate reaction: they may interpret the novel as being a warning and therefore having a serious moral point that moves beyond mere disgust; or there may be some sympathy for Balram and his attitude, which means that not every reader will simply react in the same disgusted way; others may find the satirical humour beguiling

	• unfettered capitalism, the rise of the global economy - all these contextual factors may be considered as responsible for the gross immorality in the novel • candidates may comment on the novel's epistolary structure as Balram writes to the Chinese premier, which gives the single voice of the narrator a realistic and contemporary context. 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 8	**Indicative Content**
	The White Tiger Candidates may include the following in their answers: • Balram is taken out of school after the family is forced in to taking a loan to pay for a dowry, and Balram is sent to work with his brother in a tea shop. The grandmother, Kusum, is a formidable figure who may be seen as representing traditional matriarchal control within the rural Indian family;

	the traditions of the dowry and arranged marriage are significant in exercising control; the traditional family funeral of cremation by the Ganges only serves to fill Balram with horror as he remembers seeing his mother's ashes sink into the mud • Kusum attempts to arrange marriages for both Balram and his brother; this urges Balram to escape the ties of his family in order to achieve independence; Balram claims the way that families work has led to the existence of the rooster coop: in order to be an entrepreneur one needs to find oneself and escape the family • there appears to be little love or care in Balram's family: he is not even given a name beyond Munna (meaning boy); on his return to Laxmangarh when driving Mr Ashok, Balram is appalled to see how malnourished and neglected his brother Kishan is; the family seem only interested in getting money from Balram • Balram feels he is part of a family once he has gained employment as a driver - but the Stork and his sons have no regard for him as a person. Mr Ashok's family are constantly urging Mr Ashok to marry within his caste; his attempts to settle with Pinky Madam end in failure • the child killed on the road clearly has no family support and this gives us the wider context of the poor and outcast in society • having missed out on schooling as a result of family pressure means that Balram is what he himself calls a 'half-baked Indian'; he argues, however, that being educated means that a person will end up working for a company - the spirit of the entrepreneur will be lost; the new individualism in India, he argues, lies in leaving traditional values behind. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a 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: • the contrast between the restricted life in Enniscorthy with few employment prospects, Eilis working part time in a small town grocery shop (where the owner discriminates between different classes of customer) and the chance to work in an upmarket department store in Brooklyn; the shop's up-to-date marketing strategies, treating everyone the same, as Miss Fortini explains, and welcoming every single person who comes into the store; the store will break with tradition when it welcomes African-American customers • meeting a wider range of people and learning about them, such as her teacher Mr Rosenblum, a Holocaust survivor; Eilis meets Tony and is introduced to his family where she eats spaghetti and drinks espresso; Tony has a relatively modest job as a plumber, but he and his brothers plan to build five houses on Long Island; the experience changes Eilis as can be seen when she returns to Enniscorthy after Rose's death- the New World has changed her in confidence and appearance. She is also experiencing sexual awakening • however, the novel does not directly present America as a land of new and exciting opportunities, nor is Eilis given unbridled freedom: arrival by sea is described in a distinctly non-romantic way; Father Flood and Mrs Kehoe have guardianship roles; one of the most powerful scenes of description is where Eilis suffers from homesickness • the pain of being uprooted, leaving family behind (a point made particularly poignant when Rose dies and Eilis misses the funeral) together with Eilis' involvement with Jim on her return, mean that the novel does not simply celebrate the American Dream

	• we are reminded throughout the novel that the opportunities for women are more limited than those for men; despite the opportunities offered by America, Eilis is aware of the limitations she is settling for in agreeing to marry Tony • not everyone is rich and fulfilled in Brooklyn, as can be seen from the destitute Irishmen for whom Father Flood provides food and drink at Christmas; the novel vividly illustrates a time of change in Brooklyn (and perhaps a time of standing still in Ireland). These are suggestions only. Accept any valid alternative responses.

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

		influence of contextual factors. • Makes general links between texts and contexts.
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 10	**Indicative Content**
	Brooklyn Candidates may include the following in their answers: • Eilis' story is the story of many- emigrées who have left their own country in search of a better life. In Eilis's case, the decision seems, to some extent, to have been made for her by economic circumstances; we are reminded of a wider exodus from Ireland by seeing Eilis's fellow lodgers at Mrs

	Kehoe's house, and the Irishmen for whom Father Flood organises relief at Christmas • the time period of the 1950s is clearly portrayed and the topical events read with strong authenticity: the details of the transatlantic voyage; local dances and finding romance in Ireland and America; self-advancement through evening classes; the prominence of the church and its morality; the clinging of Eilis to Irish institutions • the effect of this might be seen as combining two stories; the novel's themes have a universality as well as the ring of truth; some candidates may argue that the real momentum for the story comes not from its protagonist herself but from the forces that impel the move • some candidates may see the way that the novel is crafted in allowing the reader to see individual, private feelings in the context of wider, more public ones: Tony's family are keen to be reassured that Eilis can fit into their culture, thereby illustrating how easy it is to give offence to the sensibilities of different cultures • candidates may engage on a personal level with the novel's various characters: for example Eilis' homesickness and divided feelings at the end of the novel; Tony's ambitious plans for the future; Mrs Lacey as the one left alone- and these may make them see the historical events in a new and in a more engaged way • the bitter sweet nature of the novel reflects the fact that, though an individual can find personal happiness, the wider context is more unsettling: loneliness, exile and poverty are never far away. These are suggestions only. Accept any valid alternative responses.

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

		• Makes detailed links between texts and contexts.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

Question Number 11	**Indicative Content**
	Purple Hibiscus Candidates may include the following in their answers: • resilience, despite oppression, may be seen as a main theme of the novel: there is a happy ending for Kambili as she manages to put her repressed childhood behind her - the novel ends with her plans to visit her aunt in the U.S.A. and plant purple hibiscus, a symbol of freedom; Ifeoma's resilience is shown as she manages to have a house full of laughter despite state-imposed poverty • the situation, however, is not as clear-cut as the statement in the question might imply and not all characters are equally resilient: Mama finally resorts to poisoning her husband, having suffered for a long time in silence, unable to withstand his tyranny; as a result, Jaja languishes in prison and the novel describes his suffering graphically • the novel has celebratory elements: the family meal at Ifeoma's, representing the unity and resilience of the family (and of course contrasting with the joyless mealtimes at Papa's house); the sunlight is described poetically in Nsukka; African culture and music are enjoyed by Amaka • some candidates might argue that the novel's focus is not on celebration, rather the wrongs of colonisation, the attempt to erase the Igbo language and culture; but what is remarkable is that, despite all this, resilient people manage to survive • the Nigerian people are seen as strong and resilient, though suffering poverty, oppression and murder from the ruling

	forces; Abe Coker stands up to this oppression (although he may survive in spirit he does not survive assassination) and, ironically, Papa himself, despite the secrets in his home life, is a local figure of inspirational resilience • hope and resilience are seen in the young, especially in Kambili's cousin, Amaka, though tellingly she is one of the bright, educated hopefuls who leave the country through financial circumstances. 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.		

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Question Number 12	**Indicative Content**
	Purple Hibiscus Candidates may include the following in their answers: • this novel clearly has the features of a bildungsroman: coping with adolescence; comparing one's own family lifestyle with that of others; sexual awakening; finally stepping into adulthood with the freedom to make decisions. These experiences are universal

	• although Nigeria and its political situation are vividly described, it is life within the home that has a particular focus; this home is surrounded by high walls and coiled electric wires; the public perception of Papa is different from how he behaves at home; Nigeria and its political situation are always there, but the voice of the novel is the voice of Kambili herself • some candidates may stress the importance of the Nigerian setting in the power of description in the novel - for example of the weather and the harmattan wind; the vibrant life of the country is something Kambili is sheltered from, being chauffeur driven everywhere • a wider interpretation of Kambili's entrapment in the compound of home might see this as the shelter of childhood: this is a story about Kambili stepping into the world of adulthood outside, and so the novel works on a metaphorical level • although this story centres on Kambili, the novel starts with a reference to Yeats' poem and Chinua Achebe's novel, *Things Fall Apart*. This intertextuality implies a wider scope of reference than just a personal life story • the clash of cultures is apparent throughout the novel, not only in religion but, for example, in the way Amaka is amused to see Kambili eat western style with a knife and fork; the lgbo culture versus Western Christianity is apparent from the novel's opening sentence. As a result, this is a story of someone growing up and finding their identity in a multicultural world. These are suggestions only. Accept any valid alternative responses.

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