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Edexcel

## Mark Scheme (Results)

Summer 2022

Pearson Edexcel International  
Advanced Level

In English Literature (WET0)

Unit 1: Post-2000 Poetry and Prose

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the 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.

## Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	<p><b>'The Gun'</b></p> <p>All reasonable and relevant interpretations of 'violence' should be rewarded.</p> <p>Pertinent choices of second poem might be 'The Lammas Hireling' by Ian Duhig, 'Giuseppe' by Roderick Ford or 'Eat Me' by Patience Agbabi.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"><li>• Feaver's initial metaphor of the gun as 'stretched out like something dead / itself' relating to its later description as 'the King of Death'</li><li>• her use of language to create a sense of threat, e.g. 'the long metal barrel / casting a grey shadow'</li><li>• the opening stanza warns us that the gun leads to 'changes', e.g. we go on to see the progression of violence; from innocent 'practice: / perforating tins' to 'a rabbit shot / clean through the head'</li><li>• Feaver's use of verb phrases to reflect the annihilation caused by the gun, e.g. 'Soon the fridge fills with creatures / that have run and flown'</li><li>• the physical effects of the gun suggest the impact of violence, e.g. 'Your hands reek of gun oil / and entrails'</li><li>• Feaver ironically observes how violence is energising, almost sexual, e.g. 'There's a spring in your step; your eyes gleam / like when sex was fresh'</li><li>• violence and death breed a life of their own, e.g. 'A gun brings a house alive' and Death's mouth in the final stanza sprouts 'golden crocuses'</li><li>• the form of the poem refuses to conform to any fixed stanza structure, rhythm or rhyme scheme, suggesting that there is something unpredictable, something disturbingly uncontrollable about violence.</li></ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 2	Indicative Content
	<p><b>'The Map-Woman'</b></p> <p>All reasonable and relevant interpretations of 'the human body' should be rewarded. Pertinent choices of second poem might be 'Genetics' by Sinéad Morrissey, 'To My Nine-Year-Old Self' by Helen Dunmore or 'On Her Blindness' by Adam Thorpe.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> <li>• Duffy uses the woman's body as a means of defining and understanding her experience of life, e.g. 'a map of the town / where she'd grown from a child'. The conceit of the map/body gives a sense of how the woman's life has, piece by piece, been drawn on her skin: 'her veins / like shadows below the lines of the map'</li> <li>• the poet's references to beginnings and endings suggest that the human body, in some senses, sums up the totality of the individual, e.g. 'A-Z street-map', 'a precis of where to end or go back or begin'</li> <li>• Duffy presents the transitoriness of human existence and human flesh, e.g. 'the beloved mothers and wives, the nuns and priests, / their bodies fading into the earth like old print / on a page'; we also see the final sloughing off the skin in the last two stanzas of the poem; Duffy interestingly contrasts these ideas to the many permanent images in the poem</li> <li>• use of vocabulary of body parts (ankle, breast, heart, fingernail, nipple, navel, neck, hair, knee, head) captures a variety of elements of the experience of human existence</li> <li>• the poem focuses on the marking and the changing of the human body; Duffy refers to 'birthmark, tattoo', and the image of tattooing is a significant metaphor throughout the poem, suggesting how humans are marked by their experiences, e.g. 'the map / gleamed on her skin', 'the prison and hospital stamped on her back'. Knowledge becomes embodied and permanent: 'But her body was certain, / an inch to the mile'</li> <li>• damage to the human body demonstrates the effects of harsh experience, e.g. 'that line there, the edge / of a fingernail pressed on her flesh', 'an operation scar' and how these have led to change over time</li> <li>• Duffy's use of the clothes that cover the body, as if there is a need deliberately to hide and to cover up the realities represented by the human body, e.g. 'she covered it up / with a dress, with a shawl, with a hat, / with mitts or a muff, with leggings, trousers / or jeans, with an ankle-length cloak'; 'the map was under her stockings, / under her gloves, under the soft silk scarf at her throat, / under her chiffon veil'</li> <li>• the regular 10-line structure of the stanzas suggests the importance of pattern and reflects the idea of the patterns of streets and experiences the poem deals with; however, the absence of a regular rhythmic and rhyming structure illustrates the unpredictability and changeability of life and how this relates to the human body.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

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	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Demonstrates limited awareness of connections between texts.</li> <li>• Describes the texts as separate entities.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Identifies general connections between texts.</li> <li>• Makes general cross-references between texts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Makes relevant connections between texts.</li> <li>• Develops an integrated approach with clear examples.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Analyses connections between texts.</li> <li>• Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Evaluates connections between texts.</li> <li>• Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>		

## Section B: Post-2000 Prose

Question Number 3	Indicative Content
	<p data-bbox="379 315 603 349"><b><i>The Kite Runner</i></b></p> <p data-bbox="379 394 1126 427">Candidates may include the following in their answers:</p> <ul data-bbox="389 472 1485 1704" style="list-style-type: none"><li data-bbox="389 472 1485 584">• <i>The Kite Runner</i> explores some of the ways in which divisions between groups (ethnic, political, religious, generational) can all lead to conditions ripe for conflict</li><li data-bbox="389 595 1485 786">• conflict between individuals: there are significant conflicts in the novel, often based on individual intolerance or guilt, such as those between Amir and Assef, and the conflict that develops between Amir and Hassan; such individual divisions are often microcosms of the broader civil divisions of the novel</li><li data-bbox="389 797 1485 1021">• differences between generations: there are significant differences in the ways in which younger and older characters in the novel view situations and ideas; Soraya Taheri's attitudes towards sexual relations, for instance, or Amir's views of manhood as compared to Baba's; such changing civil views lead to conflict in the novel; candidates might refer here to the changing social contexts covering the timespan of the novel</li><li data-bbox="389 1032 1485 1189">• conflict between ethnic groups leads to cruel recriminations within the society of the novel; contexts relating to relations between Hazara and Pashtun communities provide a significant context here; the rape of Hassan and the abuse of Sohrab are examples of this at its most brutal</li><li data-bbox="389 1200 1485 1301">• conflict between political groups: the novel provides plentiful examples of how Afghanistan is politically torn to pieces by waves of political dissension, both internal and external</li><li data-bbox="389 1312 1485 1424">• we see how civil breakdown is caused as one regime succeeds another; contextual information relating to free Afghanistan and Afghanistan under the Soviets, and then the Taliban will be relevant here</li><li data-bbox="389 1435 1485 1626">• divisions between religious groups: Afghani society is marred by the religious fissure between Sunni and Shi'ite Muslims; the religiously fractured society that emerges and conflicts maintained in the name of religious sectarianism are significant contexts for the broken society we see emerging through the novel</li><li data-bbox="389 1637 1485 1704">• contexts relating to the emergence and continuance of groups such as the Mujahideen and the Taliban will be significant.</li></ul> <p data-bbox="379 1738 1294 1771">These are suggestions only. Accept any valid alternative responses.</p>

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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	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		



Question Number 4	Indicative Content
	<p data-bbox="363 259 587 293"><b><i>The Kite Runner</i></b></p> <p data-bbox="363 338 1114 371">Candidates may include the following in their answers:</p> <ul data-bbox="411 416 1487 1648" style="list-style-type: none"> <li data-bbox="411 416 1487 483">• the novel explores a wealth of ways in which individuals and society seek to exert personal, religious, social and political power over others</li> <li data-bbox="411 495 1487 640">• as the events of the novel unfold, Hosseini explores how the exertion of power leads to changes in characters' circumstances, beliefs and attitudes: Hassan, for example, suffers increasingly as Amir exerts power over him in their relationship</li> <li data-bbox="411 651 1487 797">• Hosseini portrays Afghanistan as it is subjected to a sequence of different political authorities as the novel progresses; each of these authorities seeks to exert its power in different ways (physical, spatial, psychological, religious)</li> <li data-bbox="411 808 1487 954">• political power enables certain characters to exert their influence in unsavoury ways; Assef, for example, finds an outlet for his psychotic behaviours; in another example, the Russian border guard seeks to exert his power by attempting to commit rape</li> <li data-bbox="411 965 1487 1111">• abstract 'powers' exert their influence over characters in the novel; Amir, for example, finds himself increasingly under the power of his feelings of guilt; Assef's actions are driven by his uncontrolled sexual urges and desire for power</li> <li data-bbox="411 1122 1487 1267">• religious beliefs exercise a particular form of power in the novel; the Taliban converts its beliefs into brutal political repression; the religious differences between ethnic groups in Afghanistan are reflected in power inequities in the novel</li> <li data-bbox="411 1279 1487 1514">• societal and cultural attitudes wield power in the novel; the expatriate Afghani community in the United States, even though thousands of miles from its homeland, is nevertheless governed by a legacy of attitudes that continue to affect beliefs and behaviours: the Taheris' view of their daughter's relationships; Baba's difficulties in settling into his new way of life</li> <li data-bbox="411 1525 1487 1648">• contexts related to political change will be relevant as the novel explores wider issues relating to the politics of power and the ways in which these affect characters' behaviours and perspectives.</li> </ul> <p data-bbox="363 1693 1281 1727">These are suggestions only. Accept any valid alternative responses.</p>

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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	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 5	Indicative Content
	<p data-bbox="359 255 486 291"><b><i>Life of Pi</i></b></p> <p data-bbox="359 336 1109 371">Candidates may include the following in their answers:</p> <ul data-bbox="359 416 1492 1485" style="list-style-type: none"> <li data-bbox="359 416 1492 528">• Pi's attitudes to life and his abilities to handle his experiences are secured by his idiosyncratic religious beliefs, drawing on an eclectic mixture of Christianity, Islam and Hinduism</li> <li data-bbox="359 539 1492 689">• Martel's postmodern narrative employs a variety of forms, such as animal fable, non-fiction report, detective story, adventure story and romance; this shows that the character of Pi has a variety of means of making secure sense of and presenting his experiences</li> <li data-bbox="359 701 1492 813">• the novel's narrative arc from Pi's early life in India to his later life in Canada highlights the experience of being uprooted and the establishment of new and secure 'roots' as an immigrant</li> <li data-bbox="359 824 1492 936">• Pi's narrative demonstrates his ability to understand human nature; his use of animals as representations of the humans on the lifeboat and the conflicts that occur there shows this capacity</li> <li data-bbox="359 947 1492 1075">• the narrative interpolations set in Pi's house demonstrate how much he is now at home and secure in his new environment; Martel uses this to show how Pi has successfully managed to put down secure roots in his adoptive nation</li> <li data-bbox="359 1086 1492 1198">• the events of the novel demand that Pi focus on the basic securities of life: eating, sleeping and drinking; these inevitably make him focus on what makes his existence secure and how these affect his self-belief</li> <li data-bbox="359 1209 1492 1359">• the narrative of Pi's adventures is explored from a variety of perspectives – Indian, Canadian, Japanese; this demonstrates that the broad 'humanity' of his tale provides its own security that transcends national, religious and cultural roots</li> <li data-bbox="359 1370 1492 1485">• candidates may consider the novel in relation to a variety of contextual issues such as literary form, religious belief systems, existentialism, considering how these experiences underpin Pi's experiences.</li> </ul> <p data-bbox="359 1570 1284 1606">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 6	Indicative Content
	<p data-bbox="375 253 501 286"><b><i>Life of Pi</i></b></p> <p data-bbox="375 320 1126 353">Candidates may include the following in their answers:</p> <ul data-bbox="375 427 1487 1653" style="list-style-type: none"> <li data-bbox="375 427 1487 658">• <i>Life of Pi</i> is a postmodern novel; Martel makes use of a variety of narrative forms and in doing so encourages his readers to see the events of Pi's story in a range of divergent, yet interconnected ways; Martel's telling of his story using different literary modes such as animal fable, non-fiction report, detective story, adventure story and romance demonstrates how story can be used as a means of trying to shape understanding</li> <li data-bbox="375 667 1487 815">• the novel's use of multiple narrative forms makes it resistant to the determination of any final meaning; Martel challenges the idea that a literary narrative need necessarily be uniform or unifying or that it should necessarily draw neat conclusions</li> <li data-bbox="375 824 1487 938">• the novel explores the ways in which Pi's life is shaped by the competing religious narratives of Christianity, Islam and Hinduism; he, of course, uses all three together to create his own unique narrative of religious experience</li> <li data-bbox="375 947 1487 1095">• all of the novel's narratives are encompassed within the broader narrative, known only to Pi, that eventually sees him happily settled in his new family home in Canada; this final resolution may well leave readers feeling rather uneasy</li> <li data-bbox="375 1104 1487 1218">• Pi often finds himself present within stories over which he has no control: for example when the hyena is tormenting and ultimately kills the zebra, Pi knows that his involvement will achieve nothing</li> <li data-bbox="375 1227 1487 1375">• Martel's novel explores the connections between multiple potential narratives and readings of these narratives; the overlapping and interaction of these stories encourages readers to evaluate the potential ways in which Pi's experiences might be understood</li> <li data-bbox="375 1384 1487 1532">• when he speaks with the Japanese investigators at the end of the novel, Pi highlights the fictionality of his account, suggesting that the animal story he has offered is only one way – perhaps the most palatable way – that his tale could have been represented</li> <li data-bbox="375 1541 1487 1653">• Martel uses his interlocking narratives to explore the complex interactions of existence in a variety of postmodern contexts such as colonialism, migration, global politics and religion.</li> </ul> <p data-bbox="375 1697 1295 1731">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 7	Indicative Content
	<p data-bbox="375 255 596 286"><b><i>The White Tiger</i></b></p> <p data-bbox="375 322 1126 353">Candidates may include the following in their answers:</p> <ul data-bbox="375 427 1485 1733" style="list-style-type: none"> <li data-bbox="375 427 1485 577">• the novel is framed as a series of letters written by Balram to ‘His Excellency Wen Jiabao’, the Chinese premier, and as such the novel must be seen as a kind of political manifesto in which Balram sets out his own political vision of India</li> <li data-bbox="375 589 1485 696">• the novel opens with a set of explicitly political ideas as Balram envisages the meeting between Wen Jiabao and the Indian Prime Minister and his ‘sidekicks’ at the beginning of a state visit</li> <li data-bbox="375 707 1485 898">• Balram’s presentation of life in India draws on the political contrasts between his own nation and China and the United States; Balram’s presentation of the Ashoks, for example, makes clear that having lived in the West, Pinky Madam, in particular, finds it difficult to return to India and its more restrictive traditional views</li> <li data-bbox="375 909 1485 1016">• Balram’s political vision of life extends to the politics of the family; his grandmother, for instance, is an indomitable force within the familial structure</li> <li data-bbox="375 1028 1485 1178">• Adiga presents the political class in India as corrupt and self-serving; his presentation of the Great Socialist and the political system he leads is full of angry humour – hospitals, for example, rather than being places directed at saving lives are seen rather as tools within political campaigning</li> <li data-bbox="375 1189 1485 1379">• Balram explores the life of ordinary Indians who he sees as living within what he calls the Rooster Coop (a kind of political trap that the majority of the Indian population colludes to maintain). This captures the stark political divides that characterise the social, religious, cultural and economic formation of India</li> <li data-bbox="375 1391 1485 1581">• the role of caste as a political force in Indian society and the ways in which it politically places and limits people is a particular focus of Balram’s anger; he sees caste as a means of reinforcing political as well as social hierarchy; Balram is outraged by the fact that his own opportunities in life have been limited by his social position</li> <li data-bbox="375 1592 1485 1733">• candidates are likely to refer to India’s developing place in the world as a new economic and political power, using these contexts as a means of exploring Balram’s radical political ideas in relation to globalisation, religion, gender debates, poverty and the distribution of wealth.</li> </ul> <p data-bbox="375 1783 1294 1814">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		



Question Number 8	Indicative Content
	<p data-bbox="336 255 560 288"><b><i>The White Tiger</i></b></p> <p data-bbox="336 336 1086 369">Candidates may include the following in their answers:</p> <ul data-bbox="336 416 1485 1765" style="list-style-type: none"> <li data-bbox="336 416 1485 528">• Balram’s own life story is represented in the novel; in this, the novel has elements of the <i>bildungsroman</i> as readers are provided with a first-person insight into the experiences that have made Balram what he is</li> <li data-bbox="336 533 1485 645">• Balram’s narrative presents us with an India on the verge of a potentially great future; as such, the novel deals with the possibility for India to grow up as a nation</li> <li data-bbox="336 649 1485 851">• events from his past have scarred Balram and have given rise to his damaged view of life; growing up in the Indian ‘system’, he believes, kills opportunity: in naming elements of the system the Rooster Coop and the Darkness, Balram emphasises both the nature of life and the threat of death in the India he presents</li> <li data-bbox="336 855 1485 1012">• growing up has given Balram a strong sense that India is a place of corruption; his letters to Wen Jiabao provide many examples of corruption at individual, local, national and global levels; these experiences have shaped Balram’s way of viewing and dealing with existence</li> <li data-bbox="336 1016 1485 1218">• Adiga employs stark contrasts throughout the novel; images of health/disease and life/death are metaphors for the state of individuals, institutions, the nation; the binary oppositions around which these metaphors function serve to illustrate the dilemmas India and its populace face as they look to develop and ‘grow up’</li> <li data-bbox="336 1223 1485 1379">• the changes Balram sees around him as India develops are not always for the good; social changes have removed some problems associated with the old way of life, but also give rise to new ones (the capitalist abuses of the likes of the Ashoks, for instance); it remains unclear what the new India is growing into</li> <li data-bbox="336 1384 1485 1608">• similarly, in growing into the future, Balram sees that there are certain things that he and India will lose; for all that he resents the power of his grandmother, for instance, seeing the continued existence of people like her as an existential threat to the new India, he nevertheless bears her a grudging honour and respect; the stifling Indian Rooster Coop, for all that it threatens the burgeoning new nation also carries a certain nostalgic value</li> <li data-bbox="336 1612 1485 1765">• a variety of contexts related to the Indian caste system, new social and political contexts in India with its emergent forms of democracy and capitalism, and a broader background of contexts relating to Asian politics and the new global politics will be relevant in considering the idea of growing up.</li> </ul> <p data-bbox="336 1812 1257 1845">These are suggestions only. Accept any valid alternative responses.</p>

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	0	No rewardable material.		
Level 1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 9	Indicative Content
	<p data-bbox="375 255 502 286"><b>Brooklyn</b></p> <p data-bbox="375 336 1125 367">Candidates may include the following in their answers:</p> <ul data-bbox="422 416 1484 1523" style="list-style-type: none"> <li data-bbox="422 416 1484 526">• set against a context of mass post-war migration, Tóibín’s novel explores the nature of memory in the lives of characters who have chosen or been forced to migrate</li> <li data-bbox="422 533 1484 642">• Tóibín’s novel opens with the portrayal of Enniscorthy, establishing from the outset the nature of life in post-war Ireland that will form a backdrop for so many of Eilis’ memories</li> <li data-bbox="422 649 1484 801">• many characters in the novel, although they accept the changed circumstances of their lives in Brooklyn, nevertheless find memories of the past continue to play an important role: for example Eilis’ memories of Rose and her mother</li> <li data-bbox="422 808 1484 963">• elements of their former lives remain central to the characters’ sense of personal identity when they are in Brooklyn: the Christmas celebrations of the Irish community in Brooklyn, presided over by Father Flood, and the Fiorellos’ family meals provide useful examples</li> <li data-bbox="422 969 1484 1079">• family, community and traditions remain important nostalgic ‘roots’ for Eilis and other key characters, such as Tony and his family, transcending geographical and temporal distance</li> <li data-bbox="422 1086 1484 1240">• as time progresses in the novel, Tóibín demonstrates how characters’ memories of the past tend to idealise and romanticise things, people and places; representations of the Irish and Italian communities are particularly relevant here</li> <li data-bbox="422 1247 1484 1357">• when Eilis returns to Enniscorthy she returns to the land of her memory; the experience serves to remind her of how much her life has changed; candidates may refer to her relationships with Tony, Jim and her mother</li> <li data-bbox="422 1364 1484 1523">• given the contexts of the post-war world they face, characters in the novel are inhabiting a very changed world; the geographical and cultural shifts necessitated by migration highlight both the importance and the dangers of memory.</li> </ul> <p data-bbox="375 1568 1295 1599">These are suggestions only. Accept any valid alternative responses.</p>

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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	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 10	Indicative Content
	<p><b>Brooklyn</b></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> <li>• this is a novel that deals with issues, such as migration, the meeting of cultures, romance, death, likely to elicit a range of emotional responses; Tóibín uses the varied situations his characters face to create a tapestry of different moods</li> <li>• Tóibín uses situations to create complex combinations of emotion: Eilis' return to Ireland to attend Rose's funeral, for instance, creates a mood of sympathy, but her return to Enniscorthy and coming 'home' also initiates personal tensions for Eilis</li> <li>• Tóibín's novel shows how adapting to life in Brooklyn can create challenges and tensions; Father Flood, Mrs Kehoe, Miss Fortini and other more experienced characters in the novel try to alleviate these</li> <li>• Tóibín explores how acclimatising to life in the new context of the United States creates emotional excitement, but can also be painful: the Fiorellos' lack of integration demonstrates how difficult it can be to adapt to life in a multicultural environment</li> <li>• Tóibín explores how memories of things that have been left behind can cause pleasant nostalgia, but also pain; Eilis' emotions when helping at the Christmas celebrations and her return to Ireland towards the end of the novel are useful examples</li> <li>• experiences of growing up in another cultural context (for example Italy or Ireland) are explored as contexts against which characters have to make sense of their new existence; this creates inevitable tensions</li> <li>• the ending of the novel creates emotional tension as readers reflect on Eilis' projected return to Brooklyn and her future there with Tony; it also leaves tensions surrounding other characters: Eilis' mother, Tony and Jim, for example, are all deserving of sympathy because of Eilis' treatment of them</li> <li>• contexts surrounding the experience of mass migration, diaspora and cultural relocation will be relevant as candidates explore the emotional, cultural, personal and political tensions of the narrative.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

Question Number 11	Indicative Content
	<p data-bbox="379 259 592 293"><b><i>Purple Hibiscus</i></b></p> <p data-bbox="379 338 1126 371">Candidates may include the following in their answers:</p> <ul data-bbox="379 416 1485 1570" style="list-style-type: none"> <li data-bbox="379 416 1485 573">• Adichie presents her readers with a nation that is experiencing significant social and political change due to economic growth and political revolution; the need for change comes with the need for learning from experience, and Adichie’s novel explores this</li> <li data-bbox="379 577 1485 768">• Adichie presents Papa as a man who uses often brutal methods emerging from his unforgiving religious views as a means of inculcating learning by experience in his household; this contrasts with Auntie Ifeoma’s much more cooperative and generous view of enabling her children to learn from their experiences</li> <li data-bbox="379 772 1485 887">• Papa refuses to see the value of Nigeria’s traditional cultures and practices; considering his own views as ‘more advanced’, he fails to see the wisdom and humanity he could learn from Papa Nnukwu’s experience</li> <li data-bbox="379 891 1485 1008">• Papa and his partner, Ade Coker, are courageous in presenting Nigeria’s shifting political and social experiences; they use their paper as a vehicle for promoting learning</li> <li data-bbox="379 1012 1485 1169">• learning from emotional experience: Kambili, as she develops romantic feelings for Fr Amadi, learns about herself and her emotional needs; Fr Amadi faces a similar set of challenges and has to learn how to balance his romantic feelings with his priestly vocation</li> <li data-bbox="379 1173 1485 1330">• Fr Amadi’s decision to take up a missionary posting to Germany shows that in the changing contemporary world, the West has much to learn from the experience of the rest of the world, a reversal of the traditional dynamic; this requires readers to re-evaluate contexts of colonial and religious history</li> <li data-bbox="379 1335 1485 1491">• university education in Nigeria is an important element of the novel; students’ educational experiences are threatened by political change, and Auntie Ifeoma is particularly worried by the experiences of young female students in the face of increasingly conservative social attitudes</li> <li data-bbox="379 1496 1485 1570">• the political, societal, religious and cultural contexts of Adichie’s novel all provide significant forums for learning in the novel.</li> </ul> <p data-bbox="379 1615 1294 1648">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		



Question Number 12	Indicative Content
	<p><b><i>Purple Hibiscus</i></b></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> <li>• Adichie presents us with a range of situations that lead her characters to feel anger; contexts for this in the novel relate to religion, politics, education and culture; it is clear that whilst anger can be destructive, it can also lead to more positive outcomes</li> <li>• Eugene is a deeply angry man; profoundly influenced by his religious beliefs, he, on a number of occasions, allows his anger to bubble over into brutality; his burning of Kambili's feet and his beating of Beatrice to induce a miscarriage are just two examples</li> <li>• Beatrice, who often suffers as a result of Eugene's anger, steadily grows a subdued but understandable anger of her own, and this leads to her eventual murder of him; Jaja refuses to communicate with his father because of his anger about Eugene's behaviour</li> <li>• Eugene also displays an angry conviction against his own past and Nigerian culture; this leads to fractures in his family with both his father and sister and with his own wife and children</li> <li>• Ade Coker and Papa are angered by the political abuses they see around them; they convert their anger into positive action, using their paper as a means of challenging the injustices and the societal problems they perceive</li> <li>• the university students in the novel convert their anger at the changing nature of their educational opportunities into righteous protest and political action</li> <li>• Auntie Ifeoma displays grace in her handling of anger both at her brother's mistreatment of his family and at the abuses of education that she encounters; her growing anger, eventually forces her, with regret, to emigrate to the United States</li> <li>• the novel is set against the angry backgrounds of internecine conflict (the Biafran wars) and Nigeria's colonial (and postcolonial) history; candidates may well explore these as contexts for understanding how Adichie presents anger in the novel.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

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	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> </ul>		
Level 2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> </ul>		
Level 3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors</li> <li>Develops relevant links between texts and contexts.</li> </ul>		
Level 4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>		
Level 5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>Makes sophisticated links between texts and contexts.</li> </ul>		

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