

SECTION A: Post-2000 Poetry

Answer ONE question from Section A.

You must select your second poem from the prescribed poems listed in the Source Insert on page 2.

Write your answer in the space provided.

EITHER

- 1 Compare the ways in which poets explore regret in *Effects* and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002 – 2011*.

In your answer, you should consider the following:

• regret in failure to come to the aid of a loved one

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 25 marks)

OR

- 2 Compare the ways in which poets present people coping with difficulties in *Please Hold* and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002 – 2011*.

In your answer, you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 25 marks)

PH
• difficulty in getting what he wants
• Frustration
• future - perception
• lack of feeling
• understanding in robot
• No solution

OH B
• difficulty in illness
• Reshaping
• lack of empathy
• Death



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

25secA

Chosen question number: Question 1 ☒ Question 2 ☒

In 'Please Hold', Cavan O'Driscoll presents a bleak representation of the future ~~where~~ in which one's daily life is dictated by machines. O'Driscoll deals with the difficulties faced by the persona in the simple act of withdrawing money from a bank account, made nearly impossible by the involvement of technology in the form of a robot. 'On Her Blindness' by Idune Thorpe describes a very different form of difficulty one brought about by debilitating illness and disability. The subject of the poem is Thorpe's mother, whose blindness renders daily life difficult.

There is a clear distinction in the two types of difficulty faced by the persona's in the two poems. O'Driscoll writes about the hardships faced by those living in the somewhat near future, emphasised by the repetition of "This is the future." 'On Her Blindness' on the other hand presents the difficulties of living with disability. The despair of the mother is conveyed through the alliteration of phrases in "could not bear being blind." This creates a poignant effect and ~~as~~ emphasises the sheer



P 5 4 1 8 7 A 0 3 2 8

difficulty of surviving through the "living hell" she has to go through ~~and~~ everyday. There is the idea that mundane, everyday tasks such as eating and simply walking around are rendered impossible by the mother's illness. Thorpe offers up a challenge to "try it / in a pitch black room," the accusatory tone conveying the impossibility of these regular activities. A similar sense of frustration is conveyed through in 'Please Hold' in that "the robot is giving me countless options, / none of which answer my needs." There is a sense of futility in the speaker's attempts to convey to the robot what he wants. The repetition of the line "And I'm talking to a robot on the phone" presents this frustration, in how, after the entire discourse with the robot, the speaker is back in the same position. This stagnation is further emphasised through the repetition of "Eine kleine Nachtmusik. Please Hold," suggesting no end to this difficulty and how trapped in a cycle of impotence and dissatisfaction.

An aspect of ~~the~~ the difficulty faced by the two personas in the two poems is that it is partly contributed to by the lack of empathy and understanding from others. In 'Please Hold' it



is the lack of understanding in the robot to fulfill the speaker's needs. This is conveyed through the unnecessary use of hyperbolic language by the robot, such as "Great" and "Wonderful." The absurdity of using such language to describe such a mundane transaction is conveyed through the speaker's sarcastic mockery that he has a "wonderful telephone number and a great account number." The lack of understanding is depicted as being born out of a breakdown in communication, rendering words meaningless in the future. It contributes to the speaker's mounting frustration and paints a very bleak image of the future, which seems to be founded on regression rather than progress. The mother in 'On Her Blindness' experiences similar difficulty in the lack of empathy she receives from others, such as how her husband "joked" that she has "No built-in compass." The trivialising of her illness suggests a lack of understanding which leaves the mother very much alone in her struggle, exacerbating the difficulty she faces. Thorpe admits to struggling to appear her with comforting words in how he fails to comfort her with anything but "the usual sop, inadequate." Therefore, Thorpe suggests that her difficulty isolates



her from the understanding ~~of~~ of others, rather than living ~~in~~ with the complete absence of understanding, such as what is portrayed in the predicament in 'Please Hold', where even the humans, ironically, are "just as robotic" as the robots themselves.

~~There~~ 'Please Hold' does not provide any solution as to how one would alleviate the difficulty of living in the stagnation of the future, which is ~~conveyed~~ ^{more} ~~conveyed~~ through the progressively more lifeless imagery of 'Please Hold. Please grow old. Please grow cold', other than to endure it. 'On Her Bended Knee' does not offer the mother any alleviation of her pain, the only release being ~~her~~ death. Thorpe presents the conventional and rather clichéd idea that through death his mother's light is restored so that she may be whole in the afterlife. Thorpe imagines that "she was watching, somewhere, in the end," the ambiguity of where exactly his 'somewhere' is conveying the dilemma of whether or not she will receive an end to her suffering. In this way, both poems present rather pessimistic views on suffering and difficulty, failing to find a suitable end to the



handship.



P 5 4 1 8 7 A 0 7 2 8

SECTION B

Answer ONE question on your chosen text.

Write your answer in the space provided.

The Kite Runner – Khaled Hosseini

EITHER

- 3 'This novel shows the importance of thinking about others, not merely caring for oneself.'

In the light of this statement, explore the ways Hosseini presents the importance of thinking about other people, not merely oneself, in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4 'The action-packed ending, after Amir responds to Rahim Khan's letter and goes to see him, disappoints the reader because it resolves the novel's issues far too easily.'

In the light of this statement, explore the reasons why Hosseini ends the novel in this way.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

- Amir's selfishness leads to H being raped
- Baba's selfishness causes problems in the family
- Amir brings them together
- Amir's caring for Sohrab helps him atone

- ① A wants to suppress BB - A03 masculinity
→ features of H
→ He chokes BB/ himself over H
- Cares too much for his own safety to fight + A02 - cowardice

- ② Baba's worry of reputation → A03 - culture
→ H is treated as a servant → A02 unfairness
→ A is neglected
→ Domino effect leads to rape

- ③ Redemption through S

→ parallel almost

→ tries to be a

sort of father



5 40887 A 0 1 3 2 8

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

25^{secB}

Chosen question number: Question 3 ☒ Question 4 ☒ Question 5 ☒
Question 6 ☒ Question 7 ☒ Question 8 ☒
Question 9 ☒ Question 10 ☒ Question 11 ☒
Question 12 ☒

'The Kite Runner' can be viewed very much as a personal and family drama. It focuses intensely on the relationships in the novel, particularly between Amir and Hassan, Amir and Baba, and Amir and Shahrab. Set against the backdrop of the ~~the~~ Russian invasion of Afghanistan and subsequently the Afghan civil war, these relationships experience a myriad of ups and downs when put under the strain of societal and cultural influence.

The novel centers mainly around Amir's friendship with Hassan. Their relationship is portrayed as innocent, idyllic and very strong. Having been "fed from the same breasts", the boys have a connection that reflects that of brothers rather than friends. However, despite the strength ~~and~~ of this bond and their shared history, as Amir and Hassan grow older the relationship grows to be more one-sided as we see that Hassan seems to care more for



Anur than Anur does for him. This rift between the two of them is catalysed by, in addition to the racial disparity between them is their difference in ethnicity, Anur's yearning to gain Baba's love. Baba and Anur's relationship is a strained one, conveyed in how Anur observes that ~~he~~ "how badly Baba could sting me with so few words", the superlative conveying his degree of hurt, and through Baba's dismissive, monosyllabic admission of "good" in response to Anur winning a poetry competition of "Sherjagi". Baba treats Anur almost like an obligation and Anur, not knowing that much of Baba's resentment stems from he secret that Hassan is his illegitimate son, assumes that it is his lack of stereotypical masculinity that makes Baba hate him. Afghanistan is a heavily patriarchal culture, and masculine ideals upheld by Afghan society and by Baba, are largely stereotypical. Anur's bitterness at not being accepted is conveyed through the sardonic tone in "Real men didn't read poetry - and good forbid should they ever write it!". The dogma of Afghan patriarchy is conveyed in the repetition of "Real men - real boys" where Anur does not conform to these masculine ideals, Hassan does, much to the delight of Baba and the chagrin of



Anir. He is portrayed as athletic, honest and straightforward, conveyed in the superlative "he was the best kite runner in all of Kabul", making him not only a stereotypical robust boy, but also classically Afghan. Hassan's ability is in direct contrast with Anir who is cleverer, and bookish, his only sporting talent lying in kite fighting. This breeds much jealousy and resentment in Anir. Therefore, when presented with the chance to redeem himself, prove himself to Baba by winning the kite fight and presenting him with the blue ~~light~~ kite that sealed his victory, Anir's caring for Hassan is overriden by selfishness. Anir places his own longing before Hassan's misfortune, leaving him to the mercy of Ashraf in order to obtain the blue kite. The selfishness of his act is foreshadowed in the first chapter through the impactful standalone line about his first words: "Mine was Baba." In contrast Hassan's matchless caring and selfless nature is brought out through his first words: "His was Anir." Moreover, Anir fails to think beyond his own self-preservation at the threat of Ashraf while Hassan is being raped, he feels compelled to intervene, but in the end runs away out of cowardice. The line "I ran because I was a



conceal. I was afraid of trying and what he would do to me. I was afraid of getting hurt," through the repetition of "I was afraid" conceals his selfishness. Though this fear is eclipsed by his need to impress Baba, it is a contributing factor in his failure to reciprocate Hassan's caring of him.

Another instance of characters placing their own needs above others is how Baba never revealed the secret of Amir and Hassan's shared blood to them. Baba's intentions are revealed in Rahne Khan's conversation with Amir upon revealing the secret. Rahne Khan argues that "All that a man had back then, all that he was, was his honour, his name", justifying Baba's actions. This shows that Baba chose his own reputation and name, that of the undefeated, honourable "black bear", over his sons' right to the truth. Amir's outburst at this knowledge, ~~crying~~ exclaiming "You bastards [...] you goddamn bastards" conceals his degree of shock and hurt, especially considering that the tragic events of the winter of 1975 may have been prevented had he known the truth. There may never have been jealousy between them, but may have found the courage to save his



half brother. Baba's caring for his reputation over his sons is presented as heavily destructive, even if it was influenced by the rigidity of Afghan society, conveyed in the careless repetition of "rang and rangos" - honour and pride - to drive home this ideology.

Through saving and caring for Shrab, his nephew, Amir is able to atone for his failure to care for Hassan in the way he deserved. There is great poetic symbolism in how both Hassan and Shrab are victimised by the same man - Dr. Farzand, and both on the grounds of sexual harassment. In Shrab's case however, Amir comes to his rescue, without hesitation, discarding all his previous selfishness. The extent of his refusal to be victimised is conveyed through his willingness to receive a brutal beating by Dr. Farzand, the severity of which is conveyed through the listing of his various injuries: a 'ruptured spleen', 'several broken ribs' and so on. His new scar, reminiscent of Hassan's from his head surgery, is symbolic in that, like Hassan, he has learned to put others before himself, becoming brave and selfless like his half brother. ~~The~~ ~~point~~ is the importance of thinking of others.



before mercy is conveyed through the positive results of his confrontation with Irfan, that he now feels "healed at last" and has an adopted son to care for and fill the gap that was created by his and Saeed's inability to have children. The contentment Irfan feels contrasts with the unbearable guilt and remorse he felt after Hassan's rape.

In conclusion, Hosseini conveys the importance of thinking of others before mercy and the danger of selfishness and the destruction it engenders through the various relationships in 'The Kite Runner.' Through acts of selfishness and caring for others, characters are able to find happiness in the novel. ~~The~~ The contrast in the psyche of Irfan and Hassan after the rape reflects this idea, Hassan, despite his hardship, being contentedly and Irfan suffering psychologically from his guilt. This is further conveyed through the change that Irfan goes through upon redeeming himself, in how confident and positive he is. Hosseini portrays a powerful message that despite external conflicts and threats relationships should be untainted by selfishness and persist in the face of hardship.



WETO1 Commentary

Section A

Mark Awarded 25/25

The candidate uses Ciaran O'Driscoll's *Please Hold* and Adam Thorpe's *On Her Blindness* to respond to the question set on how poets present coping with difficulties. This outstanding response begins with clear and effective focus on the question, pointing to areas of similarity in the treatment of theme and indicating differences that will be addressed. Throughout, the candidate demonstrates an admirable capacity to integrate exploration of the set poem and the partner poem of choice. This integrated treatment is likely to provide the best route to access the highest mark, allowing candidates to compare and contrast the poems while discussing poetic technique.

The candidate employs a sophisticated vocabulary and uses appropriate terminology skilfully to explore the poems and address the question. The narrative voice is referred to as the 'persona' an early indication that the response will be viewing the poems as constructions, and not necessarily as direct autobiographical accounts.

With frequent embedded support, the candidate focuses closely on the poetic techniques used in both poems. The emphasis on the sound devices employed by the writers is particularly worthy of note. Similarly effective are the references made to the negative imagery of helplessness both poems use.

The partner poem chosen to respond to this question was not an obvious selection. A first reading would indicate perhaps that the tone and themes of the two poems were not sufficiently similar to write a compelling answer. However, the candidate has provided a perceptive reading of both poems and drawn on themes of helplessness and absence of empathy, whilst acknowledging and discussing the clear distinctions in tone and content. The choice of *On Her Blindness* to partner *Please Hold* by the candidate illustrates the value of close reading and original thinking in Section A.

Section B

Commentary

The Kite Runner

Mark Awarded 25/25

This Section B response on *The Kite Runner* exhibits all of the traits expected of a top answer. The candidate skilfully integrates exploration of the novel's language and structure with discussion of relevant context in responding to the question on how *The Kite Runner* presents the importance of '*thinking of others, and not just yourself*'.

The answer is striking for its sophisticated vocabulary, accurate use of literary terminology and judicious employment of embedded supporting quotations. The candidate focuses on the language of the novel, demonstrating clear understanding of how language shapes meaning in the text. Further, the response focuses on structural aspects of the text, such as narrative features and examples of symbols and foreshadowing.

The response is particularly strong in its treatment of context. Eschewing some of the more obvious contextual features, the candidate explores aspects of patriarchal and tribal culture that help inform the reader's response in the novel. Most impressively, and illustrative of a top-level answer, the essay integrates contextual remarks with discussion of the themes and exploration of language and structure, rather than merely 'bolting-on' contextual content.

Finally, the answer remains focused on the question and analyses the novel, rather than merely describing events or incidents. This emphasis on analysis over description is, of course, a feature of a high-level answer and a prominent aspect of this particular response.

Mark Scheme (Results)

June 2018

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

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

June 2018

WET01_01_1806_MS

All the material in this publication is copyright

© Pearson Education Ltd 2018

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.

Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	<p><i>Effects</i></p> <p>All reasonable and relevant interpretations of 'regret' should be rewarded. A pertinent choice of second poem might be <i>Inheritance</i> by Eavan Boland.</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • both poems recognise a past for which the speakers are grateful but, in effect, the speaker, with self-lacerating vehemence, regrets his neglect and disdain of his mother and in <i>Inheritance</i> the speaker feels she has not lived up to the traditions of the past in her own motherhood: the mother's raw hands from preparing food in <i>Effects</i> suggest a debt that has not been repaid; the mother cannot pass on the skills of a past generation to her own daughters in <i>Inheritance</i> • the long sentences, sometimes unfinished, in <i>Effects</i> reflecting regretful thoughts of the past; the stanza divisions in <i>Inheritance</i> • the use of rhyme to hold the ideas together and reinforce regret especially in the concluding triplet in <i>Effects</i>; enjambment in both poems, but especially in <i>Inheritance</i> where there is no rhyme • the shift in mood in both poems: <i>Effects</i> ends with the poignant little bag of effects and regret; <i>Inheritance</i> ends on a positive note with a recognition that the speaker had skills after all • imagery in both poems is both literal and figurative, creating vivid pictures that reinforce the regret; the image of the hand at the beginning of <i>Effects</i> is reintroduced at the end and picks up some symbolic meaning; similarly the language in <i>Inheritance</i> becomes metaphorical – 'the island of waters', 'the secrets of health and air' • the first person speaker in both poems, expressing feelings of regret.

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 Points 3 and 4x
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.• Analyses connections between texts.• Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none">• 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.		

Question Number 2	Indicative Content
	<p><i>Please Hold</i></p> <p>All reasonable and relevant interpretations of 'people coping with difficulties' should be rewarded. A pertinent choice of second poem might be <i>An Easy Passage</i> by Julia Copus.</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • both poems deal with a difficult situation: an older person trying to cope with modern technology in <i>Please Hold</i> and the girl making her way into her family's house without a key in <i>An Easy Passage</i> • the irony of both titles: <i>Please Hold</i> becomes an annoying mantra; <i>An Easy Passage</i> involves a fear of heights and falling • contrasts: the frustration of the speaker in <i>Please Hold</i>, in contrast to the smooth talking of the robotic machine, produces some sardonic comedy; the observer in <i>An Easy Passage</i> sees painted toenails and a graceful drop in contrast to the trickiness of the manoeuvres described earlier • the language in <i>Please Hold</i> is concrete and realistic with little that can be called figurative or 'imagery' in the traditional sense of similes, metaphors etc.; in <i>An Easy Passage</i> we have 'the long, grey eye of the street' and 'the warm flank of the house' to aid the description of the girls' escapade • the rhythms of both poems: the rhythmic repetition of <i>Please Hold</i> with three or four metric feet to a line, and the irregular iambic pentameter of <i>An Easy Passage</i>: particular lines might be indicated to show their effect • the broader themes: <i>Please Hold</i> uses the robotic answering service as a model for a changing, and unhelpful, world in which the speaker is growing old. <i>An Easy Passage</i> reflects on the way 'the world admits us less and less/the more we grow'.

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 Points 3 and 4x
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.• Analyses connections between texts.• Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none">• 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.		

Question Number 3	Indicative Content
	<p><i>The Kite Runner</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • the relationship between Amir and Hassan; how Amir comes to regret his teasing of Hassan over his illiteracy, for example • the brutality of Assef and his followers in their selfish pursuit of power; the results of this, their victimisation of people like Hassan and his father, Ali; Assef sharing Hitler's outlook, joining the Taliban • Amir finding a way to be good again by facing danger: returning to Afghanistan and repaying his debt to Hassan; adopting his child as a way of showing this • Amir's failure to intervene in the scene where Hassan is raped; his keeping quiet about what he has seen; his engineering of Hassan and Ali's dismissal for purely selfish reasons • context: the self-interest of other nations in invading Afghanistan, careless of the consequences for the people of Afghanistan • altruistic ideals in contrast to the realities of a society divided by ethnic differences and torn apart by war.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p data-bbox="384 344 667 380"><i>The Kite Runner</i></p> <p data-bbox="403 409 1182 445">Students may include the following in their answers:</p> <ul data-bbox="432 481 1385 1294" style="list-style-type: none"> • questions as to whether this is a novel about 'issues' or whether the reader's primary interest is in the characters and what happens to them. If the latter, the ending will not disappoint • some consideration of the action-packed ending of the novel: does the run of sensational events stretch credulity and work too determinedly towards closure, as the assertion in the question suggests? • the tone of the ending: whether it is simply a happy conclusion, or issues are left unresolved. The final image of kite flying suggests resolution, but there has been a long struggle to persuade Sohrab to smile • up to the phone call this has been a coming of age novel, exploring psychological development; now, it might be argued, it changes and becomes an action-packed adventure story instead • the extent to which the ending fails to satisfy because Amir and his family find escape to the West as their only possible solution • questions about the unanswered issues: the politics are far from resolved, all that has been achieved, it might be argued, is that Amir has rescued a single child from a war-torn country.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>Life of Pi</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> the phrase 'What strikes the reader most' might be investigated: the narrative itself is very compelling; is it really the case that the description is more 'striking'? particular moments where horrific description is very vivid: the goat being fed to the tiger at the zoo, the sinking of the Tsimtsum, for example the sea creatures: the oceanic hitchhikers that attached themselves to the raft with the sweet civility of angels, the description of the night sky and awareness of eternity; Pi's awareness of the restorative power of beauty the power of description: how it might convince the reader as to the reality of the situation, enabling suspension of disbelief; lending plausibility to the more fantastical elements; issues as to whether the novel is realistic or surrealistic the description of the new India at the beginning of the novel compared with that of a more settled domestic life in Canada at the end, and what this might say about the two societies <p>the description of church leaders' reactions to Pi's multi-faith philosophy and the description of the Japanese investigators' incredulity place the novel in the context of a cynical and disbelieving world.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>Life of Pi</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • the alternative ending replaces the animal with a human story: the reader must decide on which to choose • appalling human behaviour - the sailors intending to throw Pi to his death in order to save themselves; the chef, if we are to believe this interpretation, showing there is no real difference between animal and human behaviour – arguably, human behaviour is worse • giving the tiger the name of Richard Parker and the man who finds him Thirsty is a comic way in which the theme of animal-human confusions is introduced; the taming of Richard Parker asserts human superiority but only as the result of carefully contrived tricks • the tenderness with which some of the animals' behaviour is observed and the way Pi and the reader therefore identify with them as fellow living things: the description of the orang-utan Orange Juice, the way Pi must come to terms with eating living things • the genre of the novel in a postmodern framework: whether we are dealing with animals or humans is disputable and never resolved <p>the way the novel comments on society in general: the need for survival, for asserting superiority, to eat, whatever the cost; the microcosm of society presented on the boat.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>The White Tiger</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • a consideration of what type of novel this is and how we might judge the presentation of disrespect and disloyalty as a result: satire on world leadership, attack on capitalism, grim prophecy of the future, for example • examples of behaviour that show respect is not really due to them: Balram's family, especially his grandmother, are only interested in seeing him as a money provider; should Balram continue to respect his employers after their attempt to blame him for the child's death in the road accident? • the comic tone of the novel, which might lead the reader not to take the moral issues too seriously; it is satire, mocking exploitative entrepreneurship • the reader's reaction to the killing of Mr Ashok, the one person who had shown Balram some degree of kindness, which might be seen as the ultimate act of disrespect and disloyalty in the novel • the voice of Balram: but is this the voice of the novel? Candidates might explore the ways Balram is presented as an unreliable narrator <p>the allegedly valueless world of modern India as it is portrayed in the novel, a world of bribes and the survival of the fittest in which there is no place for traditional loyalties; no caste is immune from corruption.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>The White Tiger</i></p> <p>Students may include in their answers:</p> <ul style="list-style-type: none"> • this is clearly a man's world, with the entrepreneur Balram writing to a male world leader; women seen through the male gaze with crude physical description • the lowly position of women in the novel; prostitution frequently mentioned – the prime minister's death while with a prostitute; Balram's encounter with the golden-haired girl; Mr Ashok's visits to brothels after his wife has left him • Kusum's influence in Balram's family: the grandmother's importance means it is not sufficient to say simply the novel presents us with a patriarchal society • Pinky Madam and the way she treats her husband – partly controlling and partly playfully feminine; her action in killing a child while driving and the repercussions show she is not 'insignificant' • the position of women in society, explored in the novel when they are seen as prostitutes, or a dominating grandmother, or in the arranged marriage with which Balram is threatened • the dowry system; Pinky Madam as the trophy wife; to be poor is to be trapped in the rooster coop in any case, but to be female and poor is a double disadvantage.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>Brooklyn</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • the novel as a coming of age story and how Eilis is presented as moving from someone who lets other people decide her fate at the beginning of the novel to being a decision-maker herself. It is possible some candidates may consider characters other than Eilis as undergoing transformation • the effect of being removed from familiar surroundings makes Eilis meet new people and learn from them: her roommate on the liner, her fellow lodgers, her colleagues at work, for example • the effect of living and working in a sophisticated city contrasted with living in a small country town like Enniscorthy; Eilis gaining qualifications as a bookkeeper and gaining in status; coming back to Enniscorthy with American-style clothes and looking different • the major events that change Eilis's life: meeting Tony, the death of Rose, her relationship with Jim • the novel shows the influence of the environment: how society determines or changes the individual's perceptions and attitudes • Eilis's increased awareness of different nationalities: her introduction to Tony's Italian family, her Jewish lecturer, selling Red Fox stockings to black women at Bartocci's, encountering racial prejudice.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>Brooklyn</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • Tony's entry into the novel is a successful dramatic device and comes at a point where change is taking place: 'coloured people' are going to be welcomed into Bartocci's store; Father Flood organises dances in the parish hall to include other communities; Eilis has overcome her homesickness and has started bookkeeping lessons • things change for Eilis with the death of Rose and there is an immediate tension between the pull of home and her feelings for Tony in Brooklyn, which represents new beginnings • Tony takes Eilis to meet his family and Eilis has insight into the lives of immigrant families and the changes they are undergoing and introducing: this is a new way of looking at family life; this is another side to Brooklyn, as up to now Eilis has seen only the Irish community • the relationship with Tony represents sexual freedom for Eilis and for the reader there is a new romantic interest in the novel • the context of immigration, change and new directions: Eilis is meeting people of a nationality she has not encountered before and sees how they are making their mark in a new country with plans to build houses and make a future for her and Tony • choices confronting women in the 1950s: Tony might be said to represent the future that Eilis has opted for; her family and Jim back in Enniscorthy represent what she has decided to move away from. It might be argued, however, that Tony represents yet another entrapment – her impulsive commitment to marriage is a 'new beginning' she is not yet ready for, and may regret having made. The novel's success lies in the ambivalent feelings aroused by the ending.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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
	<p><i>Purple Hibiscus</i></p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • Eugene provides a harsh environment, but despite this, love and tenderness between mothers and children do survive • the way Kambili's cousins and their mother treat Papa Nnukwu; how this is observed by Kambili and Jaja; love and tenderness survive in spite of poverty and the struggle to survive • some attention may be paid to Eugene and the extent to which his concern for his family and others may be considered an act of love, his harshness being due to his conviction that he is driving out the devil from his children • questions as to the accuracy of the assertion, asking whether love and tenderness do actually manage to survive. Beatrice decides to poison her husband; Jaja's sensibility is affected by his experience of the harsh environment in prison after he sacrifices himself for the love of his mother • the political context: the harsh environment of a repressive government means that Ade Coker is killed and his family suffer as a result of speaking out against the government • the clash of religious beliefs means that any love and tenderness Eugene might have felt for his father are lost.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. 		

Question Number 12	Indicative Content
	<p data-bbox="384 465 644 501"><i>Purple Hibiscus</i></p> <p data-bbox="384 530 1161 566">Students may include the following in their answers:</p> <ul data-bbox="536 600 1382 1417" style="list-style-type: none"> <li data-bbox="536 600 1382 741">• the opening of the novel presents us with Eugene putting ash on the congregation's foreheads and this sets the tone of guilt and the need for repentance, which is central to the book as a whole <li data-bbox="536 741 1382 813">• Eugene's refusal to accept his father's 'heathen' beliefs and the problems this causes in the novel <li data-bbox="536 813 1382 1061">• students may dispute the assertion: religion is not the problem, it is political repression, poverty, ignorance, failure to tolerate different cultures and beliefs; or it is the people themselves, in particular Eugene, and his extremist position. Others may point out that, because of his religious convictions, Eugene does a great deal to help other people <li data-bbox="536 1061 1382 1202">• Father Amadi shows a different side of religion from that presented by Eugene, suggesting if religious people were more like him religion would not cause problems <li data-bbox="536 1202 1382 1308">• the arrival of white missionaries, the abandonment of traditional beliefs and ways of life may be considered to be the root cause of problems in Nigeria <li data-bbox="536 1308 1382 1417">• the church as a place in the social hierarchy: Eugene owes much of his status to being a key figure and benefactor at the Church of St Agnes.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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. 		