



# Mark Scheme (Results)

## Summer 2026

Pearson Edexcel International Advanced Level in  
English Literature WET01/01

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 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.

## Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

## Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

## Unit 1: Post–2000 Poetry and Prose

### Section A: Post–2000 Poetry

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1               | <p data-bbox="368 454 963 488"><b>The Furthest Distances I've Travelled</b></p> <p data-bbox="368 539 1329 663">All reasonable and relevant interpretations of 'travelling' should be rewarded. A pertinent choice of second poem might be Look We Have Coming to Dover! by Daljit Nagra.</p> <p data-bbox="368 669 1190 703">Candidates may include the following in their answers:</p> <ul data-bbox="421 710 1347 1877" style="list-style-type: none"><li data-bbox="421 710 1347 810">• the use of the title, with its emphasis on 'distances' and travel, to create an immediate focus on travelling</li><li data-bbox="421 817 1347 974">• use of enjambment to capture movement from one place to another, e.g. 'Krakow / and Zagreb'; 'Madison to / Milwaukee'</li><li data-bbox="421 981 1347 1081">• use of place names to suggest the idea of travel, e.g. references to Siberia and Lithuania</li><li data-bbox="421 1088 1347 1256">• the poet's connection of travel to deeper personal meanings, e.g. 'in restlessness, in anony / mity: / was some kind of destiny'</li><li data-bbox="421 1263 1347 1431">• comparison of travelling to the speaker's metaphorical personal movement and relationships, e.g. 'the furthest distances I've travelled / have been those between people'</li><li data-bbox="421 1438 1347 1538">• use of objects to capture the speaker's memories of travel, e.g. 'I discover // alien pants, cinema stubs'</li><li data-bbox="421 1545 1347 1713">• use of descriptions of travel to capture the experience of travelling, e.g. 'if I'm stuffing smalls / hastily into a holdall, I am less likely / to be catching a Greyhound'</li><li data-bbox="421 1720 1347 1877">• the poet's use of irregular 4-line stanzas with regular rhyming couplets to reflect the concords and discords of both literal and metaphorical travel.</li></ul> <p data-bbox="368 1883 1214 1975">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
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| 2               | <p data-bbox="371 286 606 324"><b>Out of the Bag</b></p> <p data-bbox="371 376 1332 499">All reasonable and relevant interpretations of ‘memorable people’ should be rewarded. A pertinent choice of second poem might be A Minor Role by U A Fanthorpe.</p> <p data-bbox="371 551 1189 589">Candidates may include the following in their answers:</p> <ul data-bbox="422 640 1340 1861" style="list-style-type: none"> <li>• the poem’s use of expansive sentences often covering multiple stanzas reflects the expansiveness of the character of Dr Kerlin</li> <li>• the visionary appearance of the doctor, almost a religious experience, in Part 2 of the poem</li> <li>• the repeated suggestion of Dr Kerlin’s god-like status, e.g. ‘the precincts of the god’; ‘When epiphany occurred and you met the god ...’; ‘miraculum’</li> <li>• the poet’s focus on Dr Kerlin’s hands to create a sense of exaggeration, e.g. ‘Those nosy, rosy, big, soft hands of his’; ‘his large pink index finger’; ‘his soapy big hygienic hands’</li> <li>• comparison of the doctor to the hypnotist creates the sense that he has special powers</li> <li>• the poet’s use of places to emphasise the doctor’s importance in the speaker’s mind, e.g. references to Lourdes and ‘the temple of Asclepius’</li> <li>• the elevation of the doctor to the subject of a classic painting, e.g. ‘a Dutch interior gleam’</li> <li>• use of description of the doctor’s eyes to create the sense that he is almost other-worldly, e.g. ‘he once turned his eyes upon me, / Hyperborean, beyond-the-north-wind blue’.</li> </ul> <p data-bbox="371 1921 1204 2000">These are suggestions only. Accept any valid alternative responses.</p> |

Please refer to the specific marking guidance when applying this marking grid.

| Level   | Mark  | AO1 = bullet point 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | AO2 = bullet point 2 | AO4 = bullet points 3,4 |
|---------|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|-------------------------|
|         | 0     | No rewardable material.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                      |                         |
| Level 1 | 1–5   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas.<br/>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  | <b>General understanding/exploration</b> <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 | <b>Clear relevant application/exploration</b> <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>                                                                                    |                      |                         |

|            |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| Level<br>4 | 16–20 | <b>Discriminating controlled application/exploration</b> <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<br>5 | 21–25 | <b>Critical and evaluative</b> <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 | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| 3               | <p><b>The Kite Runner</b></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"><li>• different kinds of love Hosseini explores in the novel, e.g. romantic love; fraternal love; love of country</li><li>• use of contrasting figures to explore love or its antithesis, e.g. Hassan and Assef</li><li>• the ways in which cultural contexts shape the nature and expression of love, e.g. differing expectations of males and females; contrasts between Afghanistan and the USA</li><li>• descriptions of punishment to illustrate punitive social and religious attitudes to sexual expressions of love, e.g. Soraya; the adulterous couple at the Ghazi stadium</li><li>• plot devices used to explore the impact of love, e.g. Hassan's love for Amir leads to his rape; Amir's return to Afghanistan to rescue Sohrab</li><li>• factors shaping characters' love or loathing for their country, e.g. Soviet invasion; Taliban rule; religious division.</li><li>• These are suggestions only.</li></ul> <p>Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| 4               | <p data-bbox="371 286 632 320"><b>The Kite Runner</b></p> <p data-bbox="371 376 1190 409">Candidates may include the following in their answers:</p> <ul data-bbox="469 461 1337 1518" style="list-style-type: none"> <li data-bbox="469 461 1337 555">• different kinds of entrapment Hosseini explores, e.g. incarceration; social conventions; gender expectations</li> <li data-bbox="469 573 1337 725">• contextualising factors, such as ethnicity or religion, prove to be traps in the novel, limiting characters' views and options in life</li> <li data-bbox="469 743 1337 896">• use of scenes of entrapment to create fear or tension, e.g. Sohrab's imprisonment; Hassan trapped in the alleyway</li> <li data-bbox="469 913 1337 1173">• contrast between the apparent freedoms offered by migration to the USA and the restrictive realities of the experience, e.g. Baba's inability to accommodate to his new way of life; social attitudes that persist towards Afghan female characters</li> <li data-bbox="469 1191 1337 1344">• use of narrative form to highlight how characters are trapped, e.g. Amir's inability to escape his memories; use of generational repetition</li> <li data-bbox="469 1361 1337 1518">• the novel, typical of the bildungsroman, traces Amir's journey from a position of dependence and limitation to personal freedom.</li> </ul> <p data-bbox="371 1581 1203 1655">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| 5               | <p data-bbox="371 286 512 320"><b>Life of Pi</b></p> <p data-bbox="371 376 1190 409">Candidates may include the following in their answers:</p> <ul data-bbox="421 461 1350 1518" style="list-style-type: none"> <li data-bbox="421 461 1350 667">• the novel's plot presents many moments of (sometimes life and death) decision-making, e.g. the decision about whether to intervene in the eating of the zebra; how to survive on the lifeboat with Richard Parker</li> <li data-bbox="421 689 1350 835">• significance of Pi's problematic decision to follow three different religions, e.g. his family's discomfort with his choice</li> <li data-bbox="421 857 1350 1064">• the symbolic significance of pi – the number that never reaches resolution – relates to the many unresolvable decisions that Pi, other characters and readers encounter in the novel</li> <li data-bbox="421 1086 1350 1292">• alternative accounts of the events of Pi's journey, reflect postmodern conceptualisations of ambiguity, e.g. Okamoto and Chiba need to decide which version to accept</li> <li data-bbox="421 1314 1350 1404">• social and political events in Pondicherry force Pi's family into the decision to leave India</li> <li data-bbox="421 1426 1350 1518">• once at sea – both literally and metaphorically – Pi's ability to decide his own future is not always in his control.</li> </ul> <p data-bbox="371 1581 1203 1659">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| 6               | <p data-bbox="371 286 512 320"><b>Life of Pi</b></p> <p data-bbox="371 371 1190 409">Candidates may include the following in their answers:</p> <ul data-bbox="421 461 1326 1122" style="list-style-type: none"> <li data-bbox="421 461 1251 555">• use of symbolism to capture the novel's hostile environment, e.g. the island of teeth; Richard Parker</li> <li data-bbox="421 573 1315 667">• use of the episode of the tiger at the zoo by Pi's father to demonstrate the hostile nature of existence</li> <li data-bbox="421 685 1321 779">• Pi's adoption of multiple religions results in hostility from his family and the religious leaders</li> <li data-bbox="421 797 1321 891">• the novel as typical of sea narratives' focus on the hostile realities of life at sea and shipwreck</li> <li data-bbox="421 909 1315 1003">• use of violence to illustrate hostility, e.g. the killing of the zebra on the lifeboat</li> <li data-bbox="421 1021 1326 1115">• contexts of political hostility that lead to Pi's family's need to emigrate from Pondicherry.</li> </ul> <p data-bbox="371 1182 1203 1261">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| 7               | <p data-bbox="371 286 624 324"><b>The White Tiger</b></p> <p data-bbox="371 376 1190 414">Candidates may include the following in their answers:</p> <ul data-bbox="421 465 1347 1294" style="list-style-type: none"> <li data-bbox="421 465 1347 555">• use of Balram's tone of voice to reflect his sense of destiny and purpose</li> <li data-bbox="421 577 1347 723">• presentation of undesirable treatment of characters who fall victim to the strong purposes of others, e.g. Vitiligo-Lips; Ashok</li> <li data-bbox="421 745 1347 835">• the use of the caste system as a societal means of defining characters, their functions and their senses of purpose</li> <li data-bbox="421 857 1347 1003">• use of characters with conflicting purposes to create tension in the narrative, e.g. between Balram and Kusum; between Balram and Ashok</li> <li data-bbox="421 1025 1347 1171">• comedy and tragedy arising from the absence of purpose in India's local and national politicians, e.g. presentation of The Great Socialist; failure of local politics</li> <li data-bbox="421 1193 1347 1294">• contexts of rising Indian capitalism as a social driver, providing a strong purpose for some characters.</li> </ul> <p data-bbox="371 1355 1203 1431">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| 8               | <p data-bbox="371 286 624 324"><b>The White Tiger</b></p> <p data-bbox="371 376 1190 414">Candidates may include the following in their answers:</p> <ul data-bbox="421 461 1350 1518" style="list-style-type: none"> <li data-bbox="421 461 1350 611">• use of Balram as a character ruthlessly determined to learn from the experiences life throws at him and to find ways round the limitations society seeks to impose on him</li> <li data-bbox="421 633 1350 784">• Balram's symbolic name is first given to him in the context of the school classroom and provides him with a guiding sense of himself for life</li> <li data-bbox="421 806 1350 1003">• Balram's ambiguous relationship with education, e.g. he loves the presence of books, but also claims to find them 'musty' and states that he has learned more from 'the road and the pavement'</li> <li data-bbox="421 1025 1350 1223">• characters in the novel learn much informally from the experience of life and its contextualising factors, including societally-defined gender roles and the legacies of the caste system</li> <li data-bbox="421 1245 1350 1395">• use of the epistolary form of the novel to reflect Balram's desire to educate Wen Jiabao about the realities of life in contemporary India</li> <li data-bbox="421 1417 1350 1518">• the emerging Indian new economy and its evolving demands require characters constantly to be learning.</li> </ul> <p data-bbox="371 1579 1203 1655">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9               | <p data-bbox="371 286 518 324"><b>Brooklyn</b></p> <p data-bbox="371 376 1189 414">Candidates may include the following in their answers:</p> <ul data-bbox="422 459 1348 1579" style="list-style-type: none"> <li data-bbox="422 459 1348 616">• use of contrasting locations to highlight the basis for prejudice, e.g. small-town Enniscorthy with its local rivalries and big city New York</li> <li data-bbox="422 627 1348 840">• encounters with those of different cultures in the context of the post-War USA are often tainted by prejudice, e.g. Miss McAdam's suspicions of 'coloured women going into Bartocci's'</li> <li data-bbox="422 851 1348 1008">• presentation of Eilis' fears about emigrating, e.g. Georgina's warnings about how the Irish are treated in the USA</li> <li data-bbox="422 1019 1348 1176">• use of characters who are more open-minded as a contrast to those who hold more prejudiced views, e.g. Rose; Father Flood</li> <li data-bbox="422 1187 1348 1400">• use of Eilis as a primary narrative perspective in the novel allows readers insight into a range of her personal views, including her prejudices and the ways in which these are handled</li> <li data-bbox="422 1411 1348 1579">• the novel's consideration of mass migration and its effects on the social structures of the USA, including the ways in which prejudice is dealt with.</li> </ul> <p data-bbox="371 1635 1204 1713">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| 10              | <p data-bbox="371 286 518 324"><b>Brooklyn</b></p> <p data-bbox="371 376 1189 414">Candidates may include the following in their answers:</p> <ul data-bbox="422 459 1340 1512" style="list-style-type: none"> <li data-bbox="422 459 1340 616">• the importance of poverty as a driver of migration in the novel, e.g. Eilis and her brothers all leave Ireland for financial reasons</li> <li data-bbox="422 627 1340 784">• use of contrasting shop settings to reflect material wealth or its absence, e.g. Miss Kelly's shop in Enniscorthy; the department store in New York</li> <li data-bbox="422 795 1340 952">• use of Father Flood and his presentation of the USA as a land of material opportunity and related contexts of the American Dream</li> <li data-bbox="422 963 1340 1120">• use of contrast between characters who are wealthy and those who are not, e.g. the passengers of different classes on the boat</li> <li data-bbox="422 1131 1340 1288">• scenes demonstrating that wealth does not always come from material sources, e.g. the Christmas dance; Eilis' meeting with Jim Farrell after her return for Rose's funeral</li> <li data-bbox="422 1299 1340 1512">• use of Eilis as a focal point of the narrative, typical of a bildungsroman, to explore the importance or the lack of importance of material wealth in her personal development.</li> </ul> <p data-bbox="371 1579 1204 1657">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 11              | <p data-bbox="371 286 624 324"><b>Purple Hibiscus</b></p> <p data-bbox="371 376 1190 414">Candidates may include the following in their answers:</p> <ul data-bbox="421 461 1350 1234" style="list-style-type: none"> <li data-bbox="421 461 1350 562">• the clash between the legacies of colonialism and new Nigerian society and the painful emotions this gives rise to</li> <li data-bbox="421 573 1350 674">• presentation of pain arising from complex emotions, e.g. Eugene's tears as he punishes his children</li> <li data-bbox="421 685 1350 786">• use of plot devices to highlight painful emotions, e.g. Kambili and Father Amadi</li> <li data-bbox="421 797 1350 898">• use of Kambili as a narrative focaliser draws readers' attention to her painful emotions</li> <li data-bbox="421 909 1350 1010">• the developing political situation in Nigeria leads to painful emotions, e.g. Aunty Ifeoma's decision to emigrate</li> <li data-bbox="421 1021 1350 1234">• use of the contrast between Eugene's and Ifeoma's households to explore differing kinds of emotional pain, e.g. Ifeoma's experience of bereavement; Beatrice's experience of emotional and physical abuse.</li> </ul> <p data-bbox="371 1294 1203 1373">These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| 11              | <p data-bbox="371 286 624 324"><b>Purple Hibiscus</b></p> <p data-bbox="371 371 1190 409">Candidates may include the following in their answers:</p> <ul data-bbox="421 456 1342 1514" style="list-style-type: none"> <li data-bbox="421 456 1190 555">• presentation of Eugene as a vocal and dominant communicator, reflecting patriarchal power</li> <li data-bbox="421 568 1342 779">• symbolic use of English and native languages to reflect ideas of communication and the difficulties that attend on it, e.g. conflicting views of the acceptable language to use in worship</li> <li data-bbox="421 792 1326 949">• contrasting use of characters who are not able effectively to use their voices or to communicate, e.g. Kambili; Beatrice</li> <li data-bbox="421 963 1342 1173">• presentation of contexts of political unrest and violence as a means of communication in Nigeria, e.g. student protests at Nsukka University; Beatrice's poisoning of Eugene</li> <li data-bbox="421 1187 1310 1344">• symbolic use of Eugene and Ade Coker's newspaper as a powerful and, to some, threatening tool for communication</li> <li data-bbox="421 1357 1302 1514">• use of contrasting settings of the Achike household and Ifeoma's household and their differing effects on communication.</li> </ul> <p data-bbox="371 1576 1203 1655">These are suggestions only. Accept any valid alternative responses.</p> |

| Please refer to the specific marking guidance when applying this marking grid. |       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                      |                         |
|--------------------------------------------------------------------------------|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|-------------------------|
| Level                                                                          | Mark  | AO1 = bullet point 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | AO2 = bullet point 2 | AO3 = bullet points 3,4 |
|                                                                                | 0     | No rewardable material.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                      |                         |
| Level 1                                                                        | 1-5   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas.<br/>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  | <b>General understanding/exploration</b> <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 | <b>Clear relevant application/exploration</b> <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>                                                                        |                      |                         |

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| Level 4 | 16–20 | <b>Discriminating controlled application/exploration</b> <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 | <b>Critical and evaluative</b> <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>               |