

Unit 1: Post-2000 Poetry and Prose – Mark Scheme

Section A: Post-2000 Poetry

Question Number	Indicative Content
1	<p>History</p> <p>All reasonable and relevant interpretations of ‘the sense of danger’ should be rewarded. A pertinent choice of second poem might be Vicki Feaver’s <i>The Gun</i>.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> the date September 2001 establishes the fear in Burnside’s poem, as he is dizzy with the fear of losing everything; Feaver’s poem expresses excitement that a weapon has been brought into the house - ‘it brings the house alive’ contrast in Burnside’s poem between the innocent - people jogging, the persona himself with his child - and the threat from outside shown in the war planes in the morning light; in Feaver’s poem there is a contrast between the instrument of death and ‘a spring in your step; your eyes gleam’ long flowing unpunctuated sentences with use of enjambment in <i>History</i> capturing speculation and the flow of thought; crisper statements in <i>The Gun</i>, more end-stopped; the poem deals with shooting things without overt comment or reflection both poems deal with the relationship between the speaker and the natural world: Burnside thinks about how to do no harm in the cherished world; in Feaver’s poem ‘he’ moves from practising his aim to killing and trampling fur and feathers in both poems the sense of danger heightens the senses and creates a reaction: Burnside’s persona moves into philosophical reflection, Feaver’s into a heightened awareness <i>History</i> uses small detail, or creatures’ lives, as part of the imagery of the poem to represent fragility and innocence, linked with a child’s first nakedness or a toddler on the beach. <i>The Gun</i> ends with a powerful image, the black mouth spouting golden crocuses, possibly a metaphor for the gun itself, combining images of death and life.
Question Number	Indicative Content
2	<p>Effects</p> <p>All reasonable and relevant interpretations of ‘changing relationships’ should be rewarded. A pertinent choice of second poem might be Agbabi’s <i>Eat Me</i>.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> power structures in the relationships, e.g. the change from dependant to carer in Jenkins, compared to the change from obedience to predation in Agbabi the use of food, e.g. to denote shared family nutrition in Jenkins and luxury and glut in Agbabi differing uses of imagery, e.g. Jenkins’ use of the mother’s hands to embody her decline and Agbabi’s imagery to denote appetite and surfeit the tensions between the narrator and mother in Jenkins and the narrator and the man in Agbabi the effects of the differing structural aspects of the poems, e.g. Jenkins’ long heavily punctuated sentences charting the changing relationship between the narrator and mother; Agbabi’s use of repetition and short minor sentences charting the changing relationship between the narrator and the man contrasts and comparisons within poems, e.g. in Jenkins, the mother’s changing attitude to her husband compared to the narrator’s changing attitude to the mother; in Agbabi, the narrator’s attitude towards the man at different stages of her experience.

Please refer to the specific marking guidance on page 3 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3, 4
	0	No rewardable material.		
Level 1	1–5	Descriptive <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. 		

Section B: Post-2000 Prose

Question Number	Indicative Content
3	<p><i>The Kite Runner</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Hosseini's presentation of the heroism of Baba, e.g. in the episode at the Russian checkpoint • Hosseini's presentation of the selflessness of Hassan, e.g. when he confesses to the theft of the watch and money although he is innocent (and there are many other examples of Hassan's loyalty and good nature) • Hosseini's presentation of Amir's initial cowardice and betrayal of Hassan but his courage when seeking redemption • Hosseini's presentation of the brutality of Assef, e.g. his own description of the massacre of Hazaras in Mazar-i-Sharif • Hosseini's presentation of the ways in which war brings out the worst in people, e.g. the Russian guard at the checkpoint, the Taliban, the civilians who inform on others • how Hosseini's presentation of the best and worst of human nature is linked to context, e.g. the effects of the Soviet invasion, the Taliban take-over.
Question Number	Indicative Content
4	<p><i>The Kite Runner</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Hosseini's presentation of the effect of the communist coup on life in Kabul, e.g. the atmosphere of suspicion • Hosseini's presentation of the effect of the Soviet occupation on life in Kabul, e.g. the tanks that patrol the streets • Hosseini's presentation of the effect of the civil war and the Taliban take-over on life in Kabul, e.g. the orphanage, the stadium stoning, the ban on kite-fighting • Hosseini's presentation of the effects of war on Afghanistan in the journey Amir makes from Peshawar to Kabul, e.g. the poverty and dilapidation in "Afghan Town" • Hosseini's presentation of the effects of war on Baba's house, e.g. in Rahim Khan's narrative • how Hosseini's presentation of the effects of war on places links to the context of more than twenty years of conflict in Afghanistan.

Question Number	Indicative Content
5	<p><i>The Life of Pi</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Martel's presentation of Richard Parker as a real tiger with all the instincts of his species, e.g. killing for food, heading for the jungle • Martel's presentation of Richard Parker's training and feeding by zookeepers, enabling Pi to control him • Martel's presentation of Pi's need to train and provide for Richard Parker, enabling him to put his other problems of survival into perspective • Martel's presentation of how Pi learns to survive by copying Richard Parker, e.g. by eating fish and even human flesh • Martel's presentation of Pi's second story to the Japanese investigators, in which he is Richard Parker • how Martel's presentation of Richard Parker links to context, e.g. the parallel between the animal's ferocious instincts for survival and the lengths Indira Gandhi went to in order to maintain power in India in the 1970s, the period setting for the novel.
Question Number	Indicative Content
6	<p><i>The Life of Pi</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • how Martel structures the novel to create a frame for Pi's narrative • how the veracity of the story is called into question to raise issues about truth and fact • Martel's presentation of Pi's disdain for facts, and higher regard for stories that fire the imagination • Martel's presentation of storytelling as a means of survival, e.g. the possibility that Pi has created the story of the animals to deflect the awful reality of his experience at sea • Martel's presentation of the power of stories, e.g. in the claim that 'I have a story that will make you believe in God' • how storytelling links to the religious context of the novel, e.g. in the tales and fables that disseminate the teachings of Pi's three religions

Question Number	Indicative Content
7	<p><i>The White Tiger</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Adiga's presentation of contrasts between the rich and poor in India, e.g. the Ashoks' apartment in Delhi and the servants' quarters • Adiga's presentation of Balram writing of two Indias: the 'Darkness' of rural India inland, and the 'Light' of urban India on the coast • Adiga's presentation of contrasting dualities, e.g. the hospital where Balram's father dies and the city hospital visited by The Stork • Adiga's presentation of the contrast between the compliant, humble peasant that Balram was and the ruthless entrepreneur that he becomes • Adiga's presentation of the gulf between the traditional way of life in Laxmangarh and the new globalised way of life in Delhi • how these contrasts are linked to the context of modern India.
Question Number	Indicative Content
8	<p><i>The White Tiger</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Adiga's presentation of Balram's murder of Ashok • how by killing his master, Balram also betrays his family whom he knows will probably be murdered in retribution • Adiga's presentation of Balram's changing sense of identity, e.g. through his choice of Ashok Sharma as a new name • how Balram tries to rationalise and justify stealing Ashok's money, e.g. by convincing himself that it is rightfully his because of the exploitation of the poor by the rich • Adiga's presentation of how their relationship shifts, e.g. the intimacy of the moment when they swap as passenger and driver, and the detachment of Balram's realisation that while he is the White Tiger, Ashok is more like a lamb • how contrasting aspects of India are linked to context, e.g. the presentation of Balram and Ashok as twinned versions of each other, one from the 'Darkness' and one from the 'Light'.

Question Number	Indicative Content
9	<p>Brooklyn</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Toibin's detailed presentation of Enniscorthy, e.g. the specific naming of streets, the descriptions of home life, social events, work • the significance of creating the sense both of Eilis's home and of the place from which she needs to escape • Toibin's presentation of Eilis's identity as being rooted in Enniscorthy, e.g. her dilemma when she creates another identity in Brooklyn • how Toibin's presentation of Enniscorthy provides an example of rural Irish life in the 1950s, e.g. the close-knit nature of the community • Toibin's structuring of the novel which places Enniscorthy at the beginning and at the end, being the place both to escape from and return to • the importance of Enniscorthy in linking to the context of Ireland in the 1950s, e.g. emigration to America, the search for greater opportunities.
Question Number	Indicative Content
10	<p>Brooklyn</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the possible advantages and disadvantages of a subjective first-person narrative, e.g. a more direct, personal voice; less insight into other characters • Toibin's use of free indirect style and Eilis as focaliser to provide insight into her thoughts, feelings and perceptions • how Toibin's omniscient narrator stays in the background and allows the characters to emerge from their speeches and actions • how Toibin often limits Eilis's understanding (which might be seen as a disadvantage) • Toibin's use of epistolary narrative when Eilis is in America, and the effects of the letters, e.g. to intensify the sense of her homesickness • how Toibin's use of omniscient narrator provides a sense of context, e.g. the need for emigration to Britain and America.

Question Number	Indicative Content
11	<p><i>Purple Hibiscus</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • how Adichie's narrator, Kambili, tells the story eloquently but describes powerfully her previous inability to speak as the result of her father's repression • Adichie's presentation of Enugu as a place where silence betokens repression, e.g. the voices of Mama and Jaja are repressed when Papa rules over them; after his murder there is a 'different silence', an unspoken acknowledgement of the truth • how their time at Nsukka with Aunty Ifeoma helps Kambili, Jaja and Mama to find their individual voices • Adichie's presentation of Jaja's silence, e.g. as a weapon against his father • Adichie's presentation of silence as the effect of trauma, e.g. Jaja adopts silence in prison, hardened by his terrible experience there • how Adichie explores the context of political repression in Nigeria, e.g. through the silencing of Ade Coker; the attempt to intimidate Ifeoma.
Question Number	Indicative Content
12	<p><i>Purple Hibiscus</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • how Adichie invites our sympathy for Ifeoma from the start, e.g. she is widowed and caring for three children on a small salary • Adichie's presentation of Ifeoma's intelligence and liberal values, e.g. her Catholicism but also her respect for the 'heathen' traditions of her father • Adichie's presentation of the contrast between Ifeoma's compassion and Eugene's coldness, e.g. her care for her father in contrast to Eugene's inhumane disowning of him • how Ifeoma not only raises her children to be confident, inquisitive and independently-minded but also encourages Kambili and Jaja to rebel against their father's repression and find their own path in life • Adichie's presentation of Ifeoma's struggle with hardship, e.g. at the university among fuel shortages, power cuts and strikes at medical clinics • it is Ifeoma who grows the purple hibiscus, a symbol of hope and freedom in the context of a new Nigeria. She also defies the repressive government of the time.

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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 discriminating 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. 		