

Anita and Me
Higher Tier

The purpose of this pack is to provide centres with the question paper, mark scheme and a set of exemplar materials with commentaries.

The individual documents can be found on our website at www.edexcel.com

Included in this pack:

- Question and extract from Summer 2012 Paper
- Marked scripts with the mark and band
- Examiner commentary and mark scheme

Extract taken from Chapter 8.

Still, that evening our house seemed to vibrate with goodwill and hope, the air felt heady and rare, the food seemed mountainous and never ending, even Sunil giggled and chirruped his way through dinner from his usual position on mama's hip, trying to form passing adult words like some drunk parrot. It was such an unseasonably warm evening that every possible window was flung open as the house became more crowded and noisy, until suddenly, the front door was ajar and our guests began spilling out into the garden, still clutching their drinks and balancing plates of food. This threw me into a minor panic; Tollington front gardens were purely for display purposes, everybody knew that. And here were all my relatives using our scrubby patch of lawn like a marquee, laughing and joking and generally behaving as if they were still within the security of four soundproofed walls.

It felt so strange to hear Punjabi under the stars. It was an indoor language to me, an almost guilty secret which the Elders would only share away from prying English eyes and ears. On the street, in shops, on buses, in parks, I noticed how the volume would go up when they spoke English, telling us kids to not wander off, asking the price of something; and yet when they wanted to say something intimate, personal, about feelings as opposed to acquisitions, they switched to Punjabi and the volume became a conspiratorial whisper. 'That woman over there, her hat looks like a dead dog... The bastard is asking too much, let's go... Do you think if I burped here, anyone would hear it?'

I stood uncertainly on the front porch and watched helplessly as the Aunties and Uncles began reclaiming the Tollington night in big Indian portions, guffawing Punjabi over fences and hedges, wafting curried vegetable smells through tight-mouthed letterboxes, sprinkling notes from old Hindi movie songs over jagged rooftops, challenging the single street light on the crossroads with their twinkling jewels and brazen silks. Usually, mama and papa were the most polite and careful neighbours, always shushing me if I made too much noise down the entries, always careful to keep all windows closed during papa's musical evenings. But tonight, I noted disapprovingly, they were as noisy and hysterical as everyone else. I had never seen the Elders so expansive and unconcerned, and knew that this somehow had something to do with Nanima.

I hesitated on the porch step, unsure whether to flee indoors, dreading what the reactions of any passers-by might be, but also strangely drawn to this unfamiliar scene where my two worlds had collided and mingled so easily. There was a whiff of defiance in the air and it smelled as sweet and as hopeful as freshly-mown grass.

Anita and Me – Higher Tier – part (a)

2 Answer all parts of the following question.

- (a) Explore how the language in the extract influences your view of Punjabi culture in Tollington.

You **must** include examples of language features in your answer.

(16)

Script 1 response to part (a)

Band 3 – 8 marks

a) The language that has been used in the extract influences the reader to believe that Tollington is a village not multi-cultural and it also influences them to believe that the Kumar family are the only Punjabi family that live in Tollington. "It felt so strange to hear Punjabi under the stars." The writer uses this to show how unusual it is for Punjabi to be spoken outside rather than under a roof.

Towards the end of the extract it suggests that in Tollington Meena's parents do not like to share / expose their Punjabi culture although as they do not like doing this Meena is shocked in the way they are doing it through out this extract. "watched helplessly as the Aunties and Uncles began reclaiming the Tollington night in big Indian portions" This shows the reader that it is extremely unlike the family to do this and that is why

Meena is so shocked at what they are doing. The use of the metaphor "reclaiming the Tollington Night in big Indian portions" sets an image in the reader's mind of how many people there are and how much they are trying to express their culture without caring about what anyone else thinks, this would be a huge change.

In the middle of the extract from Chapter eight the language that is used suggests that the Punjabi culture has tried to be hidden away from other members of the village in Tollington. "Elders would only share away from prying English eyes and ears." When the writer does this it shows the reader that Meena's family were not comfortable expressing ~~there~~ their culture or language in front of anyone other than family. They may not feel comfortable as they know they are different and unlike all of the other villagers therefore they do not want to be spoken about in a bad way, which they believe they would be.

In the middle of the extract the language that is used influences the reader to believe that Meena is uncomfortable with the fact that her family have become so public about other people seeing or hearing them express their culture. "It was an indoor language to me, an almost guilty secret" As the novel is written in first person it shows the reader that Meena does not like what her parents and relatives are doing but she just stays quiet and lets the situation carry on as she is been polite.

At the beginning of the extract the view of Punjabi culture in Tellington is shown to be very unusual and it comes across to make Meena feel out of place and uncomfortable. "generally behaving as if they were still within the security of four soundproofed walls" This shows the reader that all the people that were there are enjoying and celebrating their culture.

Examiner summary:

The response to the extract is methodical, and the 'PEE' approach allows the candidate to show a thorough understanding of the writer's language although some of the points could unpick the language features more fully. Overall, the response shows a thorough understanding of the writer's ideas and makes sustained reference to the extract.

Band this response achieves in the mark scheme:

3	7-9	<ul style="list-style-type: none">• Thorough understanding of the text• Thorough understanding of the writer's ideas• Thorough understanding of how the writer uses language• Sustained reference to the extract to support response.
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To move up to the next band: This response needs to comment more fully on the language in the extract and select relevant examples of the writer's use of language to support the points made.

Script 2 response to part (a)

Band 5 – 14 marks

In this extract Syal uses numerous language features to portray the Punjabi culture to the reader. We can see from Meena's reaction that this is not a completely comfortable experience at first; "the air felt heady and rare". This behaviour from her family and extended family is such a contrast to what she has previously known; "unfamiliar scene". Yet she comes to realise that ^{both the worlds} ~~perhaps this~~ ^{that} have such large influences over her ^{and} that different after all; "could and mingled so easily." The use of the ^{verb} ~~adjective~~ "could" portrays that this isn't a comfortable mix, but it ~~the~~ ^{verb} strengthens the ~~adjective~~ "mingled" as it is such a ~~just~~ juxtaposition and so enhances our view of the situation.

We can tell that this is an unusual occurrence from the language that Syal uses to describe the scene; "unreasonably warm". Meena also says that it is "strange to hear Punjabi under the stars". We can almost relate to this, as this is the first time that we have

(Section A continued)
mentioned outside of the house
heard it ~~for~~ within the course of the book, "indoor language".

The mix of her two worlds is emphasised again where she mentions that "Torington gardens were purely for display purposes" and yet there were crowds of people using it at this moment, ^{and} this reinforces the "colliding" of two cultures. The Indians were "reclaiming Torington" which is ironic as they are the only Indian inhabitants (apart from the owners of the Big house) and this comment is unexpected.

Syal enhances the relaxed nature of the adults by including hints of humour ^{"in big Indian Portions"} ~~when discussing~~ and by saying that Mr and Mrs Kumar were "noisy and hysterical" not adjectives that we would typically associate with them. This reinforces the effect that the presence of Nanima has over them all; ^{and Meena} ~~something~~ realises this; "Something to do with Nanima". This almost

unsure statement shows how she is almost in limbo between the two cultures as she doesn't fully understand the significance of Nanima's presence, but knows and understands that it is important. ^{"I noted disapprovingly"}

We know that she is in between two cultures because of ~~the~~ her initial reaction, ^{the verb} "hesitated" implies that there is still a strong influence of Anita over her, yet "strangely drawn" shows that she also cannot resist joining the scene, maybe for the reaction of her supposed friends to this scene, or maybe she feels more at home here.

~~We know~~ Syal presents to the reader the colour and smells of the Punjabi culture here through the use of sensual language. "twinkling jewels", ~~and~~ "brazen silks" and "curried vegetable smells". This enhances the vividness of the scene to us and provides a contrast to the "single street light" that they "challenged" and the "tight-mouthed letterboxes" the use of personification of the letterboxes helps to represent the inhabitants of Tollington's reaction to the scene.

Throughout this extract the language features and the description that Syal cleverly uses helps to portray to the reader the importance of the ^{Punjabi} ~~British~~ culture ^{in Tollington} ~~throughout~~ and how it is an almost uncomfortable mix, although the Kumars are generally accepted, they have to make a huge effort "always careful neighbours".

Examiner summary:

The candidate shows a perceptive understanding of the extract and the ideas of the writer. The points made about the writer's use of language are supported by some discriminating reference to the extract.

Band this response achieves in the mark scheme:

5	14-16	<ul style="list-style-type: none">• Perceptive understanding of the text• Perceptive understanding of the writer's ideas• Perceptive understanding of how the writer uses language• Discriminating reference to the extract to support response.
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To move up the band: The response is near the maximum mark; it would benefit from a closer examination of the writer's use of language in the chosen extract.

Anita and Me – Higher Tier – part (b)

(b) In this extract, Meena tells us about Punjabi culture.

Explore how Meena comments on Punjabi culture in **one other** part of the novel.

You **must** use examples of the language the writer uses to support your ideas.

(24)

Script 1 response to part (b)

Band 2– 9 marks

b) In one other part of the novel which is in chapter 2 which shows the reader that as Meena and her parents follow Punjabi it means they are very religious and that her family believed speaking in Punjabi was more comforting than speaking in English. "talked softly to her in Punjabi" The writer shows that at this point of the novel Mamo is upset and the only way to comfort her is to speak in Punjabi ~~therefore~~ therefore this is what Papa does.

At the beginning of chapter 2 the language that is used shows the reader that the Kumar wear religious pieces of clothing to show off and express their culture. "wearing glamorous glamorous in saris and formal Indian suits" This shows the reader that Meena's ^{mother} ~~parents~~ enjoys dressing in the cultural clothes to express her religion but Meena is not as comfortable with it.

In the middle of chapter 2 Meena refers to her mother as been one of the religious gades goddess' which shows the goddess is part of the Punjabi ^{culture} religion. "The goddess she resembled most when in a sari" This shows that even as a young child Meena refers back to religious beliefs that she has learnt about throughout her childhood.

In chapter 2 Meena wants one of the villagers in Bilington to understand why she has so many 'relatives' as it has just been polite and part of the religion. "So you know the difference between pretend ones and real ones". The writer uses simple language when Meena is speaking which shows she is young. This also shows that Meena's family are very kind and friendly as they cross their friends as family.

Towards the end of chapter 2 it is obvious to the reader that Meena's mother disagrees with the things Meena does and the way she acts. "Look at you, like a 'jamardani!'" This shows the reader that the word "jamardani" is a Punjabi word that is referring to something bad but does not directly say what it is. This suggests to the reader that Meena is not like other Hindi girls therefore her mother does not like this.

At the end of chapter 2 the language that is used shows that Meena enjoys being part of a different culture and hearing stories from the past. "What obsessed me was this meeting of two worlds." This shows the reader that Meena is not used to seeing two different cultures or religions come together that's why she found the stories so fascinating as they were unusual and something she had not experienced.

At the beginning of chapter 2 the language that is used shows that Meena eats food that is associated with her culture. "chipolata" This shows the reader that Meena enjoys the food and does not care what other people think about that.

Examiner summary:

The candidate has chosen Chapter 2 to discuss Meena's comments about Punjabi culture; the length of the chosen 'other part of the novel' makes it more difficult for the candidate to use detailed close reference. However, the candidate does show sound understanding of the writer's ideas and use of language in the chosen extract.

Band this response achieves in the mark scheme:

2	6-9	<ul style="list-style-type: none">• Sound understanding of the text• Sound understanding of the writer's ideas• Sound understanding of how the writer uses language• Clear reference to the extract to support response.
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To move up to the next band: This response needs to focus more closely on the chosen other part of the novel and use more evidence from the text to support the points made about the writer's ideas and use of language.

Script 2 response to part (b)

Band 5– 22 marks

(Section A continued)

(b) ~~here~~ in the passage on pages ⁷²~~72~~ and ⁷³~~73~~ we ~~can~~ ^{are} told about ~~the past experiences~~ the past experiences of the "aunties and uncles" and Meena's own parents of the partition. The use of two contrasting scenes; "men the fun would begin" and ~~"mood would change"~~ ^{"mood would change"} enhances ~~the contrast~~ ^{contrast}. ~~we can see that the initial scene is happy and exciting~~ ^{know that the initial scene is happy and exciting} from the positive and noisy lexical field, showing their excitement and ~~how~~ how they enjoy each other's ~~presence~~ ^{company} "chorus", "singing", the men would "shout" the refrain. The humorous sense to their behaviour is then enhanced where the women did "mock blushes" and "purty reprimands" showing their carefree nature. This ~~is~~ ^{is} then contrasted with the horrific images portrayed through the adults' ^{remiscent} ~~speeches~~ ^{speeches} "It was a damn massacre". The use of the verb "spindering" shows ^{uncle Bharnagar is mournful} how ~~he~~ ^{he} is angry and upset by what happened. ~~not~~ We are given a double perspective in this passage, of the young Meena at the time, and the older Meena looking back. We can tell this from the use of ~~the~~ phrases like "micky heaps" and "~~the~~ heroes and gods", ~~the~~ for the young Meena, who is curious about the reactions of the elders "my elders". Meuse of the possessive pronoun "my" here enhances the confusion that is displayed as they were "strangers to me". This shows that although Meena understands that it was significant, ~~she~~ she didn't understand fully.

What happened as she didn't experience the "partition", and she was not part of the diaspora of Indians ^{who moved to Britain,} just the young Meena is contrasted with the older, more mature Meena, who, although she doesn't understand it completely, she has a much clearer idea of what ~~for~~ the elders experienced "These feelings that Papa's songs awake". The use of two perspectives helps the reader to relate to Meena more and to understand her confusion, yet also understand what happened in more depth to her parents.

The use of the question "What word... in everyone?" reinforces her confusion: "there was no point in my being here" ^{helping us to relate to her feeling as though we were intruding.} Describing the women's tears that "hang like jewels" shows an important aspect of the Punjabi culture with colours and jewels.

beangles on their wrists", and the use of Meena using a metaphor here for tears as "jewels" foregrounds her imaginative nature.

Throughout the Novel, Punjabi culture is important providing a history to Meena's parents and helps to help us as the reader to understand her reasons behind her actions on many occasions. It ~~is~~ also a repels Meena in the initial stages of the book and then draws her back when Nanima arrives.

Her confusion is portrayed throughout by the use of her as a child and the language she uses, yet this is partially clarified by the older Meena looking back, though still leaving us curious, wanting to dig deeper and know more. This shared experience of the partition not only brought them together but influenced their values.

Examiner summary:

The candidate chooses a short passage from the novel to discuss Meena's view of Punjabi culture and shows a perceptive understanding of the text and the writer's ideas with discriminating reference to support the response.

Band this response achieves in the mark scheme:

5	20-24	<ul style="list-style-type: none">• Perceptive understanding of the text• Perceptive understanding of the writer's ideas• Perceptive understanding of how the writer uses language• Discriminating reference to the extract to support response.
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To move up the band: This response is close to maximum marks; it would benefit from a closer focus on the writer's use of language.