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# **GCSE MARKING SCHEME**

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**WINTER 2020**

**ENGLISH LITERATURE UNIT 1  
HIGHER TIER  
3720UA0-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

# GCSE ENGLISH LITERATURE UNIT 1 HIGHER TIER

## WINTER 2020 MARK SCHEME

### GENERAL INFORMATION

#### Prior to on-screen marking

**The first priority is for you to become thoroughly familiar with the material on which the question paper is based.** Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider all questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank. Needless to say, a thorough knowledge of the texts themselves is the prime requirement of examiners.

Further guidance on the training process is issued separately.

#### Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.
- In terms of technical requirements, examiners participating will need a personal computer running on Windows Vista or Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.
- For further details, please see the user guide available on e marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

## General Advice to Examiners

1. Familiarise yourself with the questions, and each part of the marking guidelines.
2. Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.
3. Ticks and summative comments at the end of each response should show how you have judged the quality of an answer. **All comments must be based on the assessment criteria for the examination and taken from the comment bank.** Remember that your mark at the end of the response must tally with the skills which you have identified.
4. Tick points you reward, you are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip (including the poetry question). This should not simply echo the mark but indicate the salient features of the candidate's performance. These comments will be based on the criteria established by the P.E. for this examination and taken from the comment bank.
5. You must tick at the end of the response to show all of the response has been seen.

## Marking Problems

6. If for any reason you have particular problems in marking a response (e.g. unlikely interpretation, handwriting) you should follow the instructions for reporting a problem.
7. Please be mindful of wrong tier responses. The numbering of questions on the Higher tier and Foundation tier questions is different. A response that has an incorrect question number may well be a wrong tier response. In these instances, you should follow the instructions given out at conference for checking and reporting the problem. For Unit 1, the option to view the whole paper should be used to clarify the poems set for the poetry question as these will correlate with the tier.

## Marking positively

8. Please approach the marking of scripts with an **open** mind and mark **positively**. All the questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in your marking. You must evaluate what is offered by the candidate, using the criteria, but without looking for what might have been presented or for what you might have written in the candidate's place. Some questions are relatively open, so it is particularly important in such instances that you are receptive to a range of responses.

## Assessment Objectives

- AO1** Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
- AO2** Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
- AO3** Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
- AO4** Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

### Assessment objective coverage and weightings in Unit 1

Assessment objective	Section A (extract)	Section A (essay)	Section B (poetry)
AO1	✓ (50%)	✓ (33%)	✓ (25%)
AO2	✓ (50%)		✓ (25%)
AO3			✓ (50%)
AO4		✓ (67%)	

***In determining the appropriate mark band and fine-tuning to a specific mark for Section A (extract) you should give equal weight to AO1 and AO2.***

***In determining the appropriate mark band and fine-tuning to a specific mark for Section A (essay) you should give twice as much weight to AO4 as to AO1.***

***In determining the appropriate mark band and fine-tuning to a specific mark for Section B (poetry) you should give twice as much weight to AO3 as to AO1 and AO2.***

### Balanced responses

Candidates are expected to produce a balanced response to the unseen poetry comparison (Section B). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO3. All examiners are provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

### 'Best fit' marking

The work for this unit should be marked according to the assessment criteria using a 'best fit' approach. For each of the assessment objectives, examiners select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work *convincingly* meets the statement, the highest mark should be awarded;
- Where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded;
- Where the candidate's work *just* meets the statement, the lowest mark should be awarded.

**Examiners should use the full range of marks available.**

## UNIT 1 – HIGHER TIER

### UNIT 1: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

(extract)	(essay) (poetry)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (extract) and Section B (poetry)	<b>Making comparisons (AO3)</b> *Assessed in Section B (poetry)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Section A (essay)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/ relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

\* Please see grid on the previous page for AO weightings in Section A (extract), (essay), and Section B (poetry).

## UNIT ONE HIGHER TIER MARKING SCHEME

### SECTION A

#### *Of Mice and Men*

0 1

How does John Steinbeck create mood and atmosphere here? Refer closely to the extract in your answer. [10]

*This question covers assessment objectives AO1 (50%) and AO2 (50%).*

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief response, with simple comments about the content of the extract, or simple identification of the scene in the novel.
<b>2-4 marks</b>	Answers will tend towards reorganisation, with some identification of George's relative calm in the face of such traumatic events.
<b>5-7 marks</b>	Some discussion of the way the traumatic atmosphere is depicted. Some indication may be given of the way George's speech and behaviour reveal him to be determined but deeply affected by his actions. For 6-7 answers will be typified by more sustained discussion of George's calmness as belied by his behaviour ('his hand shook', 'George looked down at the gun', 'George sat stiffly'). His underlying compassion for Lennie and his determination to address the situation may be located in the extract through his speech and behaviour. The contrast between Lennie's innocent cheerfulness and George's grim resolve may be noticed. There may be some personal response.
<b>8-10 marks</b>	Answers will be assured, evaluative and analytical. Candidates will confidently explore the poignant contrast between George's calculated actions and his traumatised response and how Steinbeck achieves this through sparse description of his feelings. The way the scene evokes both horror and compassion towards Lennie may be addressed with close reference to the text. Detailed reference to the writer's use of language to create a quiet but trauma-filled mood will be made. Some insight into the way George reacts to what he has done may also be examined with some focus on style.

0 2

How does Steinbeck use the relationship between Curley and his wife to highlight some aspects of society in 1930s America? [20]

*This question covers assessment objectives AO1 (33%) and AO4 (67%).*

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of some aspects of the characters, such as Curley's status as the boss's son and his wife as a character with some status on the ranch.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Curley's more secure position on the ranch in comparison to the other workers and his wife's treatment at the hands of the ranch workers. Some relevant events, such as Curley's reputation as a bully and the fight with Lennie, or his wife's opinion of him, may be referred to.
<b>10-14 marks</b>	Answers may still be narrative driven but will show more relevant selection of events to show an understanding of the characters and the relationship between them. The character may be described by using events such as the first appearance of Curley on the ranch and his suspicious attitude towards George and Lennie, the contempt shown towards him by Candy in the opening scenes and the reactions of others towards him elsewhere. His insecurity about his wife as shown in his constant looking for her may be addressed. His wife's 'ache for attention' may be cited as evidence of his lack of care of his wife, with some examples of how this affects her behaviour. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects their relationship, their life style and ambitions, with some understanding of the mismatch between Curley's high status on the ranch and his personal inadequacy, and the sexism which undermined his wife's sense of self-worth. For 13-14, answers will be more thorough, with consistent discussion of important features of the character with sound links made with contextual factors.
<b>15-20 marks</b>	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the characters and their relationship and the writer's use of it to criticise society's sexism and aggressive masculinity at the time. Details of salient events and phases in the characters' presentation will be given and the ways in which context impacts on it. An evaluative approach is expected for 18-20, with a confident exploration and interpretation of the relationship and how Steinbeck uses it to shed light on his society.

**Please look for, and reward, valid alternatives.**



03

In *Of Mice and Men*, Steinbeck offers little hope for the future of American society in the 1930s.' To what extent do you agree with this statement? [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple, general narrative, showing a basic awareness of some of the characters and events in the novel.
<b>5-9 marks</b>	Answers will be general and narrative with some focus on the characters, relationships and events which suggest there is little, or perhaps some, hope for the future. There may be some awareness of how the characters' lives reflect wider society in 1930s America, such as the way Crooks' life is affected by racism or Curley's wife's by sexism.
<b>10-14 marks</b>	Answers will still be dependent on narrative but with more detailed reference to key events and characters, with some discussion of how the writer creates a sense of hopefulness or hopelessness. The hope suggested by the American Dream or by the friendship and compassion between George and Lennie may be cited, with perhaps some understanding of how the fate of the characters affects our response to these sources of hope. For 13-14, there will be more focused discussion of characters' lives and whether or not Steinbeck suggests there is hope for the future. More thorough responses will discuss the way contextual factors affect our interpretation of characters' lives and aspirations and whether or not there is hope at the end of the novel.
<b>15-20 marks</b>	Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck shapes our understanding of characters and the influence of contextual factors on them. Answers will reveal a perceptive reading of the novel to show a considered interpretation of Steinbeck's criticism of his society through the presentation of the lives of different characters and how they are played out in the novel. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text.

**Please look for, and reward, valid alternatives.**

## Anita and Me

1 1

Look closely at the way Meena speaks and behaves here. What does it reveal about her character?

[10]

***This question covers assessment objectives AO1 (50%) and AO2 (50%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief responses, with simple comments about what happens in the extract.
<b>2-4 marks</b>	Answers will be mostly paraphrasing, with some range of coverage across the extract. For 3-4, there will be more focus on what Meena says and does.
<b>5-7 marks</b>	Candidates will select and highlight relevant detail in order to support their judgements. Closer references will be made, such as the way Meena seems unconcerned by the morality of her actions and the way her behaviour is designed to impress Anita with little regard for Pinky.
<b>8-10 marks</b>	Answers will be assured, analytical, and show a real appreciation of the characterisation of Meena here. Detailed and evaluative references to the language used to describe how Meena manipulates Pinky and seems to have no conscience in the extract will be evident. The way Meena notices Pinky's 'Bambi' appearance may be interpreted as showing some guilt and awareness of what she is doing here. Meena's interaction with Anita will be closely read and commented on to show how Anita's opinion of her overrides Meena's conscience and care for the younger girls.

1 2

How does the character of Sam Lowbridge highlight some aspects of British society in the 1960s?

[20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Brief and narrative responses. There may be simple awareness of Sam Lowbridge and some of the ways he affects Meena.. Some basic awareness of Sam's family's relative poverty may be shown.
<b>5-9 marks</b>	Answers will be predominantly narrative with reference to the main features of the character and his relationship with Meena, such as their closeness at different points in the novel and the effects of her attraction to him on her. Reference may be made to Sam's family life and how it reflects the Tollington community, as well as the way British society's racial prejudice is reflected in his outburst at the fair.
<b>10-14 marks</b>	Answers will still be dependent on narrative but with more apt selection of events involving Sam and some interpretation of his character and relationships. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of his character, such as his lack of ambition and education, his influence on Meena and Anita and the way he reflects the prevailing racism of society at the time in his attitudes and behaviour at different points in the novel.
<b>15-20 marks</b>	Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the character of Sam to highlight the cultural and actual poverty of 1960s society for some at the time and the casual racism endemic in social values. For 18-20, a sensitive analysis of how the characterisation is filtered through British society's prejudiced views of immigrants will be offered.

**Please look for, and reward, valid alternatives.**

1 3

'Meera Syal makes us see that the Asian and white characters in *Anita and Me* have much in common, despite their differences.' To what extent do you agree with this statement? [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	There may be simple awareness of Meena's Indian background and a general awareness of prejudice towards immigrants at the time.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some awareness of events and characters which show how Anita and Meena, for example, are similar or different and in what ways. There may be some generality rather than focus on specific events, with some awareness shown of how a range of characters from both communities reflect British society at the time.
<b>10-14 marks</b>	Answers may still be narrative driven, but will show more selection of events that show how characters from each community may be considered similar or different. Some understanding may be shown of ways in which the Asian characters suffer prejudice from white people. Specific events will be highlighted, such as the incident in the car with Meena's mother or the racism of Sam Lowbridge at the fair. For 13-14, there will be a thorough discussion of the values and aspirations of characters from both communities and how these are similar or different. Ideas about parenting, education or racism may be used to highlight differences whereas some understanding of children and how they live may be used to show similarities.
<b>15-20 marks</b>	Answers will be perceptive and evaluative, with assured use of relevant detail to explore relevant examples in the novel and their wider meaning in terms of the novel's context. For 18-20, there will be an interpretative, analytical focus on how the novel's context impacts on different characters, their attitudes, aspirations and behaviour towards other people.

**Please look for, and reward, valid alternatives.**

## ***To Kill a Mockingbird***

**2 1**

How does Harper Lee present the character of Boo Radley here? Refer closely to the extract in your answer.

**[10]**

***This question covers assessment objectives AO1 (50%) and AO2 (50%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief responses, and simple comments on what happens in the extract.
<b>2-4 marks</b>	Answers will be dependent on paraphrase to a certain extent. Some awareness of Boo's extreme shyness and social anxiety may be shown, though not always supported with apt detail from the extract.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their understanding of the character here. Candidates may note the way Boo's gentleness and tenderness towards Jem is portrayed, as well as the way he allows Scout to lead him. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on the character's innocent but fearful behaviour and what it reveals about him. The pathos evoked by Lee's depiction of him as a grown man but with the innocence of a child may be discussed with some supporting references from the extract.
<b>8-10 marks</b>	Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in the characterisation here. The silence and gentleness surrounding Boo and the way he slips into the shadows both literally and figuratively may be explored and some comment made on the way Lee evokes the reader's sympathy for him.

2 2

Relationships between fathers and sons are important in *To Kill a Mockingbird*. How does Harper Lee use these relationships to highlight some aspects of American society in the 1930s? [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of some father/son relationships such as Atticus and Jem, Bob and Burris Ewell or Walter Cunningham and his father. Some of the main features of American society in the 1930s may be mentioned.
<b>5-9 marks</b>	Answers will be dependent on simple, general description of the chosen relationships and some of the ways they are affected by the prejudice of society at the time may be shown.
<b>10-14 marks</b>	Answers may still be narrative driven, but will show more selection of events and descriptions which depict the chosen character(s), with some increasingly thoughtful consideration of how fathers bring up their sons. For 13-14, answers will refer more thoroughly to the ways in which Lee uses these relationships to highlight the inequality of life in Maycomb society at the time.
<b>15-20 marks</b>	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the social mores and habitual ways of thinking seen in Maycomb and how relationships between fathers and sons affect children's attitudes as they grow up. Specific events which show this, depending on the relationships chosen for discussion and perhaps with some focus on the trial of Tom Robinson, may be used. Some appreciation of the specific impact fathers have on their sons at different times in the novel will be shown. Lee's purpose in creating these relationships, particularly to critique society at the time will be explored for 18-20.

**Please look for, and reward, valid alternatives.**

2 3

In what ways do you think Harper Lee's choice of Scout as a narrator is important in *To Kill a Mockingbird*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context in your answer. [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Responses will be brief and narrative. There may be simple description of events in the novel which specifically feature Scout, such as the scene outside the jailhouse.
<b>5-9 marks</b>	Answers may be narrative with some general opinions about Scout in the novel, such as her reaction to the racism shown in the trial of Tom Robinson. For 8-9, there will be some discussion of relevant events, perhaps with some focus on particular examples of how Scout shapes our views of characters and events in the novel.
<b>10-14 marks</b>	Answers will still be dependent on narrative but with more apt selection of key areas, such as the trial or Scout's initial prejudice and unjust treatment of Boo Radley or her innocent intervention outside the jailhouse. For 13-14, discussions will be more thorough and thoughtful, highlighting how Lee uses Scout to show Maycomb society's attitudes to race or gender, with some reflection on the writer's attitude towards these social attitudes of the time.
<b>15-20 marks</b>	Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee provides a critique of 1930s American society by using Scout's naivety, innocence and compassion as a contrast to the adult worlds. There may be some discussion of the how Scout's innocent viewpoint is seen as more innately humane than her elders'. For 18-20, there will be some originality and analysis of the writer's technique and references will be wide-ranging and detailed.

**Please look for, and reward, valid alternatives.**

***I Know Why The Caged Bird Sings.***

**3 1**

How does Maya Angelou create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

***This question covers assessment objectives AO1 (50%) and AO2 (50%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Answers will be simple and general. There will be simple comments on what happens in the extract.
<b>2-4 marks</b>	Answers will be dependent on paraphrase, with some reflection of the pathos evoked by Willie's attempt to counter his feelings of humiliation.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their judgements. Uncle Willie's pitiful attempts to appear more significant, less disabled and a more substantial figure in the community will be tracked. For 6-7, discussion of the extract will be more thorough, with some support given for a thoughtful commentary, perhaps probing how Maya's understanding of and sympathy towards Uncle Willie is increased by the incident described.
<b>8-10 marks</b>	Answers will be assured, analytical, and show real appreciation of how Angelou avoids ridiculing Uncle Willie but rather highlights his daily humiliations and struggles to create a sympathetic mood. Detailed references will be made and interpreted with insight across the extract as a whole.



3 2

How is Maya's mother, Mother Dear, presented in *I Know Why The Caged Bird Sings*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context in your answer. [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of the main features of Maya's mother, perhaps her absence during much of Maya's childhood or her beauty.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some discussion of events involving Maya's mother, such as her reaction to the sexual assault on Maya or her behaviour when Maya lives with her later in the novel.
<b>10-14 marks</b>	Answers may still be narrative driven, but will show more selection of specific events to show an understanding of Maya's mother and Maya's attitudes to her at different points in the novel. Some significant events, such as her mother's influence on Maya in her teenage years, may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time or the displacement of black families at the time may be discussed, with specific detail to support.
<b>15-20 marks</b>	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Maya's mother and how she affects Maya as she grows up. Some appreciation of the nuances of her character and how the racial divide of the time affects her behaviour will be shown. For 18-20, some probing of the character and how she is portrayed, with reference to contextual factors, will be given.

**Please look for, and reward, valid alternatives.**

3 3

'In *I Know Why The Caged Bird Sings*, Maya Angelou makes us appreciate the courage of ordinary black people in mid twentieth century America.' To what extent do you agree with this statement? [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of life in 1930s America and general comments about the way prejudice against black people is shown and some of the ways they show courage.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some focus on how characters show courage in the face of the prevailing racism of the time. There will likely be some attempt to give examples of events which illustrate how Maya or other characters are treated at different points in the novel.
<b>10-14 marks</b>	Answers may still be narrative driven, but will show more selection of events and characters to show an understanding of some of the contextual factors in the novel. Reference will be made to specific characters and incidents which show some of the ways in which the courage of black people is depicted. For 13-14, answers will refer more thoroughly to a range of specific incidents and there may be some thoughtful commentary on how these reflect the society of the time.
<b>15-20 marks</b>	Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of how the prevailing prejudice of the time affects Maya and other characters at different points in the novel. Different ways in which black characters show courage may be explored, such as Mama's quiet resilience and Maya's more open defiance with her employer as a domestic servant or the authorities when she applies for a job at the end.

**Please look for, and reward, valid alternatives.**

### Chanda's Secrets

4 1

Look closely at how Mrs Tafa speaks and behaves here. What does it reveal about her character?

[10]

***This question covers assessment objectives AO1 (50%) and AO2 (50%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Answers will be brief, simple and general.
<b>2-4 marks</b>	Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of the unusualness of Mrs Tafa's behaviour here..
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their judgements. For example, some details to create a picture of Mrs Tafa's remorse at the beginning of the extract and her startling confession about her son at the end may be given. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on Mrs Tafa's behaviour and how it reveals her fear of AIDS and her regret for her actions in the past, particularly towards Chanda.
<b>8-10 marks</b>	Answers will be assured, analytical, and show real appreciation of Stratton's creation of sympathy for Mrs Tafa here and the marked contrast between her behaviour in the past and how she is full of remorse here. The grief and fear underlying her behaviour will be explored with close reference to what she says and does.

4 2

'The friendship between Esther and Chanda benefits Esther but damages Chanda.' To what extent do you agree with this statement? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context in your answer. [20]

*This question covers assessment objectives AO1 (33%) and AO4 (67%).*

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of the relationship between Chanda and Esther and how it develops in the novel. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
<b>5-9 marks</b>	Answers will be mostly narrative, addressing some events which involve the relationship between Esther and Chanda. There will be some general reference to relevant areas of the text but limited supporting detail. Reference may be made to Chanda's rescue of Esther after she is beaten up.
<b>10-14 marks</b>	Answers may still be narrative driven, but will show more selection of relevant events and some reference to the ways in which the relationship between Chanda and Esther changes through the novel. There will be some understanding of the factors which affect their relationship, such as the social pressures caused by AIDS and the fear and suspicion that create social isolation. For 13-14, answers will refer more thoroughly to specific events in the novel and will begin to make judgements about whether Chanda benefits as much as Esther does from their friendship.
<b>15-20 marks</b>	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way the relationship changes and how the society at the time is portrayed, particularly the effect of AIDS and the way the community reacts to it with shame. At the top of this band, there will be a perceptive commentary with particular focus on the nature of the relationship and whether Chanda's life is less fulfilled because of Esther. Some detailed reference will be made to the kind of sacrifices Chanda makes at the end of the novel for Esther and what she thinks of them.

**Please look for, and reward, valid alternatives.**

4 3

How does Allan Stratton use the theme of secrets to comment on the society in which *Chanda's Secrets* is set? [20]

***This question covers assessment objectives AO1 (33%) and AO4 (67%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	There may be a simple awareness of many of the characters as victims of AIDS and the secrecy surrounding it and some simple judgements about the importance of secrets in the novel's plot.
<b>5-9 marks</b>	There will be fairly general, narrative responses with limited specific reference to what happens to the characters. Some identification of secrets may be made and some brief comment on what these show about the community.
<b>10-14 marks</b>	There should be more focused selection of relevant events and characters to show understanding of what happens to some of the characters and why secrets are kept. For 13-14, answers will refer more thoroughly to specific characters, relationships and events as well as the impact of contextual factors on characters' lives.
<b>15-20 marks</b>	Answers will be evaluative and astute, with assured use of relevant detail about how characters are affected by events and contextual factors. Some justification of their judgements will be given. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters and events to highlight the importance of secrets to the plot and to the writer's critique of the society which demands people keep them.

**Please look for, and reward, valid alternatives.**

## SECTION B

Spend about one hour on this section. Think carefully about the poems before you write your answer.

**5 1**

### **Both poets describe a disaster in a coal mine**

**Write about both poems and their effect on you. Show how they are similar and how they are different.** **[20]**

You may write about the poems separately and then compare them, or make comparisons where appropriate in your answer as a whole.

***This question covers assessment objectives AO1 (25%), AO2 (25%) and AO3 (50%)***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of the events in them.
<b>5-9 marks</b>	There may be awareness of some of the ideas in the poems, such as the sense of cynicism in the first and the sense of a catastrophic break from an idyllic past in the second. Some awareness of details which show some understanding of the general attitudes of each poet to the disaster described in both poems may be given.
<b>10-14 marks</b>	Focused use of the details in the poems and, for 12 – 14, some discussion of the way the poets describe the experiences of people in both poems. There may be some grasp of the sense of impending and pervasive fear depicted in the second poem and the detail used to describe this may be selected and commented on. In the first poem, there will be some exploration of how the angry tone is built by the sarcasm of the poet's reflections about what caused the disaster. There may be some simple commentary on the mood of each poem, identifying the sardonic powerlessness expressed in the first and the rather sweet, poignant mood of the first. For 13 – 14, candidates will recognise the imagery used in both poems and may offer some sensible interpretation of it, although not all comments will be convincing.
<b>15-20 marks</b>	A more consistent analysis of both poems and some perceptive probing of subtext. Candidates will begin to show how the poets' use of language builds a picture of the moments described. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the use of images of larks' eggs in the second to convey a fractured view of the world, compared with the lyrical description in the first half to evoke a sense of collective pleasure in small things. For marks above 16, a willingness to engage with the ideas about working class communities and working men suggested by the poets may be shown, though there will be inconsistencies in how convincing interpretations offered are. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20.