GCSE MARKING SCHEME

WINTER 2022

GCSE
ENGLISH LITERATURE – UNIT 1
HIGHER TIER
3720UA0-1

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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.

<h1 style="text-align:center">GCSE ENGLISH LITERATURE UNIT 1 HIGHER TIER</h1>

<h2 style="text-align:center">WINTER 2022 MARK SCHEME</h2>

<h2 style="text-align:center">GENERAL INFORMATION</h2>

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.

- 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 Version 8 or later 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 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 Principal Examiner 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 in your training 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 and approaches.

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

Band	(extract)	(essay) (poetry)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (extract) and Section B (poetry)	Making comparisons (AO3) *Assessed in Section B (poetry)	Social, cultural, and historical contexts (AO4) *Assessed in Section A (essay)
	0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
1	1	1-4	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.
			Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.			
2	2-4	5-9	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).
			Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.			
3	5-7	10-14	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.
			Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.			
4	8-10	15-20	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.
			Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.			

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

SECTION A

Of Mice and Men

0 1 How does John Steinbeck present the character of Lennie here? Refer closely to the extract in your answer. **[10]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1 mark**	Brief response, with simple comments about the content of the extract, or simple identification of the scene in the novel.
Band 2	**2-4 marks**	Answers will tend towards reorganisation, with some identification of Lennie's grief and frustration.
Band 3	**5-7 marks**	Some discussion of the way Lennie's turmoil is presented through what he says and does. Some indication may be given of Lennie's confused understanding of what he's done. For 6–7, answers will be typified by more sustained discussion of the way his mounting frustration is presented (reference to the rabbits, the way he buries the puppy but can't stop looking at it) and perhaps some grasp of the way he 'rehearses' the conversation with George he imagines. Lennie's distraught state may be explored with some focus on how he veers from grief to anger and frustration and back again in the extract.
Band 4	**8-10 marks**	Answers will be assured, evaluative and analytical. Candidates will confidently explore Lennie's anguished state of mind and how Steinbeck achieves this through his use of Lennie's internal monologue and the language used to evoke it. The vulnerability of Lennie may be addressed with close reference to the text. Detailed reference to the writer's use of language to present the character here will be made. Some insight into the way Lennie reacts irrationally and fearfully may also be shown with some focus on style.

0 2 Loneliness affects the characters in *Of Mice and Men* in different ways. How does Steinbeck use the loneliness of these characters to highlight some aspects of American society in the 1930s? **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	Simple awareness of some aspects of some characters' loneliness, such as Crooks' isolation and segregation as a black man.
Band 2	**5-9 marks**	Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Crooks' low status as a black man or Curley's wife's loneliness and her treatment at the hands of the ranch workers as an expression of society's values. Some relevant events, such as Crooks' conversation with Lennie or the killing of Candy's dog, may be referred to.
Band 3	**10-14 marks**	Answers may still be narrative driven but will show more relevant selection of events to show an understanding of the characters and how loneliness impacts on their lives. Characters may be described by using events or conversations which reveal their vulnerability, such as Crooks' loneliness and isolation and Curley's wife's desperation for company and validation. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects relationships, lifestyles and ambitions, perhaps with some understanding of the prevailing racism and sexism which undermines characters' aspirations and creates their loneliness. For 13–14, answers will be more thorough, with consistent discussion of important features of character with sound links made with contextual factors.
Band 4	**15-20 marks**	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the characters and their relationships and the writer's use of particular characters to criticise society's sexism, racism or social inequality at the time. Details of salient events and phases in the characters' presentation will be given and the ways in which loneliness impacts on them differently. An evaluative approach is expected for 18–20, with a confident exploration and interpretation of characterisation and how Steinbeck uses it to shed light on his society.

Please look for, and reward, valid alternatives.

'Ideas about masculinity are central to Steinbeck's portrayal of 1930s America in *Of Mice and Men*'. To what extent do you agree with this statement? **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	Simple, general narrative, showing a basic awareness of some of the characters and events in the novel.
Band 2	**5-9 marks**	Answers will be general and narrative with some focus on the characters, relationships and events which shed light on ideas about masculinity at the time. There may be some awareness of how the characters' lives reflect wider society in 1930s America, such as the way Candy is bullied by stronger men or Curley's wife is subjected to their misogyny.
Band 3	**10-14 marks**	Answers will still be dependent on narrative but with more detailed reference to key events and characters, with some discussion of how the writer depicts the men on the ranch. References to violence, the killing of Candy's dog or the fight between Lennie and Curley may be cited, with perhaps some understanding of how these events are portrayed as revealing ideas about masculinity. For 13–14, there will be more focused discussion of characters' lives and how ideas about masculinity are portrayed. More thorough responses will discuss the way contextual factors affect our interpretation of characters' lives and aspirations and the way Steinbeck depicts the pervading aggression and suspicion between characters on the ranch.
Band 4	**15-20 marks**	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 ideas about masculinity. 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 Nanima speaks and behaves here. What does it reveal about her character? **[10]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1 mark**	Brief responses, with simple comments about what happens in the extract.
Band 2	**2-4 marks**	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 about Nanima.
Band 3	**5-7 marks**	Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as the way Nanima's difficult history is revealed through the stories she tells Meena. The way Nanima's humour and resilience are revealed through her account may be addressed.
Band 4	**8-10 marks**	Answers will be assured, analytical, and show a real appreciation of how Nanima is shown here. There should be detailed and evaluative references to the language used to describe how Nanima recounts the violent details of her past. The way the writer reveals Nanima's stoicism in the face of oppression by her factual rather than embellished account may be examined in some detail.

1 2   Which of the young people in Meena's life do you think influences her most? Give reasons for what you say. Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.   **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	1-4 marks	Brief and narrative responses. There may be simple awareness of some of the characters who affect Meena's life.
Band 2	5-9 marks	Answers will be predominantly narrative with reference to the main features of the characters and their relationship, such as Meena's admiration of Anita at the beginning or the influence Sam Lowbridge has on her. Reference may be made to their family lives and how they reflect the Tollington community, as well as the way British society's racial prejudice is reflected in the later stages of their relationship.
Band 3	10-14 marks	Answers will still be dependent on narrative but with more apt selection of events and relationships. For 13–14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of these relationships, such as Anita's influence on Meena and the way she reflects the prevailing racism of society at the time in her attitudes and behaviour at different points in the novel.
Band 4	15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Syal uses important relationships 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 depiction of these relationships is filtered through British society's prejudiced views of immigrants will be offered.

Please look for, and reward, valid alternatives.

1 3 'Meera Syal offers hope that white and Asian people in Britain in the 1960s could learn to live together.' To what extent do you agree with this statement? **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	There may be simple awareness of Meena's Indian background and a general awareness of prejudice towards immigrants at the time.
Band 2	**5-9 marks**	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.
Band 3	**10-14 marks**	Answers may still be narrative driven but will show more selection of events that show how characters from each community show some growing understanding. Some differences in their attitudes and lifestyles may be noted, such as their customs and religious practices. 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 reveal hope of social integration, or the lack of it. Ideas about parenting, education or racism may be used to highlight differences whereas some understanding of school life, adolescent anxieties and working-class communities may highlight aspects which offer hope.
Band 4	**15-20 marks**	Answers will be perceptive and evaluative with assured use of 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 characters from different backgrounds. Some argument about whether or not there is hope of greater integration will be supported by reference to the text.

Please look for, and reward, valid alternatives.

To Kill a Mockingbird

2 1 How does Harper Lee present the character of Miss Maudie here? Refer closely
to the extract in your answer. **[10]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1 mark**	Brief responses, and simple comments on what happens in the extract.
Band 2	**2-4 marks**	Answers will be dependent on paraphrase to a certain extent. Some awareness of Miss Maudie's resilience may be shown, though not always supported with apt detail from the extract.
Band 3	**5-7 marks**	Candidates will select and highlight detail in order to support their understanding of the character here. Candidates may note some of the details which reveal Miss Maudie's optimistic, resolute attitude in the face of disaster, as well as the language used to show these qualities. For 6–7, discussion of the extract will be thorough, with some thoughtful commentary on how Miss Maudie makes light of the fire's effects on her life and changes the focus of the conversation to others rather than herself.
Band 4	**8-10 marks**	Answers will be assured, analytical and show real appreciation of Harper Lee's technique in presenting Miss Maudie's lack of self-pity, her practicality and her resourcefulness. The techniques employed to present her character here will be explored.

2 2 How does Harper Lee present the character of Aunt Alexandra 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. **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	Simple awareness of Alexandra's influence on the children as their aunt and some of her ideas about her society. Some of the main features of American society in the 1930s may be mentioned, such as racial segregation.
Band 2	**5-9 marks**	Answers will be dependent on simple, general description of Alexandra as a character who embodies the social values of Maycomb. Some discussion of her status as a middle-class white woman in American society in the 1930s may be given.
Band 3	**10-14 marks**	Answers may still be narrative driven but will show more selection of events and descriptions which show Alexandra's character and her influence on the children, with some increasingly thoughtful consideration of how her attitudes to black people and others in Maycomb are seen to reflect those of wider society. For 13–14, answers will refer more thoroughly to the ways in which Lee uses the character of Alexandra to highlight the more traditional values of Maycomb society at the time.
Band 4	**15-20 marks**	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 Alexandra reflects them but also begins to move away from them in the novel. Specific events which show this, such as the way she treats Calpurnia or the way she talks about Maycomb families may be used to show how Lee uses her as a vehicle for social critique. Some appreciation of the specific impact she has on Scout as a young girl may be shown. Lee's purpose in creating a character capable of changing even entrenched opinions to offer hope for society at the time will be explored for 18–20.

Please look for, and reward, valid alternatives.

2 3 '*To Kill a Mockingbird* reveals the cruelty beneath the respectable surface of American society in the 1930s.' How far 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. **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	Responses will be brief and narrative. There may be simple description of what happens in the novel or some general understanding of how cruelty is shown, for example towards black people.
Band 2	**5-9 marks**	Answers may be narrative with some general opinions about cruelty in the novel, such as the way black people are segregated, or Boo Radley is ostracised. For 8–9, there will be some discussion of relevant events, perhaps with some focus on the trial of Tom Robinson and how this shows society's racism and cruelty.
Band 3	**10-14 marks**	Answers will still be dependent on narrative but with more apt selection of key areas, such as the trial or the unjust treatment of Boo Radley, which show how society behaves cruelly towards some characters. For 13–14, discussions will be more thorough and thoughtful, highlighting how Lee shows both the surface respectability of Maycomb values and the underlying cruelty. Characters such as Alexandra who reflect both of these qualities may be explored, or the respectability and cruelty of different characters may be explored.
Band 4	**15-20 marks**	Answers will be evaluative and assured, showing a clear appreciation of how Lee provides a critique of 1930s American society by using the hypocrisy which allows characters to be both respectable and cruel at the same time. There may be some discussion of the effects of racism and cruelty on specific characters' lives as well as some analysis of how superficial respectability is required by a strictly conformist society. 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.

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<tr><td>**3**</td><td>**1**</td></tr>
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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%).

	0 marks	Nothing worthy of credit.
Band 1	**1 mark**	Answers will be simple and general. There will be simple comments on what happens in the extract.
Band 2	**2-4 marks**	Answers will be dependent on paraphrase with some reflection of the drama of the courtroom and Maya's naïve understanding of what happened to her.
Band 3	**5-7 marks**	Candidates will select and highlight detail in order to support their judgements. The way Maya's confusion and naivety are shown to give way to rage and disgust may be noted. For 6–7, discussion of the extract will be more thorough, with some support given for a thoughtful commentary, perhaps probing how the tension in the courtroom is depicted by Angelou's choice of language and imagery.
Band 4	**8-10 marks**	Answers will be assured, analytical, and show real appreciation of how Angelou creates mood and atmosphere here through the incongruity of some people's indifferent or curious attitudes compared with Freeman's nervousness and Maya's mounting fear and anger. Detailed references will be made and interpreted with insight across the extract as a whole.

3 2 How does Maya Angelou present the character of Uncle Willie 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.   **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	Simple awareness of the main features of Uncle Willie's character, especially his vulnerability as a disabled black man.
Band 2	**5-9 marks**	Answers will be dependent on simple, general narrative, with some discussion of events involving Uncle Willie when Maya is a child in Stamps.
Band 3	**10-14 marks**	Answers may still be narrative driven but will show more selection of specific events to show an understanding of Uncle Willie and Maya's attitudes to him at different points in the novel. Some significant events, such as the threat made to him by racist Stamps and his treatment by white people in the shop, 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.
Band 4	**15-20 marks**	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the characterisation of Uncle Willie as a proud man with an underlying fear and vulnerability which Maya becomes aware of as she grows up. Some appreciation of the nuances of his character and how the racial divide of the time affects his behaviour will be shown. For 18–20, some probing of the character and how he is portrayed, with reference to contextual factors, will be given.

Please look for, and reward, valid alternatives.

3 3 "I knew I knew very little, but I was certain that the things I had yet to learn wouldn't be taught to me at George Washington High School." What important lessons do you think Maya learns outside of school as she grows up? 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%).

	0 marks	Nothing worthy of credit.
Band 1	1-4 marks	Simple awareness of life in 1930s America and general comments about the way prejudice against black people is shown and the lessons Maya learns as she grows up.
Band 2	5-9 marks	Answers will be dependent on simple, general narrative, with some focus on how Maya learns about prejudice against black people as she grows up. 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.
Band 3	10-14 marks	Answers may still be narrative driven but will show more selection of relevant events to show an understanding of some of the contextual factors in the novel. Reference will be made to specific characters and incidents which teach Maya about the society she lives in and its prejudices. For 13–14, answers will refer more thoroughly to a range of specific incidents in Stamps, St Louis and California and some of the characters who influence and teach Maya in both positive and negative ways, such as her parents and Mamma. There may be some thoughtful commentary on how these reflect the society of the time.
Band 4	15-20 marks	Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of how Maya learns about the prevailing prejudice of the time at different points in the novel. Different ways in which black characters' lives are curtailed and diminished may be explored, such as Mama's treatment by the dentist of the white girls and Maya's experiences with her employer as a domestic servant or the authorities when she applies for a job at the end. Lessons about resilience and defiance may be included in an analysis of ways in which Maya learns about the society she lives in.

Please look for, and reward, valid alternatives.

Chanda's Secrets

4 **1**   What do you learn about Jonah and Chanda's mother here? Refer closely to the extract in your answer.   **[10]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1 mark**	Answers will be brief, simple and general.
Band 2	**2-4 marks**	Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of the contradictions inherent in the relationship between the characters.
Band 3	**5-7 marks**	Candidates will select and highlight detail in order to support their judgements. For example, some details to highlight both the affection and the tensions in the relationship will be given. For 6–7, coverage of the extract will be more thorough with some thoughtful commentary on the language used to show how Jonah's selfish behaviour impacts on Mama and how she accepts his behaviour with resignation.
Band 4	**8-10 marks**	Answers will be assured, analytical, and show real appreciation of Jonah's dangerous but pathetic behaviour towards Mama, despite caring for her at other times. Stratton's use of Chanda's anger at his infidelity to show both his and Mama's attitudes to marriage and family life will be explored with detailed references given.

4 **2** How is the character of Mrs Tafa presented in *Chanda's Secrets*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	Simple awareness of some of the character's role in the novel and simple identification of her main characteristics, such as her pride as revealed by the lies she tells about her son's death. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
Band 2	**5-9 marks**	Answers will be mostly narrative, addressing some events which involve Mrs Tafa and her relationships. There will be some general reference to relevant areas of the text but limited supporting detail. Reference may be made to her revelations at the end about her son's death or to the help and support she gives Mamma.
Band 3	**10-14 marks**	Answers may still be narrative driven but will show more selection of relevant events and some reference to the ways in which Mrs Tafa develops throughout the novel. There will be some understanding of the factors which affect her, 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 how Mrs Tafa embodies the fears and prejudices of her community.
Band 4	**15-20 marks**	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way Mrs Tafa changes and how the society at the time is portrayed, particularly the effect of AIDS and the way the character reacts to it with shame. At the top of this band, there will be a perceptive commentary with particular focus on the flawed, complex character of Mrs Tafa.

Please look for, and reward, valid alternatives.

4 3   'In *Chanda's Secrets*, the fear of AIDS destroys relationships more than the disease itself does.' How far do you agree with this statement? Remember to support your answer with reference to the novel and to comment on tis social, cultural and historical context.   **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	There may be a simple awareness of many of the characters as victims of AIDS and the secrecy surrounding it.
Band 2	**5-9 marks**	There will be fairly general, narrative responses with limited specific reference to what happens to the characters. Some identification of the effects of fear of disease may be made and some brief comment on what these show about the community.
Band 3	**10-14 marks**	There should be more focused selection of relevant events and characters to show understanding of what happens to some of the characters and how they are affected by disease and the fear of the social stigma attached to it. 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.
Band 4	**15-20 marks**	Answers will be evaluative and astute, with assured use of relevant detail about how characters are affected by disease and the fear surrounding it, and contextual factors. Some justification of judgements will be given. For 18–20, candidates will provide a perceptive analysis of Stratton's use of characters and events to highlight the ways in which fear affects Chanda and Mrs Tafa, even though they do not have the disease. The writer's critique of the society which creates such stigma and social oppression will be addressed at the highest level.

Please look for, and reward, valid alternatives.

5 1 **Both poets write about returning to places they knew in the past.**

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

You may wish to write about the poems separately and then compare them, or make comparisons where appropriate in your answer as a whole. **[20]**

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

	0 marks	Nothing worthy of credit.
Band 1	**1-4 marks**	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 their surroundings in them.
Band 2	**5-9 marks**	There may be awareness of some of the ideas in the poems, such as the sense of change in the Adcock and the sense of nostalgia and gratitude in the Staincliffe. Some awareness of details which show some understanding of the general attitudes of each poet to the places described in both poems may be given.
Band 3	**10-14 marks**	Focused use of the details in the poems and, for 12–14, some discussion of the way the poets describe their view of the past and their experience of place in both poems. There may be some grasp of the sense of quiet bitterness at the disappearance of a genuine sense of community in the Adcock, though the tone is ambiguous and other interpretations will emerge. In the Staincliffe, there will be some exploration of how the nostalgia for a past where values were different at the beginning but gives way in the middle to a more realistic version of the place. The final lines may be interpreted in a variety of ways but will be justified and valid at this level. 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.
Band 4	**15-20 marks**	A more consistent analysis of both poems and some perceptive probing of subtext should be evident. Candidates will begin to show how the poets' use of language allows for a reworking of their feelings about the past and the places they describe. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the use of contrasting images between the past and present in the Staincliffe compared with the more affectionate recollections and the implied social criticism of the Adcock. For marks above 16, a willingness to engage with the ideas about time and its effects on memories 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.

Please note that the Foundation Tier poems are different. If a candidate has answered on different poems, please use the 'wrong question' tool on e-Marker. Refer to the e-Marker training material for more information.

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