



## GCSE ENGLISH LITERATURE

### *Specimen assessment materials*

## UNIT 1

## FOUNDATION TIER

## MARKING GUIDELINES

### GENERAL

#### 1. Expression

Where problems with presentation seriously impede communication, assessment can be problematic. In such cases the candidate should, after discussion with your team leader, be referred to the Principal Examiner for a second opinion: write Refer to P.E. boldly at the top of the script and send a photocopy of the script to the GCSE English Literature Subject Officer. Confused or vague expression is often a result of faulty understanding or appreciation of a point a candidate is trying to make. Avoid the temptation of saying to yourself, "I think I know what s/he means", and awarding credit. Signal this in the margin through annotation like "getting somewhere" or "not quite there".

#### 2. Annotation

Ongoing annotation in the margin throughout the script is vital. This annotation will help your identification of skills as they appear. Remember that your mark at the end of the exercise must tally with the skills which you have identified as articulated by the assessment criteria. All examiners have been provided with marked and annotated scripts to illustrate this procedure.

There must always be a comment at the end of each section including the poetry question. This should not simply echo the mark but indicate the salient features of the candidate's performance. Annotation will be based on the assessment criteria.

#### 3. Marking positively

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 assessment criteria, but without looking for what might have been presented or for what you might have written in the candidate's place.

#### 4. **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.

#### 5. **'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 to them.

#### 6. **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

#### 7. **Assessment objective coverage and weightings in Unit 1**

Assessment objective	Section A (a)	Section A (b) and (c)	Section B
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 part (a) you should give equal weighting to AO1 and AO2.***

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

***For precise mark allocations for each assessment objective, please see grid on page 240.***

**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.

(a)	(b) (c)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (a) and Section B	<b>Making comparisons (AO3)</b> *Assessed in Section B	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Section A (b and c)
<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>	Very brief with hardly any relevant detail. <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: 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>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: 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 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 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 may comment on how writers achieve different effects; begin to explore comparisons of theme and style and different ways writers express meaning; explain the relevance and impact of connections and comparisons between texts.	Candidates: 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 largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

\* Please see grid on the opposite page for AO weightings in Section A (a), (b) and (c) and Section B.

## SECTION A

1. *Of Mice and Men*

(a) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Curley speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Very brief, with hardly any relevant detail or focus on Curley.
<b>2-4 marks</b>	Brief responses, with simple and often general, unsupported comments about Curley, such as his aggressive behaviour and speech towards George and Lennie.
<b>5-7 marks</b>	More focus and selection of relevant detail, such as the change in Curley's body language, with some discussion of what he says and how for 6-7.
<b>8-10 marks</b>	Clear and detailed discussion of Curley, with apt reference to key areas such as his aggressive, boxer's stance as shown in 'his arms gradually bent at the elbows and his hands closed into fists', and the direct, intimidating way he speaks to George and Lennie, for example, 'What the hell are you gettin into it for?'

(b) Choose a character whom you think is a victim of the society in which he or she lives. Write about this character, explaining the reasons for your choice. [20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Very brief, often simple narrative, lacking in relevance to the question.
<b>5-9 marks</b>	Brief, and possibly insecure knowledge of characters and events. Very simple awareness of American society in the 1930s, perhaps referring generally to migrant workers and their lives.
<b>10-14 marks</b>	Emerging discussion, with some knowledge of characters and events which show a basic awareness of the social, cultural and historical context of the novel, such as the effect of Candy's age and disability on his life and status on the ranch. Crooks or Curley's wife may be highlighted to show the negative attitudes of the society of the time towards black people and women.
<b>15-20 marks</b>	Sound knowledge of the text shown with some straightforward discussion of characters whose lives are badly affected by attitudes typical of America in the 1930s. For example, some reference may be made to Curley's wife's position as the only woman on the ranch and to some of the sexist attitudes shown by Curley and other men such as Candy towards her. Events such as her conversation with Lennie in the barn and her naïve dreams of Hollywood stardom may be used to support opinions and show understanding of the social, cultural and historical context.

Please look for, and reward, valid alternatives.

(c)	<p><b>Write about Crooks and the ways in which he is affected by the society in which he lives.</b></p> <p><b>Think about:</b></p> <ul style="list-style-type: none"> <li>• his job on the ranch;</li> <li>• his relationships with other characters;</li> <li>• the way he speaks and behaves at different times in the novel.</li> </ul> <p style="text-align: right;"><b>[20]</b></p>
-----	--

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Very brief answers with limited detail and little focus on Crooks.
<b>5-9 marks</b>	Answers will be general and narrative, with some simple grasp of Crooks' life and some basic awareness of his isolation and low status as a black man in 1930s America.
<b>10-14 marks</b>	Narrative responses with an emerging discussion of some key events, such as Crooks' conversation about segregation with Lennie in his room or the description of his living conditions. There will be some awareness of social, cultural and historical context, such as discrimination against black people and the acceptability of racist language at the time.
<b>15-20 marks</b>	Answers will show a secure knowledge of the text, with some apt selection of events and relationships to support judgements about Crooks and the ways in which he is affected by society in 1950s USA. The bullet points may be addressed to show how his life on the ranch is lonely and restricted because of his race. Some relationships and events, such as his conversation with Lennie or his treatment by Curley's wife, may be addressed to highlight the prejudice and ill-treatment suffered by black people at this time in America.

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

2. *Anita and Me*

<p>(a) Read the extract on the opposite page. Then answer the following question:  <b>What does this extract show you about Meena's feelings? Remember to support your answer with words and phrases from the extract.</b> [10]</p>
---

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Very brief, with hardly any relevant detail or focus on Meena.
<b>2-4 marks</b>	Brief responses, with simple comments about Meena's feelings, such as her shock at Sam Lowbridge's comments.
<b>5-7 marks</b>	More focus and empathy, with some discussion and awareness of Meena's feelings as shown in the extract for 6-7. Candidates may refer to Meena's anger at hearing others support Sam's comments or her anxiety to reach her father, as well as her 'panic' when she hears his racist remarks.
<b>8-10 marks</b>	Well focused discussion of Meena's feelings in the extract, supported by selected detail. Meena's shock may be illustrated by reference to her feeling as if 'I had been punched in the stomach' or her mind 'turning cartwheels' when she hears others defend Sam. Her desperation to reach her father may be addressed with reference to the 'wall of solid backs and legs' and the 'haven of papa's arms.'

<p>(b) Write about Sam Lowbridge and what he shows us about the community in which he lives. [20]</p>
---

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Probably very brief answers, with very limited relevant detail or focus on Sam Lowbridge.
<b>5-9 marks</b>	Narrative and brief, with simple comments about Sam or Tollington, perhaps with a little general comment on racist attitudes in 1950s Britain.
<b>10-14 marks</b>	Narrative, but with a little more focus on Sam Lowbridge as a young, white man in 1950s Britain. There may be some comments about his attitude towards Meena and her family and perhaps some reference to events at the Fete.
<b>15-20 marks</b>	Answers will show a sound understanding of the text with some selection of events and relationships which show how Sam Lowbridge reflects some people's attitudes in 1950s Britain. His relationship with Meena may be addressed in some detail, particularly the impact of his racist comments at the Fete on Meena. His family background, including his single-parent mother and absent father, and his bad reputation in Tollington may be discussed, as well as his relationship with Anita showing understanding of the social, cultural and historical context of the book.

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

(c)	<p><b>Write about how Meena is influenced by her Punjabi background as she grows up.</b></p> <p><b>Think about:</b></p> <ul style="list-style-type: none"> <li>● her homelife;</li> <li>● the influence of her parents;</li> <li>● the influence of Nanima;</li> <li>● the influence of other people;</li> <li>● anything else you think important.</li> </ul>	<b>[20]</b>
-----	--	-------------

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Brief, with hardly any relevant detail.
<b>5-9 marks</b>	Answers will be dependent on simple and general comments, showing only a basic awareness of Meena's Punjabi background.
<b>10-14 marks</b>	Answers may show some attempt to address the bullet points, such as some highlighting of Nanima's visit and the effect she had on Meena. Her parents' background in India may be addressed, particularly events during Partition which Meena learns about. For 13-14, there will be some reference to Meena's life in Tollington and her growing awareness of racist attitudes towards immigrant families in 1950s Britain as shown through the characters of Sam, Anita and others.
<b>15-20 marks</b>	Answers will be more detailed and considered, using the bullet points to select apt areas of the text. The values of her parents may be discussed, perhaps exemplified by their attitude to Meena's theft of sweets or their hospitality towards Anita. There will be an understanding of some of the ways in which Meena was influenced by her Punjabi background, especially by the visit of Nanima or the social events with her Indian Aunties and Uncles. Her growing awareness of racism amongst Tollington people may be discussed with particular reference to Sam, Anita and other characters and to events such as the Fete. Understanding of the social, cultural and historical context of the book will be clearly demonstrated.

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

3. *To Kill A Mockingbird*

(a) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Tom Robinson speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Very brief, with hardly any relevant detail.
<b>2-4 marks</b>	Brief responses, and simple, general comments on Tom Robinson. Basic awareness of prejudice against Tom Robinson as a black man.
<b>5-7 marks</b>	More focus and selection on what Tom Robinson says in his testimony, such as his description of Mayella's behaviour towards him and the effect it has in the courtroom. Some discussion of Tom Robinson for 6-7, perhaps with a little focus on his nervousness and anxiety in giving his testimony.
<b>8-10 marks</b>	Clear and detailed discussion of Tom Robinson as revealed in the extract. Candidates may focus on his fear and hesitation at different points in the extract, with apt selection of textual support such as 'Tom ran his hand nervously over his mouth' and 'The witness swallowed hard.' There may be some reference to his politeness and honesty in response to Atticus's questions.

(b) Write about Calpurnia and what she shows us about the society in which she lives.

Think about:

- her place in the Finch household;
- her place in the local community;
- her relationships with other characters;
- the way she speaks and behaves at different points in the novel. [20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Probably brief responses, with very little relevant detail.
<b>5-9 marks</b>	Answers will be simple and general, based on a limited understanding of the text, with perhaps some simple understanding of Calpurnia's role as Atticus' housekeeper and the respect he has for her. Limited understanding of her significance as a black woman in 1930s Alabama.
<b>10-14 marks</b>	Answers may use the bullet points to show some general awareness of Calpurnia's role in the Finch household, with perhaps some awareness of her significance as a black woman in 1930s America and the social, cultural and historical context of the novel. Some reference may be made to the segregation of black and white people in America at this time or to the impact of Tom Robinson's trial on both sides of the community.
<b>15-20 marks</b>	There will be some detail in the answers, such as reference to the unusual level of respect for Calpurnia shown by Atticus or Alexandra's prejudiced attitude towards her. The visit to the church in the black area of Maycomb may be selected for comment or there may be some discussion of how Calpurnia shows us Tom Robinson's family and the lives of the black community as a whole showing an understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.



(c)	<p><b>What impressions do you have of the society in Maycomb, the town where Scout, Jem and Atticus live?</b></p> <p><b>Think about:</b></p> <ul style="list-style-type: none"> <li>• some of the people who live there;</li> <li>• some of the events that happen there;</li> <li>• the way Scout describes the town.</li> </ul>	<b>[20]</b>
-----	---	-------------

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Probably very brief responses, with little relevant detail or awareness of the nature of 1930s America.
<b>5-9 marks</b>	Answers will be simple and knowledge of the text will not always be secure. There may be limited awareness of life in 1930s Alabama, perhaps with some general comments about inequality and prejudice towards black people.
<b>10-14 marks</b>	Still relatively simple narrative, with some discussion of events and characters, such as the trial of Tom Robinson, the Ewells and the Finch family for 13-14. There may be some emerging discussion of the prevailing attitudes of the time towards black people or other people who are different such as Boo Radley and an awareness of the social, cultural and historical context.
<b>15-20 marks</b>	Answers will reveal an increasingly sound knowledge of the text, with some apt selection and detailed discussion of events and characters in Maycomb. The more enlightened views of Atticus or Maudie Atkinson may be highlighted alongside the deeply-rooted prejudice of others such as Alexandra or Mrs Dubose, with events such as the trial of Tom Robinson discussed to show a solid understanding of the social, cultural and historical context of the novel.

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

4. *I Know Why The Caged Bird Sings*

(a)	<p>Read the extract on the opposite page. Then answer the following question:  <b>What impressions do you get of the church service here? Remember to support your answer with words and phrases from the extract.</b></p>	<b>[10]</b>
-----	--	-------------

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Very brief, with hardly any relevant detail.
<b>2-4 marks</b>	Answers will be simple and general with some idea of the tension and perhaps humour of the extract.
<b>5-7 marks</b>	Emerging selection, and, for 6-7, some discussion and awareness of the tension and humour of the church service. Answers may rely on retelling the events of the extract without detailed development.
<b>8-10 marks</b>	Answers will be detailed, and discussion will be supported by aptly selected references. There will be a clear understanding of how the extract builds towards a dramatic and funny conclusion. The best answers in this band are likely to make good use of the brief final paragraph of the extract, perhaps selecting the 'jumping' of the teeth and the violence from Sister Monroe as comedic moments.

(b)	<p>What have you found out about the town of Stamps and its community from your reading of <i>I Know Why The Caged Bird Sings</i>?</p> <p>Think about:</p> <ul style="list-style-type: none"> <li>• the people who live there;</li> <li>• some key events that Maya Angelou writes about;</li> <li>• anything else you think important.</li> </ul>	<b>[20]</b>
-----	--	-------------

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Brief, with limited relevant detail, showing some idea of Stamps.
<b>5-9 marks</b>	Answers will probably be brief and general or narrative. There may be some simple commentary on the town of Stamp and its general features, such as its poverty but a limited awareness of the characters and events linked to the place.
<b>10-14 marks</b>	Answers may show some focus and discussion of events or characters in Stamps, such as the character of Momma, events at the store, etc. for 13-14. There will be a clear awareness that Stamps is the setting for specified events and some awareness of the social, cultural and historical context of the book.
<b>15-20 marks</b>	Answers will be more focused on the town of Stamps and the discussion of events and characters will reveal a secure knowledge of the text and the place of the Stamps community in 1930s America. Discussion of events such as the ridicule towards Momma from the poor white trash and events at the store will show an understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

- (c) Write about some of Maya's experiences of racism in the 1930s and 1940s in *I Know Why The Caged Bird Sings* and explain how she coped with them. [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 responses with limited relevance.
<b>5-9 marks</b>	Answers will be narrative. There will be simple comments about Maya's general experiences of racism, with limited focus on particular events.
<b>10-14 marks</b>	Answers will be more focused on events involving racism, such as Momma's treatment by white people. For 13-14, there may be more specific incidents discussed (for example dentist, job interview) showing some awareness of the social, cultural and historical context of the book.
<b>15-20 marks</b>	Answers will reveal a secure knowledge of events and characters, with perhaps some highlighting of how Maya learned to cope with racism from Momma and other characters. There are many relevant incidents which may be selected ranging across the book (for example the visit to the dentist's, Maya's later search for employment). There will be some awareness shown of how racist attitudes affected the wider society of 1930s America to demonstrate an understanding of the social, cultural and historical context of the book.

Please look for, and reward, valid alternatives.

5. *Chanda's Secrets*

(a) Read the extract on the opposite page. Then answer the following question:

What are your thoughts and feelings as you read this extract? Write about words and phrases you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Very brief, with hardly any relevant detail. Some general empathy for Chanda.
<b>2-4 marks</b>	Answers will be simple and general with limited grasp of detail.
<b>5-7 marks</b>	At this level expect emerging selection of detail, such as the poor condition of the cemetery. Candidates make some apt references such as Chanda's fear that her sister's coffin may break or the number of other funerals taking place. For 5-7, there will be more secure discussion and a range of references to Chanda's thoughts and feelings.
<b>8-10 marks</b>	Answers will be more detailed, and supported by apt references to the text. Discussion of Chanda's thoughts and feelings about the cemetery may include the pitiful bylaw sign or the fight breaking out. Reference to Chanda's doubts about God, the members of her family already dead and her longing for a more fitting memorial may be evident.

(b) Rumours and superstitions are important in *Chanda's Secrets*. Write about some rumours and superstitions in the novel and explain the effect they have on events. In your answer you should refer to characters and events in the novel and its social, cultural and historical context. [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, with limited relevance to secret or rumours. Limited understanding of events.
<b>5-9 marks</b>	Answers will be narrative with some straightforward reference to rumours and superstitions, probably with some reference to AIDS. There may be simple comments about how rumours affect certain characters, such as Chanda's mother or Esther and a little awareness of how AIDS affects the community of Bonang as a whole.
<b>10-14 marks</b>	Responses may identify some rumours and suspicions, such as the cause of Mama's illness or how AIDS sufferers should be treated. There will be emerging awareness of some of the effects of rumours and superstitions on Chanda for 13-14, perhaps with some reference to Esther's prostitution, the cause of Jonah's death or her mother's disappearance to Tiro. There will be some emerging awareness of the impact of AIDS on the wider community, perhaps with some general reference to the way AIDS sufferers are treated.
<b>15-20 marks</b>	Answers will reveal an increasingly sound knowledge of the text, with some selection and discussion of specific rumours and superstitions, about Esther's parents, her prostitution, Mrs Tafa's son or family secrets in Chanda's family, for example. The effect of AIDS on the urban and rural communities may be discussed, with some reference to Mama's return from Tiro or the visit of the spirit doctor to show understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

- (c) Chanda only gradually comes to understand the truth about the AIDS epidemic and its effect on her family and community. Write about some of the ways in which she comes to this understanding. [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, with limited relevance.
<b>5-9 marks</b>	Simple comments about the general effects of AIDS in the novel, perhaps within Chanda's family. Knowledge of the text is not always secure. Limited reference to the wider community in which the novel is set.
<b>10-14 marks</b>	Responses may begin to identify AIDS sufferers, such as Mama, Esther, Jonah or Mrs Tafa's son and make general, mostly narrative comments on how Chanda responds. For example, reference may be made to Chanda's reaction to Esther's prostitution or the revelation about Mrs Tafa's son. There may be some general reference to social and cultural factors, such as the shame and superstition related to AIDS in the wider community to show awareness of the social, cultural and historical context.
<b>15-20 marks</b>	Answers will reveal an increasingly sound knowledge of the text, with some selection of specific characters who begin to reveal the truth about AIDS to Chanda, such as her mother or Mrs Tafa. Events such as her mother's return to Tiro, Esther's prostitution or Jonah's death may be included, with apt references to the detail in the text. The effect of AIDS on the wider community will be addressed, perhaps with reference to the reaction of neighbours and townspeople to Esther, the visit of the spirit doctor or to Mama's return from Tiro to demonstrate understanding of the social, cultural and historical context of the novel.

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

## SECTION B

6. *Rejection/First Love*

**Both poems are about relationships that have gone wrong. Write about both poems and their effect on you. Show how they are similar and how they are different. [20]**

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

You may wish to include some or all of these points:

- *the content of the poems – what they are about;*
- *the ideas the poets may have wanted us to think about;*
- *the mood or atmosphere of the poems;*
- *how they are written – words and phrases you find interesting, the way they are organised and so on;*
- *your responses to the poems, including how they are similar and how they are different.*

***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>	There may be very little written specifically about the poems. Candidates may make simple comments on content, such as identifying the speakers as people who have suffered a loss in love.
<b>5-9 marks</b>	Probably brief, general responses on the poems with simple points of comparison made, such as the pain experienced by each speaker. There should be some comment on basic content, such as identification of the end of a love affair.
<b>10-14 marks</b>	There may be emerging discussion about the poems' content and awareness of mood, atmosphere and straightforward ideas, perhaps including the sense of loss, rejection or humiliation. There will be some similarities and differences addressed, perhaps the more marked sense of public humiliation in <i>Rejection</i> or desperation in <i>First Love</i> . Candidates may comment on the title of <i>First Love</i> , suggesting the uniquely acute pain implied and the pleading tone of this poem may be noted. Candidates may begin to select some of the images in <i>Rejection</i> , such as the colour orange or the 'last, curled sandwich.'
<b>15-20 marks</b>	There is likely to be more focused discussion of the detail in the poems with some clear points of comparison. The tone of each poem, as well as content, may be addressed, with perhaps some discussion of the sense of public shame experienced by the speaker in <i>Rejection</i> and the painful denial suggested in <i>First Love</i> . Candidates may compare how the speakers are portrayed in different ways: the images of a 'council worker's jacket', ashes or a 'layer of skin missing' may be addressed in <i>Rejection</i> and the concessions made in <i>First Love</i> such as 'I'll make amends', 'I made too much of what we had' or 'I'm willing to do anything you say'. For 18-20, candidates may show some appreciation of how ideas are conveyed through the poets' choice of language and imagery, for example, the use of sense images in the first poem or the direct address of the lover in the second. Points of comparison will begin to focus on the poets' use of language as well as content.