GCSE MARKING SCHEME

WINTER 2024

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

INTRODUCTION

This marking scheme was used by WJEC for the 2024 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 2024 MARK SCHEME

GENERAL INFORMATION

Prior to online 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. In 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. You may use Apple Mac computers, but the WJEC IT Helpdesk cannot offer technical support. The computer must be located in the examiner's home rather than their place of work, for reasons of confidentiality.
- 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 must 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 that 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 paper 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 through the examiner 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 recognised 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 for 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.

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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)	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	1-4	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.			
2-4	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.			
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.			
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 is Curley's wife presented 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.
1 mark	Brief response, with simple comments about the content of the extract, or simple identification of the characters in it.
2-4 marks	Answers will tend towards reorganisation, with some identification of Curley's wife's appearance.
5-7 marks	Some discussion of the way Curley's wife is presented through her appearance and behaviour. Some selection of detail to support ideas. For 6-7 marks, answers will be typified by more sustained discussion of the way Curley's wife is presented, such as the way she dresses, her flirtatious behaviour and her impact on others. The way she reacts to other characters may be examined.
8-10 marks	Answers will be assured, evaluative and analytical. Candidates will confidently explore Curley's wife's sexualised behaviour and how Steinbeck achieves this through his use of descriptive detail of her appearance and behaviour throughout the extract. The language used to suggest this will be examined more closely for 8-10 and some insight will be shown into how the character's underlying nervousness is evoked.

0 2 How far does Steinbeck create sympathy for the character of Candy? 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.
1-4 marks	Simple, general narrative, showing a basic awareness of the character and events in the novel.
5-9 marks	Answers will be general and narrative with some focus on Candy's age, and events that show him as a weak figure. There may be some awareness of how Candy reflects wider society in 1930s America, such as social attitudes towards old people.
10-14 marks	Answers will still be dependent on narrative but with more detailed reference to key events and relationships, with some discussion of how the writer depicts Candy. References to the killing of his dog, his inclusion in the dream farm and his attitudes to other characters may be cited, with some understanding of how these aspects might be considered weak. For 13-14, there will be more focused discussion of Candy's position on the ranch, his fears for the future and how these reflect American society in the 1930s. More thorough responses will discuss the way contextual factors affect our interpretation of Candy at different points in the novel and the way Steinbeck presents him.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck shapes our understanding of Candy and the influence of contextual factors on his fears for the future and his actions. Answers will reveal a perceptive reading of the novel to show a considered interpretation of Steinbeck's portrayal of an old man with little power to improve his life. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text.

0 3 How does Steinbeck use characters' dreams and ambitions to show aspects of American society in the 1930s? **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of some aspects of dreams and ambitions in the novel, such as George and Lennie's dream farm.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of the effect of dreams and ambitions, such as George and Lennie's dream farm or Curley's wife's Hollywood ambitions. Some relevant events or conversations may be referred to in an inconsistently developed response.
10-14 marks	Answers may still be narrative driven but will show more relevant selection of events to show an understanding of characters' dreams and ambitions, and how Steinbeck uses them to show some aspects of American life in the 1930s. Characters may be described by using events or conversations which reveal the futility of such dreams, such as Candy's reliance on others to fulfil his dreams or Curley's wife's unrealistic Hollywood dreams. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects characters, perhaps with some understanding of the idea of the American Dream. For 13-14, answers will be more thorough, with consistent discussion of important features of characters' dreams and ambitions, closely linked with contextual factors.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the meaning of characters' dreams and ambitions and the writer's use of particular characters to reveal the relative modesty or the impossibility of them at the time. Details of salient events and phases in the novel will be given and the ways in which Steinbeck uses ideas about dreams and ambitions to reveal aspects of society at the time. An evaluative approach is expected for 18-20, with a confident exploration and interpretation of dreams and ambitions and how Steinbeck uses them to show characters' powerlessness to change their lives at the time the novel is set.

Please look for, and reward, valid alternatives.

Anita and Me

| 1 | 1 | How is Meena presented 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.
1 mark	Brief responses, with simple comments about what happens in the extract.
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 details describing Meena's thoughts and feelings in the extract.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as how Meena is depicted as beginning to hate her appearance and her Asian heritage. Her feelings of isolation and difference may be referred to with close support from the extract.
8-10 marks	Answers will be assured, analytical, and show a real appreciation of the way Meena is portrayed here. Detailed and evaluative references to the language used to show how Meena internalises the prejudice of others will be made. The way the writer reveals her growing sense of difference and inferiority may be examined in some detail, including her attitude to her appearance.

1 2 How is the character of Meena's father presented in *Anita and Me?* 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.
1-4 marks	Brief and narrative responses. There may be simple awareness of who Meena's father is and some general comment on his character.
5-9 marks	Answers will be predominantly narrative with reference to the main features of Meena's father, such as his Asian background and the role he has in the wider Asian community. Reference may be made to his relationship with Meena, as well as his attitude to his family and his work.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of events which show how Meena's father is presented. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of him, such as the way his Asian background is revealed during the mehfil and how he behaves towards Meena at different points in the novel.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Syal uses Meena's father to highlight the racism of the UK in the 1960s and the experience of Asian immigrants at the time. For 18-20, there may be a sensitive analysis of how the depiction of Meena's father evokes sympathy and respect for Asian immigrants at the time.

Please look for, and reward, valid alternatives.

1 3 'In *Anita and Me*, Syal portrays Tollington's white families with as much sympathy as its Asian families.' How far do you agree? 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.
1-4 marks	There may be simple awareness of Meena's family and a general awareness of some white characters in the novel.
5-9 marks	Answers will be dependent on simple, general narrative, with some awareness of events and characters which show how Asian families such as Meena's are portrayed. There may be some generality rather than focus on specific events, with some awareness shown of how both Asian and white families reflect British society at the time.
10-14 marks	Answers may still be narrative driven but will show more selection of events that show how Meena's family and, probably, Anita's family are portrayed. The attitudes of the time may be addressed, with some appreciation of the different ways white and Asian characters suffer prejudice or poverty. Some understanding may be shown of ways in which Syal evokes sympathy for both Asian and white characters. Specific events will be highlighted, such as the extended family support of the Kumars or Anita's more dysfunctional family. For 13-14, there will be a thorough discussion of both white and Asian families and how these reveal the tensions and lack of understanding of the time. Social values and mores of the time will be addressed in more detail.
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, families, their attitudes, aspirations and behaviour. Some argument about how Syal's portrayal of white and Asian families may be considered sympathetic will be supported by reference to the text.

Please look for, and reward, valid alternatives.

To Kill a Mockingbird

2 1 How is Mrs Dubose presented 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.
1 mark	Brief response and simple comments on what happens in the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent. Some awareness of Mrs Dubose as a sick old woman may be shown, though not always supported with apt detail from the extract.
5-7 marks	Candidates will select and highlight detail in order to support their understanding of Mrs Dubose's character here. Candidates may note some of the details which reveal her age and illness or her impact on the children, as well as the language used to show these features. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on how Mrs Dubose is depicted as a frightening character for the children.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in presenting Mrs Dubose here. The use of ugly descriptive detail may be commented on as well as the suggestion of fragility contained in the portrait. The way the writer builds the characterisation of Mrs Dubose may be examined at the highest level.

2 2 'The character of Jem Finch changes more significantly than any other character in *To Kill a Mockingbird*.' 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.
1-4 marks	Simple awareness of Jem's character and some grasp of his role as Atticus' son and Scout's sister. Some of the main features of American society in the 1930s may be mentioned, such as racial prejudice.
5-9 marks	Answers will be dependent on simple, general description of what happens to Jem in the novel. Some discussion of how his childhood reflects some features of American society in the 1930s may be given.
10-14 marks	Answers may still be narrative driven but will show more selection of events and descriptions that show how Jem changes. Events such as his actions towards Boo Radley and how they change may be selected to show how his attitudes become more sympathetic, while other incidents, such as Tom Robinson's trial or his experience with Mrs Dubose, may be discussed to reveal how and why he changes. For 13-14, answers will refer more thoroughly to the ways in which Lee uses Jem to show some of the salient features of American society in the 1930s.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Jem's characterisation at the beginning as a mischievous child and the way he develops. Specific influence which contributes to his development, such as Atticus' empathy for people of colour or the way Calpurnia gives him an insight into the lives of people of colour, may be used to show how Lee presents Jem's development. Lee's purpose in presenting Jem's development as a critique of American society may be explored for 18-20.

Please look for, and reward, valid alternatives.

2 3 How does Harper Lee present the theme of prejudice 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.
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 prejudice is presented, for example in the trial of Tom Robinson.
5-9 marks	Answers may be narrative with some general opinions about how prejudice is shown in the novel, such as Maycomb's attitude to Boo Radley or racial prejudice in Tom Robinson's trial. For 8-9, there will be some discussion of relevant events, perhaps with some focus on racism and how this shows the prevailing prejudice against people of colour.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of key areas, such as the Tom Robinson trial or the treatment of Boo Radley, which show how prejudice runs deep in Maycomb society. For 13-14, discussions will be more thorough and thoughtful, highlighting how Lee shows layers of prejudice towards others in the novel. Characters who suffer or who exhibit prejudice, such as the Ewells, Alexandra and Calpurnia may be examined in closer detail through events and relationships.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Lee provides a critique of 1930s American society by exposing how prejudice exists at every level of Maycomb society. There may be some discussion of the effects of racial or class prejudice as well as some analysis of how Lee uses the point of view of young children to expose prejudice. 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 is Dolores presented 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.
1 mark	Answers will be simple and general. There will be simple comments on what happens in the extract.
2-4 marks	Answers will be dependent on paraphrase, with some reflection of Dolores as a small, neat girl, the opposite of Maya.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. The way Dolores is presented as a stark contrast to Maya 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 Dolores is depicted by Angelou's choice of language and imagery.
8-10 marks	Answers will be assured, analytical, and show real appreciation of how Angelou depicts Dolores here and uses details such as her appearance and habits to portray her as an incongruous and difficult character for Maya to accept. Detailed references will be made and interpreted with insight across the extract as a whole.

3 2 How is the character of Momma, Maya's grandmother, important to the novel as a whole? Remember to support your answer with reference to the novel and 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.
1-4 marks	Simple awareness of the main features of Momma and some reference to how she is typical of black woman in America in the 1930s.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of Momma as a surrogate parent during Maya's early childhood, with some reference to events.
10-14 marks	Answers may still be narrative driven but will show more selection of specific events to show an understanding of Momma and life for a woman of colour in Stamps at the time. Some significant events, such as the racist incident with the white girls outside the shop or the visit to the white dentist, may be discussed more thoroughly for 13-14. A clear grasp of the racism Momma suffers and her reactions to it may be discussed, with specific detail to support.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Angelou's characterisation as a resilient, dignified but suffering woman of colour and how she copes with the racism of the time. Some appreciation of Angelou's technique and how Momma is presented at different times in the novel will be shown. For 18-20, some evaluation of her character as an individual and a representative of her community in 1930s America will be given.

Please look for, and reward, valid alternatives.

3 3 'There are no heroes in *I Know Why the Caged Bird Sings*, only victims.' How far do you agree with this statement? Remember to support your answer with reference to the novel and 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.
1-4 marks	Simple awareness of life in 1930s America and general comments about some of the main characters is shown. Some simple identification of characters who could be considered heroes or victims.
5-9 marks	Answers will be dependent on simple, general narrative, with some focus on characters who could be considered heroes or victims. There will likely be some attempt to give examples of events that illustrate how characters and events at different points in the novel show a simple grasp of context.
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 relationships, characters and incidents which reveal interesting aspects. For 13-14, answers will refer more thoroughly to a range of specific incidents and some explanation of how and why some characters could be considered heroes or victims. There may be some thoughtful commentary on how these reflect the society of the time.
15-20 marks	Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of the idea of characters who could be heroes or victims, the qualities that suggest one or the other at different points in the novel and how this affects the reader's view of them. Aspects of characterisation throughout the text will be examined closely, with supporting references and a perceptive interpretation of how social attitudes and values affect characters' attributes, behaviour and aspirations.

Please look for, and reward, valid alternatives.

Chanda's Secrets

| 4 | 1 | How does the writer create mood and atmosphere in this extract? 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.
1 mark	Answers will be brief, simple and general.
2-4 marks	Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of what is happening in the extract.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, some details to highlight the mood of superstitious belief, as well as a frightening atmosphere may be selected. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on the language used to show how the mood is created.
8-10 marks	Answers will be assured, analytical, and show real appreciation of how mood and atmosphere is created through Stratton's use of language. Stratton's slightly ambiguous tone of tension and mockery will be explored, as well as the details which reveal how this is created.

4 2 For which character in *Chanda's Secrets* do you feel the most sympathy? Explain your reasons. 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.
1-4 marks	Simple awareness of character for whom the reader feels sympathy in the novel and simple identification of some features which create this sympathy, such as Esther's cruel treatment by her family. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
5-9 marks	Answers will be mostly narrative, addressing some events that involve characters for whom the reader can feel sympathy. There will be some general reference to relevant areas of the text but limited supporting detail.
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 sympathy is created for specific characters. There will be some understanding of how events and contextual factors affect characters, such as the effect of poverty and the loss of a child on Jonah and Mama. For 13-14, answers will refer more thoroughly to specific events in the novel which create sympathy for characters. Candidates will begin to make judgements about how Stratton uses style to evoke sympathy.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way characterisation, events and ideas are used by Stratton to evoke sympathy. At the top of this band, there will be a perceptive commentary with particular focus on how contextual factors affect characters.

Please look for, and reward, valid alternatives.

4 3 In *Chanda's Secrets*, Chanda says, 'I'm not ashamed of AIDS! I'm ashamed of being ashamed!' How is the theme of shame presented in the novel? 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.
1-4 marks	There may be a simple awareness of the sense of shame surrounding AIDS in the novel.
5-9 marks	There will be fairly general, narrative responses with limited specific reference to characters who feel shame. Some identification of the sources of shame, such as AIDS or poverty may be made and some brief comment on what these show about characters who experience shame.
10-14 marks	There should be more focused selection of relevant events and characters to show understanding of how shame affects characters' behaviour and lives. 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 and relationships.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail about how the idea of shame permeates the community, as well as the contextual factors that create this sense of shame. 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 shame and its significance for the writer's message about social values and attitudes.

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 people who live in extreme poverty.**

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

You may 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.
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 people who have nothing in them.
5-9 marks	There may be awareness of some of the ideas in the poems, such as the status of the characters as beggars and refugees and some selection of details to highlight their poverty. Some awareness of details which show some understanding of the general attitudes of each poet to the characters they describe in both poems may be given.
10-14 marks	Focused use of the details in the poems and, for 12-14, some discussion of the way the poets describe people in extreme poverty in both poems. There may be some grasp of the poets' intentions in depicting them the way they do and some different interpretations will emerge. There will be some exploration of how the portrayal in the first poem is not entirely sympathetic. The poets' ideas and intentions 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.
15-20 marks	A more consistent analysis of both poems and some perceptive probing of subtext will be evident. Candidates will begin to show how the poets' use of language creates a different tone in the poems. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the ugly appearance of the beggar in the first to suggest a slyness as well as poverty and the beauty of the imagery in the second to evoke the love of the mother for her child. For marks above 16, a willingness to engage with the ideas about how we perceive poor people suggested by the poets may be shown. There will be inconsistencies in how convincing interpretations offered are, but judgements will be rooted in a close analysis of the language and imagery used. 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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