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# **GCSE MARKING SCHEME**

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**SUMMER 2023**

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

## INTRODUCTION

This marking scheme was used by WJEC for the 2023 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

### SUMMER 2023 MARK SCHEME

#### GENERAL INFORMATION

##### Prior to on-screen marking

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

Further guidance on the training process is issued separately.

##### Online marking

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

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

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

## General Advice to Examiners

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

## Marking Problems

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

## Marking positively

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

## Assessment Objectives

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

## Assessment objective coverage and weightings in Unit 1

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

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

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

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

## Balanced responses

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

## 'Best fit' marking

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

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

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

## UNIT 1 – HIGHER TIER

### UNIT 1: BAND CRITERIA

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

(extract)	(essay) (poetry)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (extract) and Section B (poetry)	<b>Making comparisons (AO3)</b> *Assessed in Section B (poetry)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Section A (essay)
<b>0</b>	<b>0</b>	What is written is irrelevant to the text or not worthy of credit.			
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/ relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

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

## SECTION A

### *Of Mice and Men*

**0 1** Read the extract on the opposite page. Then answer the following question:

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

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

- |                   |  |
|-------------------|--|
| <b>0 marks</b>    | Nothing worthy of credit.  |
| <b>1 mark</b>     | Brief response, with simple comments about the content of the extract, or simple identification of the scene in the novel.   |
| <b>2-4 marks</b>  | Answers will tend towards reorganisation with some identification of the mounting tension in the room.   |
| <b>5-7 marks</b>  | Some discussion of the way the tense atmosphere is depicted. Some indication may be given of the way Slim's anger encourages others to express their contempt for Curley. For 6-7 answers will be typified by more sustained discussion of the way the ranch hands mock Curley ('Carlson laughed', 'Candy joined the attack with joy') and perhaps some grasp of Curley's impotent rage ('I'm just tryin' to tell you.') Curley's feelings of humiliation and the others' seizing of an opportunity to attack him may be located in the extract through the detail of their speech and behaviour.                        |
| <b>8-10 marks</b> | Answers will be assured, evaluative and analytical. Candidates will confidently explore the sense of threat and tension and how Steinbeck achieves this through the uncharacteristic boldness of Candy and Carlson, and Curley's attempt to pacify Slim. The way the scene evokes the impending danger from Curley and the vulnerability of Lennie may be addressed with close reference to the text. Detailed reference to the writer's use of language to create an edgy, tense mood will be made. Some insight into the way Curley reacts irrationally to his humiliation may also be shown with some focus on style. |

0 2

For which character in *Of Mice and Men* do you have the most sympathy?  
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%).***

*Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.*

- |                    |   |
|--------------------|---|
| <b>0 marks</b>     | Nothing worthy of credit.   |
| <b>1-4 marks</b>   | Simple awareness of some aspects of the characters, such as Lennie's disability or Curley's wife's treatment by the men on the ranch.   |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Crooks' low status as a person of colour and Curley's wife's treatment at the hands of the ranch workers as an expression of society's misogyny. Some relevant events, such as Lennie's death or the killing of Candy's dog, may be referred to.  |
| <b>10-14 marks</b> | Answers may still be narrative driven but will show more relevant selection of events to show an understanding of the characters and how contextual factors impact on their lives in a way which creates sympathy for them. Characters may be described by using events or conversations which reveal their vulnerability, such as Crooks' loneliness and isolation and Curley's wife 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 sympathy for them. For 13-14, answers will be more thorough, with consistent discussion of important features of character with sound links made with contextual factors. |
| <b>15-20 marks</b> | Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the characters and their 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 context impacts on it. 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.**



03

'The competitiveness and brutality of American society in the 1930s are reflected in the ranch 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.

**1-4 marks** Simple, general narrative, showing a basic awareness of some of the characters and events in the novel.

**5-9 marks** Answers will be general and narrative with some focus on the characters, relationships and events which suggest there is some competitiveness and brutality on the ranch. There may be some awareness of how the characters' lives reflect wider society in 1930s America, such as the way Crooks' life is affected by racism or Curley's wife's by sexism.

**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 imbues the atmosphere in the ranch with competitiveness and brutality. 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 fairly unexceptional. For 13-14, there will be more focused discussion of characters' lives and how ranch life is 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.

**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 his society through the presentation of the lives of different characters and how they are played out in the novel. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text.

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

**Anita and Me****1 1**

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

Look closely at the way Meena and her grandmother, Nanima, speak and behave here. What does it reveal about their relationship?

**[10]**

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

- |                   |  |
|-------------------|--|
| <b>0 marks</b>    | Nothing worthy of credit.  |
| <b>1 mark</b>     | Brief responses with simple comments about what happens in the extract.  |
| <b>2-4 marks</b>  | Answers will be mostly paraphrasing, with some range of coverage across the extract. For 3-4 there will be more focus on what Meena and Nanima say and do.   |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as the way Meena's distress at losing Nanima is shown as internal dialogue while her outward behaviour is different. The way Nanima's silent distress is revealed through her behaviour may be addressed.   |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show a real appreciation of the closeness between Nanima and Meena as shown here, in contrast with their outward behaviour. Detailed and evaluative references to the language used to describe how Meena feels about losing her grandmother and why she tries to control her reactions. The way the writer uses Nanima's behaviour rather than speech to reveal her distress may be examined in some detail. |

1 2

How does Meera Syal use the relationship between Meena and Anita to highlight some aspects of British society in the 1960s?

[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 Meena's friendship with Anita at some stages in the novel.
- 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 and some of the ways this is expressed. 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.
- 10-14 marks** Answers will still be dependent on narrative but with more apt selection of events involving Anita and Meena and some interpretation of their characters and relationship. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of their relationship, such as Anita's lack of ambition and education, her 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.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the relationship between Meena and Anita 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 their relationship is filtered through British society's prejudiced views of immigrants will be offered.

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

1 3

'In *Anita and Me*, Meera Syal suggests that immigrant families and the white families of Tollington both have their strengths and weaknesses.' 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.
- 1-4 marks** There may be simple awareness of Meena's Indian background and a general awareness of prejudice towards immigrants at the time.
- 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.
- 10-14 marks** Answers may still be narrative driven but will show more selection of events that show how characters from each community may be considered to have aspects of their lives in common, such as the environment and values of Tollington. 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 similarities or differences. 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 in common.
- 15-20 marks** Answers will be perceptive and evaluative, with assured use of relevant detail to explore relevant examples in the novel and their wider meaning in terms of the novel's context. For 18-20, there will be an interpretative, analytical focus on how the novel's context impacts on different characters, their attitudes, aspirations and behaviour towards other people.

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

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

**2 1** Read the extract on the opposite page. Then answer the following question:

How does Harper Lee 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%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief responses, and simple comments on what happens in the extract.
<b>2-4 marks</b>	Answers will be dependent on paraphrase to a certain extent. Some awareness of the rising tension in the scene may be shown, though not always supported with apt detail from the extract.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their understanding of the character here. Candidates may note some of the details observed by Scout are used to evoke a sense of apprehension, as well as her detachment and lack of understanding of what some of these details mean. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on how Scout's innocent disbelief is used to show the corruption of the court. The 'dreamlike quality' of the scene may be considered in more detail as well as the shock revealed by the verdict shown in the different reactions observed.
<b>8-10 marks</b>	Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in evoking mood and atmosphere here. The techniques employed to create a sense of a dramatic moment may be explored points and some comment made on the way Lee evokes both the tension before the verdict and the shock after it.

2 2

'In *To Kill a Mockingbird*, Calpurnia's influence on the children is as important as their father's.' 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%).***

- |                    |   |
|--------------------|---|
| <b>0 marks</b>     | Nothing worthy of credit.   |
| <b>1-4 marks</b>   | Simple awareness of Calpurnia's influence on the children as their care-giver and as a person of colour in a white household. Some of the main features of American society in the 1930s may be mentioned, such as racial segregation.  |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general description of Calpurnia as a carer who is quite strict, with strong moral values, and some of the ways the children are affected by her. Some discussion of her status as a person of colour in American society in the 1930s may be given.   |
| <b>10-14 marks</b> | Answers may still be narrative driven but will show more selection of events and descriptions which show Calpurnia's influence on the children, with some increasingly thoughtful consideration of how their attitudes to black people and segregation are shaped by her experiences. For 13-14, answers will refer more thoroughly to the ways in which Lee uses the character of Calpurnia to highlight the inequality of life in Maycomb society at the time.  |
| <b>15-20 marks</b> | Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the social mores and habitual ways of thinking seen in Maycomb and how Calpurnia affects the children's attitudes as they grow up. Specific events which show this, such as the visit to the church, the way her treatment by Alexandra highlights the prevailing racism of the time or the closeness of her relationship with Atticus, may be used. Some appreciation of the specific impact she has on the children at different times in the novel will be shown. Lee's purpose in creating these relationships, particularly to critique society at the time will be explored for 18-20. |

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

2 3

In *To Kill a Mockingbird*, Atticus tells his children, 'You never really understand a person until you consider things from his point of view.' How is the theme of empathy 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%).***

- |                    |  |
|--------------------|--|
| <b>0 marks</b>     | Nothing worthy of credit.  |
| <b>1-4 marks</b>   | Responses will be brief and narrative. There may be simple description of what happens in the novel or some general understanding of empathy.  |
| <b>5-9 marks</b>   | Answers may be narrative with some general opinions about empathy in the novel, such as the way the children develop more understanding of and sympathy for Boo Radley. For 8-9, there will be some discussion of relevant events, perhaps with some focus on the trial of Tom Robinson and how empathy affects the children's reaction to it.   |
| <b>10-14 marks</b> | Answers will still be dependent on narrative but with more apt selection of key areas, such as the trial or the children's initial prejudice and unjust treatment of Boo Radley or how Atticus tries to show that racist people are not inherently evil. For 13-14, discussions will be more thorough and thoughtful, highlighting how Lee uses the idea of empathy to show the effect of Maycomb society's attitudes to race or gender, with some reflection on the writer's attitude towards these social attitudes of the time. |
| <b>15-20 marks</b> | Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee provides a critique of 1930s American society by using the idea of empathy as a way to bridge the divide between different communities. There may be some discussion of the importance of empathy in creating a more humane 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.***

**3 1** Read the extract on the opposite page. Then answer the following question:

How is the character of Maya's father presented here? Refer closely to the extract in your answer. **[10]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Answers will be simple and general. There will be simple comments on what happens in the extract.
<b>2-4 marks</b>	Answers will be dependent on paraphrase, with some reflection of the way Bailey Senior uses his charm to get out of a difficult situation.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their judgements. Bailey Senior's resourcefulness and charm in a difficult situation 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 Bailey Senior's slightly shady dealings with the officials shows his skill in manipulating the situation to his advantage.
<b>8-10 marks</b>	Answers will be assured, analytical, and show real appreciation of how Angelou portrays Bailey Senior through the young Maya's eyes as ambiguously charming and amoral, but in quite a sympathetic, admiring way. Detailed references will be made and interpreted with insight across the extract as a whole.



3 2

How is the character of Maya's brother, Bailey Junior, presented in *I Know Why the Caged Bird Sings*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [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 Bailey Junior's character, especially his vulnerability as a child during much of Maya's childhood.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some discussion of events involving Maya's brother as a child in Stamps and later in California with his mother.
- 10-14 marks** Answers may still be narrative driven but will show more selection of specific events to show an understanding of Maya's brother and Maya's attitudes to her at different points in the novel. Some significant events, such as their father's visit to Stamps and Bailey Junior's response to him or his later arguments with his mother, may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time or the displacement of people of colour at the time 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 Bailey Junior and how he affects Maya 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

In *I Know Why the Caged Bird Sings*, Maya Angelou wrote, 'It was awful to be Negro and have no control of my life.' How does she present the lack of control black people had over their lives at the time the novel was set? [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 the way prejudice against black people is shown and how control over their lives was limited.

**5-9 marks** Answers will be dependent on simple, general narrative, with some focus on how characters face limitations on where they work and how they live. 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.

**10-14 marks** Answers may still be narrative-driven, but will show more selection of events and characters to show an understanding of some of the contextual factors in the novel. Reference will be made to specific characters and incidents which show some of the ways in which people of colour lacked control over their lives. For 13-14, answers will refer more thoroughly to a range of specific incidents – the fear instilled by the KKK, the constant discrimination suffered by some characters, or the limitations placed on their job opportunities. 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 how the prevailing prejudice of the time affects Maya and other characters at different points in the novel. Different ways in which the lives of people of colour 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.

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

### **Chanda's Secrets**

**4 1** Read the extract on the opposite page. Then answer the following question:

How does Allan Stratton create mood and atmosphere here? Refer closely to the extract in your answer.

**[10]**

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

- |                   |   |
|-------------------|---|
| <b>0 marks</b>    | Nothing worthy of credit.   |
| <b>1 mark</b>     | Answers will be brief, simple and general.  |
| <b>2-4 marks</b>  | Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of the tension during the walk through the dark to find Chanda's mother.  |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their judgements. For example, some details to create a picture of Chanda's fears for her mother at the beginning of the extract and her mounting tension as she follows the man through the darkness at the end may be given. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on the language used to show Chanda's mounting fears and how it reveals her fear about her own and her mother's safety. |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show real appreciation of Stratton's creation of tension here. The fear underlying Chanda's speech and behaviour will be explored with close reference to the language used to portray the scene.  |

4 2

Which character in *Chanda's Secrets* do you think most deserves sympathy? 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%).***

*Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.*

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of some of the characters in the novel and simple identification of characters which may evoke sympathy. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
<b>5-9 marks</b>	Answers will be mostly narrative, addressing some events which involve characters who evoke sympathy. There will be some general reference to relevant areas of the text but limited supporting detail. Reference may be made to Chanda's mother's disease or Esther's suffering as a young girl driven to prostitution.
<b>10-14 marks</b>	Answers may still be narrative-driven but will show more selection of relevant characters and some reference to the ways in which sympathy is evoked for them. There will be some understanding of the factors which affect characters, 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 which characters deserve more sympathy than others and why.
<b>15-20 marks</b>	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the characters who deserve sympathy and how the society at the time is portrayed, particularly the effect of AIDS and the way the community reacts to it with shame. At the top of this band, there will be a perceptive commentary with particular focus on how the writer's techniques are employed to evoke sympathy.

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

4 3

At the end of the novel, Chanda's mother tells Chanda, 'Save your anger to fight injustice.' How does Allan Stratton use the theme of injustice to comment on the society in which *Chanda's Secrets* is set?

[20]

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

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

**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.

**Both poets describe their feelings after a relationship has ended.**

**5 1 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%)***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of the events in them.
<b>5-9 marks</b>	There may be awareness of some of the ideas in the poems, such as the sense of bewildered loss in the first and the sense of angry resignation in the second. Some awareness of details which show some understanding of the general attitudes of each poet to their broken relationships described in both poems may be given.
<b>10-14 marks</b>	Focused use of the details in the poems and, for 12-14, some discussion of the way the poets describe their bitterness and loss in both poems. There may be some grasp of the sense of suppressed anger and perhaps a rather sinister intent depicted in the second poem, though the tone is ambiguous and other interpretations will emerge. In the first poem, there will be some exploration of how the angry, almost violent tone is evident at the beginning but gives way in the middle to a more resigned mood. The last line may be interpreted in a variety of ways but will be justified and valid. For 13-14, candidates will recognise the imagery used in both poems and may offer some sensible interpretation of it, although not all comments will be convincing.
<b>15-20 marks</b>	A more consistent analysis of both poems and some perceptive probing of subtext. Candidates will begin to show how the poets' use of language builds a picture of the sense of loss and rage portrayed. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the use of images of time passing and skin renewing in the second to convey a sense of resignation or perhaps of festering anger, compared with the superficially gentler description in the first poem to evoke a sense of time passing. For marks above 16, a willingness to engage with the ideas about time covering over loss, perhaps inadequately, 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.