



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 1

HIGHER 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%)
A02	✓ (50%)		✓ (25%)
AO3			✓ (50%)
A04		✓ (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.

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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)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (a) and Section B	Making comparisons (AO3) *Assessed in Section B	Social, cultural, and historical contexts (AO4) *Assessed in Section A (b and c)
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.
<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>					
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).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
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.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
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.
<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:

With close reference to the extract, show how John Steinbeck presents Curley here. [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 Curley's actions and appearance.
2-4 marks	Answers will tend towards reorganisation of the extract, with some discussion of Curley for 3-4. The character's fighting stance and aggressive attitude to George and Lennie may be referred to.
5-7 marks	Discussions of Curley's aggression will be more focused, with relevant detail from the extract to support judgements, such as, 'his hands closed into fists' or 'his glance was at once calculating and pugnacious'. For 6-7, answers will be typified by sustained discussion of Curley and how he is presented in this extract, including reference to his status as the boss's son and the hostility implied by his movements and language. Detailed references may include 'Curley lashed his body around' and 'By Christ, he's gotta talk when he's spoke to', with some personal response to the character.
8-10 marks	Answers will be assured, evaluative and analytical. Candidates will confidently explore the language of the extract to support an imaginative, sometimes original interpretation of the character's presentation. Detailed reference to the effect of specific words and phrases such as 'calculating and pugnacious' and 'lashed' may be used, as well as reference to the impact of his behaviour on Lennie. Reference to Curley's 'high-heeled boots' to reflect the status of his father and the use of 'gingerly' may be addressed to suggest some ambiguity in the writer's presentation of the character.

(b) 'All the characters in the novel may be regarded as victims of the society in which they live.' 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 awareness that some aspects of the characters depicted relate to the nature of ranch life in 1930s America, such as the impact of Candy's age on his status on the ranch or the isolation of Curley's wife as the only woman in a male-dominated environment.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors on specific characters for 8-9. There may be reference to particular events which show the effect of social, cultural and historical context on the characters, for example, the killing of Candy's dog and his fears for the future or Curley's wife's unrealistic dreams of a Hollywood life-style.
10-14 marks	Answers may still be narrative driven, but will show more relevant selection of events and characters. There will be some understanding of how the social, cultural and historical context of 1930s America affects events and characters, such as George's fear of being 'canned' or Crooks' loneliness. For 13-14, answers will set the presentation of specific characters more securely in context and may refer to the low status of migrant workers or the impact of racial segregation.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the impact of social, cultural and historical factors on the characters and their relationships. The presentation of characters such as Curley's wife, for example, will be addressed with evaluative comments on the influence of Hollywood movies and limited opportunities on the lives of young women in 1930s America. Themes that affect the characters, such as loneliness, may also be used to explore the importance of the social, cultural and historical context.

Please look for, and reward, valid alternatives.

(c) Show how John Steinbeck uses the character of Crooks to highlight some aspects of American society in the 1930s. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple, general narrative, showing a basic awareness of racial segregation in 1930s America.
5-9 marks	Answers will be general and narrative with some focus and discussion of Crooks and the impact of his isolation for 8-9. There will be some reference to main events relevant to Crooks, such as his conversation with Lennie about his lonely life or his treatment by the boss as reported by other characters. There may be some awareness of how the character of Crooks reflects 1930s America, such as the way other characters refer to him or his living conditions and belongings.
10-14 marks	Answers will still be dependent on narrative but with more detailed reference to key areas, such as his more happy childhood playing with white children or his treatment by Curley's wife in his room and its impact on him. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Crooks' low status as a black man on the ranch, his loneliness and hostility towards others reflect the social, cultural and historical context of the novel.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck uses the character to represent the loneliness or hopelessness of ranch life for black workers in the wider context of 1930s USA. Details such as his reading of the California Civil Code or his cynicism about George and Lennie's plans for the future may be addressed to show a critical understanding of the novel's social, cultural and historical context. Steinbeck's description of his reaction to Curley's wife's threats may be selected for particular analysis. Crooks's apparent hostility towards others at first and his relationships with other characters such as Lennie and Slim will be explored more perceptively and, for 18-20, originally.

Please look for, and reward, valid alternatives.

2. Anita and Me

(a)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Meera Syal creates mood and atmosphere here.	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments identifying some characters and actions.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with some awareness of the tense atmosphere created by Sam Lowbridge's comments for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. Candidates may refer to the impact of Sam Lowbridge's racist comments on Meena in 'I felt as if I had been punched in the stomach' or 'a hot panic softened my insides to mush.' The different reactions of Meena and her father may be addressed, such as Meena's anger ('I stared at him, straight into his eyes.') and her father's apparent calm, 'staring into the distance, seemingly unconcerned.' For 6-7 discussion of the tension created and the hostility of some of the crowd will be addressed more thoughtfully and thoroughly, perhaps with reference to the language describing the incident's impact on Meena and the arrogance of Sam Lowbridge.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Syal's creation of mood and atmosphere. A more perceptive understanding of Meena's confusion and shock in response to Sam Lowbridge's racist comments will be shown and perhaps the patronising comfort offered by some of the crowd will be addressed, such as 'offering condolences and back pats like he'd just come last in the annual church egg and spoon race.'

(b)	Show how Meera Syal uses the character of Sam Lowbridge to highlight some aspects of British society at the time the novel is set.	[20]
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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 Sam Lowbridge's actions in the novel or his relationship with Meena. Some basic awareness of his racist attitudes towards immigrants in 1960s Britain may be shown.
5-9 marks	Answers will be predominantly narrative with reference to Sam Lowbridge and some key events and relationships which reflect his character as well as the attitudes of some people in 1960s Britain, such as his racist comments at the Fete. For 8-9, there may be some discussion of his relationship with Meena and Anita and his background as a young white man in 1960s Britain.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of key areas, such as Sam Lowbridge's treatment of Anita and his confused, unconsidered response to Meena's Asian background. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Sam Lowbridge is presented by Syal to highlight the latent racism of many people in 1960s Britain as well as the views of those who challenge him.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of Sam Lowbridge's reputation as a rebellious young white man and his motivations, as well as the way Syal uses his character to reflect the ambivalent attitudes of 1960s Britain towards immigrants and perhaps towards women. There will be detailed analysis of how the writer creates the character, using apt and detailed references, and a perceptive exploration of casual, latent and direct racism in 1960s Britain.

Please look for, and reward, valid alternatives.

(c)	Meena says she grew up under the influence of two cultures, Punjabi and British. How is the conflict between these two influences presented in the novel?	[20]
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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 the two cultures, with some reference to Meena's Asian family and her life in Tollington.
5-9 marks	Answers will be dependent on simple, general narrative, with some awareness of Meena's Asian background, perhaps with reference to her immediate family and Nanima's visit. For 8-9, there should be some reference to characters and events that reflect the two cultures, such as her relationship with Anita or Sam, or Nanima's visit.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters that illustrate the two cultures, such as the character of Nanima and her relationship with Anita. There will be some understanding of how Meena experiences the conflict between cultures, such as her growing interest in her parents' Indian background and their native language and her increasing awareness of racist attitudes in Tollington. For 13-14, answers will discuss the characteristics of the two cultures more thoroughly, and explore key areas which present the conflict between them, such as the character of Sam Lowbridge and the events of the Fete.
15-20 marks	Answers will be perceptive and evaluative, with assured use of relevant detail to explore Syal's presentation of the life of Indian immigrants in 1960s Britain. The values and attitudes of Meena's Asian family will be discussed, perhaps with some focus on Nanima and her influence on Meena or her parents' behaviour at different points in the novel. Tollington's ambivalence towards immigrant families will be addressed with specific reference to events and characters. There will be a clear appreciation of the effect on Meena of attitudes to immigrant families in 1960s Britain.

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: With close reference to the extract, show how Harper Lee creates mood and atmosphere here.	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments on mood and atmosphere such as the tension in the courtroom.
2-4 marks	Answers will be dependent on paraphrase to a certain extent. Some awareness of the shock caused by Tom's testimony in the courtroom at different points in the extract may be shown.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. Candidates may note Tom's 'discomfort', the persistent questioning of Atticus and the judge and Tom's hesitation in giving some parts of his testimony. For 6-7, discussion of the extract will be thorough and thoughtful, with the rising tension in the courtroom tracked carefully.
8-10 marks	Answers will be assured, analytical, and show appreciation of Harper Lee's technique in structuring the way Tom's testimony is revealed. The language used to convey mood and atmosphere will be addressed. The reaction of the crowd in the courtroom, implied by 'Judge Taylor's gavel came down with a bang', may be noted as well as Tom's fear, suggested by his actions ('ran his hand over his face', '...had come to a dead stop', '...swallowed hard', '...shut his eyes tight').

(b)	Show how Harper Lee uses the character of Calpurnia to highlight some aspects of American society at the time the novel is set.	[20]
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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 awareness of Calpurnia as a black person in 1930s America.
5-9 marks	Answers may be narrative with some knowledge of Calpurnia and some general reference to her role, such as her duties as Atticus's housekeeper or her care of the children, and of her status as a black woman in the southern states at the time. For 8-9, there will be some discussion of her relationship with others, such as Atticus' respect for her and Alexandra's prejudice towards her, and of her separate life in the black community, to highlight the social, cultural and historical context of the novel.
10-14 marks	Answers may still be dependent on narrative but with more apt selection of key areas, such as the visit with the children to her church in the black area of Maycomb, her treatment by Alexandra or the impact of the trial on her and her community. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Calpurnia represents the lives of black people in the southern states of the USA in the 1930s and the attitudes of some white people towards them.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of Calpurnia's role in the novel and the attitudes towards black people prevalent at the time. There will be detailed analysis of how the writer portrays Calpurnia sympathetically as a bridge between the black and white communities, using apt references to key areas, such as her relationship with Atticus and the way she brings up the children, or her own community. There will be sound appreciation of the impact of contextual factors, such as the racist attitudes of other characters and the trial of Tom Robinson.

Please look for, and reward, valid alternatives.

- (c) **How does Harper Lee present the town of Maycomb in *To Kill a Mockingbird*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.** [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of life in 1930s Alabama. Limited focus on Maycomb and limited knowledge of the events of the novel.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of life in Alabama in the 1930s for 8-9, such as the racial divide. There may be limited focus on characteristic features of Maycomb.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters, such as the treatment of Boo Radley or the presentation of Atticus as a forward-thinking character. There will be some understanding of how the context of 1930s Alabama affects events and characters, for example in the trial of Tom Robinson or Alexandra's attempts to influence Scout's upbringing. For 13-14, answers will refer more thoroughly to characteristic features of Maycomb life, such as segregation and prejudice.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of key features of Maycomb life and how different characters are affected by them, as in the fate of Tom Robinson or the presentation of the Ewell family. There will be a clear appreciation of the nature of Maycomb society and how Lee presents the impact it has on characters and events. There may be discussion of Maycomb across the whole novel and whether it has changed, or is likely to change as a result of the events depicted.

Please look for, and reward, valid alternatives.

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

(a)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Maya Angelou creates mood and atmosphere here.	[10]
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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 the church service.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with some awareness of the humour and tension in the extract for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. There may be noting of the tension in the extract given through its placement in a church where quiet behaviour might be expected, for instance: 'smothered giggles', 'in a whisper', 'said out loud'. There will be some appreciation of how the mood and atmosphere build in this extract to reach a dramatic conclusion. For 6-7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be assured, analytical, and show appreciation of Angelou's creation of mood and atmosphere through the use of language and structure. There may be noting of techniques such as the repetition of the phrase 'Preach it' in building the atmosphere towards a humorous climax where we are expecting something to happen. Use of language such as, 'no actually his teeth jumped' may be appreciated, showing how this increases the humour of the extract. Use of dramatic verbs such as 'wedged' and 'waving' may be noted and discussed. There may be some discussion of the first person style of the extract showing how seeing these events through the eyes of Maya allows the reader to enjoy other elements, such as the reactions of Bailey, as well as the events themselves. Some may refer to the previous incident with Sister Monroe, ending in a fight, which establishes the initial mood of tension here.

(b)	How does Maya Angelou present the town of Stamps in <i>I Know Why The Caged Bird Sings</i>? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.	[20]
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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. There will be a limited focus on Stamps and a limited knowledge of the events of the book.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of life in the south of the USA in the 1930s for 8-9. Limited focus on specific characters and events in Stamps as well as some awareness of social, cultural and historical context.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters from the relevant sections of the book. There will be some understanding of the social, cultural and historical context of 1930s life for black families and their effects on events and characters. Events selected may include the visit to the dentists, the taunting of Momma by the poor white trash, life at the store etc. For 13-14, answers will refer more thoroughly to Stamps and the lives of black people, linking them thoughtfully to the social, cultural and historical context of the book.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of key features of life in Stamps and how different characters are affected by them, with reference to Momma's store or incidents witnessed by Maya or Bailey Junior. There will be a clear appreciation of the nature of the Stamps community, its social, cultural and historical context and the impact it has on characters and events. There may be discussion of the first person style of the book and how this enables us to view particular episodes such as the visit to the dentists or how Momma deals with the poor white trash girls and appreciate their impact and contribution to Maya's development.

Please look for, and reward, valid alternatives.

(c) Show how Maya Angelou presents her experiences of racism as she grew up in the 1930s and 1940s, and how she learned to cope with these experiences. [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 racism.
5-9 marks	Answers will be dependent on simple, general narrative, with some focus on Maya's experiences for 8-9, though these may be under developed. Events may be listed rather than discussed in detail or there may be unsupported discussion with some awareness of the social, cultural and historical context.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters to show an understanding of Maya Angelou's experiences of racism and the social, cultural and historical context of the book. Incidents such as initial rejection by the bus company, the visit to the dentists and many others from across the text would make for relevant selection. For 13-14, answers will refer more thoroughly to specific incidents and there may be some thoughtful and detailed commentary on Maya's ways of coping with racism.
15-20 marks	Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of the impact of racism on Maya's life as a child in Stamps and later in California. There will be a sound appreciation of the social, cultural and historical context of the book, such as segregation and discrimination, showing how Maya's experience of racism reflects the lives of black people in 1930s America. There may be an appreciation of how Maya's role in these incidents changes during the book from observer (for example poor white trash) to participant (for example gaining employment) and how this suggests the development of her character against 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:**

With close reference to the extract, show how Allan Stratton creates mood and atmosphere here. [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 a sombre atmosphere in the cemetery and some empathy with Chanda's sadness for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, the pitiful condition of the cemetery may be illustrated by reference to the 'winding dirt roads' which are 'filled with potholes', 'a fight breaks out over who's supposed to be in holes five and six' or the number of other burials being carried out at the same time. Chanda's fear that her sister's coffin 'may break' may be selected or her awareness of her family's poverty as shown by the lack of family memorials at the cemetery may be noted. For 6-7, discussion of the extract will be thorough with some thoughtful commentary on how Stratton creates atmosphere in the extract.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Stratton's creation of mood and atmosphere. Candidates will respond critically to the writer's use of detail to evoke atmosphere, such as the speed with which the cemetery has filled up, ritualistic apology for doubting the existence of God or the inappropriateness of people's behaviour in the cemetery. The unemotional reference to the loss of several members of Chanda's family may be referred to. The quiet, understated tone of the extract, some of its language, may be addressed.

(b) **Show how Allan Stratton presents the importance of rumours and superstitions in the society described in *Chanda's Secrets*.** [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of some rumours and superstitions, perhaps identifying AIDS as the main source of rumours. 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 rumours and superstitions, such as Mama's mysterious illness or Esther's prostitution, but lacking in specific references or development. There may be some basic awareness of the effects of AIDS on African communities.
10-14 marks	Answers may still be narrative driven, but will show more selection of relevant events and characters. There will be some understanding of how rumours and superstitions affect events and characters, such as the reason for Mama's return to Tiro, the spirit doctor's visit or Esther's prostitution. For 13-14, answers will refer more thoroughly to the impact of rumours and superstitions on the lives of key characters, such as Mrs Tafa, Jonah or Esther, and demonstrate a sound grasp of elements of the social, cultural and historical context such as the prevalence of AIDS, and the fear of AIDS, in the wider African community.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of a range of rumours and superstitions, such as the use of traditional 'cures' for AIDS, the townspeople's neglect of Esther or the Tiro family's isolation of Chanda's mother. Candidates will explore the impact of rumours and superstitions in the urban and rural communities of Bonang and Tiro, perhaps with close reference to neighbours' reactions to Mama's return from Tiro. At the top of this band, there will be perceptive commentary on characters and events affected by rumours and superstitions in different ways, possibly including the sense of shame related to AIDS in the wider community.

Please look for, and reward, valid alternatives.

(c) Show how Allan Stratton presents Chanda's gradual realisation of the truth about AIDS in her family and in her community. [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 AIDS in the novel, perhaps identifying one or two sufferers such as Esther or Chanda's mother. Knowledge of the novel and its social, cultural and historical context will be sketchy or very general.
5-9 marks	There will be fairly general, narrative responses with limited specific references to characters who suffer from AIDS and what happens to them, such as Esther's prostitution or Mrs Tafa's son. There may be a basic awareness of the effects of AIDS on the wider community, perhaps with some general reference to secrecy surrounding AIDS and the wider social, cultural and historical context.
10-14 marks	There will be more focused selection of relevant events and characters to show understanding of Chanda's gradual realisation about AIDS in both her family and the wider community. These may include the rape of Esther, the return of Mama to Tiro, Jonah's death or Mrs Tafa's revelation about her son's death. A good understanding of the wider community's fear and shame in response to AIDS will be shown. For 13-14, answers will refer more thoroughly to Chanda's gradual realisation of the truth about AIDS, such as her reaction to her mother and to Esther, and to the changes that take place within the community after her mother's return from Tiro.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail about the impact of AIDS on Chanda's family and the wider communities in Bonang and Tiro. Candidates will explore the different ways in which Chanda realises the truth, such as her pursuit of Mama to Tiro, Esther's rape and the reactions of the wider community in Bonang at different points in the novel. Events such as the spirit doctor's visit and the community's fear and suspicion when Mama returns from Tiro may be selected to explore the social, cultural and historical context of the novel. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters and events to comment on the attitudes of the wider society towards AIDS and the wider social, cultural and historical context.

Please look for, and reward, valid alternatives.

SECTION B

6. *Woman Work / Overheard in County Sligo*

In the first of the following poems, *Woman Work*, a black woman speaks about her life in the southern states of the USA. In the second, *Overheard in County Sligo*, a woman speaks about her life in Ireland.

Write about both poems and their effect on you. Show how they are similar and how they are different. [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 poems describing the lives of women.
5-9 marks	There may be awareness of some of the ideas in the poems, such as the status of women or the nature of women's work, along with an emerging discussion of mood and atmosphere in general terms. These comments may include an awareness of the tiredness and drudgery of the woman in the first poem and the possible boredom of the woman in the second poem. There will be some discussion of comparison points, probably of the content, with some straightforward links made between the poems, such as the kind of work each woman does.
10-14 marks	There will be focused use of the details in the poems and thoughtful discussion of the way the women's lives are presented in the poems. Candidates may note the listing of tasks in the first poem, as well as some of the images from nature used and may offer focused comments on the atmosphere evoked, such as resignation or a wish for ease, or death. The thwarted ambition, or vanity, of the woman in the second poem may be addressed with reference to the 'Abbey stage' or 'still the crowd with a look.' Clear points of comparison may be made, such as the poets' attitudes to the women depicted.
15-20 marks	There will be an increasingly assured analysis of both poems and perceptive probing of subtext. The ambiguous use of natural imagery in the first poem may be explored, as well as the implied exploitation of the speaker. In the second poem, candidates may explore the poet's creation of a perhaps falsely idyllic rural home and the woman's paralysis despite the 'open gate' and 'freedom's there for the taking.' Stylistic features, such as listing and the images used in both poems, will be analysed and there will be a clear appreciation of how the poets use language to achieve specific effects. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20.