GCSE MARKING SCHEME

SUMMER 2024

ENGLISH LITERATURE UNIT 1
HIGHER TIER
3720UA0-1

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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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GCSE ENGLISH LITERATURE UNIT 1 HIGHER TIER

SUMMER 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.

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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.

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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).

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UNIT ONE HIGHER TIER MARKING SCHEME

SECTION A

Of Mice and Men

0 1 How is the Crooks 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 Crooks' loneliness.
5-7 marks	Some discussion of the way Crooks is presented through selection and comment on different aspects of his character. Some indication may be given of how the language used contributes to these ideas. For 6-7 marks, answers will be typified by more sustained discussion of the way Crooks is presented, such as his desperate need to talk to somebody and the ways his isolation has affected his mental health. The way language is used may be examined more closely for 7.
8-10 marks	Answers will be assured, evaluative and analytical. Candidates will confidently explore the characterisation of Crooks and how Steinbeck achieves this through his use of language throughout the extract. The language used to suggest his loneliness and isolation will be examined more closely for 8-10 and some insight will be shown into how the pitiful tone of the extract is evoked.

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0 2 How does Steinbeck use the character of Curley 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 the character and events in the novel.
5-9 marks	Answers will be general and narrative with some focus on Curley, his relationships, and events that illustrate these. There may be some awareness of how Curley reflects wider society in 1930s America, such as his status as the boss's son.
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 Curley. References to his relationship with his wife, his aggression and propensity to violence and his attitude to his status may be cited, with some understanding of how these aspects might be evaluated. For 13-14, there will be more focused discussion of Curley, his attitudes and behaviour and how these reflect his position as a member of the owner class of the time. More thorough responses will discuss the way contextual factors affect our interpretation of Curley 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 Curley and the influence of contextual factors on his behaviour, attitudes and relationships. Answers will reveal a perceptive reading of the novel to show a considered interpretation of Steinbeck's characterisation. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text.

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0 3 ‘In the world Steinbeck creates in *Of Mice and Men*, no one is capable of kindness.’ To what extent 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 some aspects of kindness in the novel.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of the effect of unkindness, such as Crooks’ isolation or the killing of Candy’s dog. Some relevant events, such as the fight between Lennie and Curley 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 the kind of community the ranch is and how the writer portrays its values. Characters may be described by using events or conversations which reveal unkindness or kindness, such as the men’s attitude to Candy and his dog or George’s care of Lennie. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects characters and relationships, perhaps with some understanding of what the writer is trying to say. For 13-14, answers will be more thorough, with consistent discussion of important features of unkindness, 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 kindness of characters towards each other and the writer’s use of particular characters to expose cruelty or unkindness at the time. Details of salient events and phases in the novel will be given and the ways in which unkindness is presented. An evaluative approach is expected for 18-20, with a confident exploration and interpretation of the atmosphere of the novel and how Steinbeck uses it to expose the unkindness of his society.

Please look for, and reward, valid alternatives.

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Anita and Me

1 1 How does Syal create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

0 marks	Nothing worthy of credit.
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 how actions are described 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 different characters' reactions are depicted and how tension is generated, and mood 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 mood and atmosphere is created here. Detailed and evaluative references to the language will be used to create this tension at different points.

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1 2 In *Anita and Me,* how is the character of Nanima, Meena's grandmother, important to the novel as a whole? 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 the characters mentioned are.
5-9 marks	Answers will be predominantly narrative with reference to the main features of Nanima, such as her Indian heritage and her position in the family. Reference may be made to some aspects of her relationship with Meena, as well as how her background is revealed.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of events, description and relationships. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of Nanima, such as her history in India and her behaviour at different points in the novel.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Syal uses Nanima to highlight the complex backgrounds of ordinary Indian immigrant families. For 18-20, there may be a sensitive analysis of how Nanima is depicted and her influence on Meena and the reader.

Please look for, and reward, valid alternatives.

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1 3 How is the theme of childhood 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	There may be simple awareness of children in the novel and a general awareness of context.
5-9 marks	Answers will be dependent on simple, general narrative, with some awareness of events and characters which show the way children grew up in Tollington. There may be some generality rather than focus on specific events, with some awareness shown of how Meena, for example, or Anita 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 childhood is portrayed in the novel. Some contextual influences may be noted, such as the Indian heritage of Meena or the poverty of Anita's family. Some understanding may be shown of ways in which Syal uses the theme of childhood to highlight some aspects of society at the time. Specific events will be highlighted, such as the activities of Anita's gang or the different kind of childhood Meena experiences. For 13-14, there will be a thorough discussion of childhood and how Syal uses it to present British life at the time. Context 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 children, their attitudes, aspirations and behaviour. Some argument about how and why Syal uses a child's point of view will be supported by reference to the text.

Please look for, and reward, valid alternatives.

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To Kill a Mockingbird

2 1 How is the character of Caroline Fisher 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 Miss Fisher's naivety 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 Miss Fisher here. Candidates may note some of the details which reveal her sense of her own superiority or her patronising attitudes, as well as the language used to show these qualities. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on how Lee builds the characterisation here.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in presenting Miss Fisher here. The use of language may be commented on in some detail. The way Miss Fisher reveals herself as a slightly ridiculous figure may be examined at the highest level.

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2 2 In *To Kill a Mockingbird*, how is the character of Boo Radley important to the novel as a whole? 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 Boo and some grasp of what has happened to him. Some of the main features of American society in the 1930s may be mentioned, such as Maycomb's attitude to Boo.
5-9 marks	Answers will be dependent on simple, general description of Boo. Some discussion of the strict conformity 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 the significance of Boo in the novel as a whole. Events such as his befriending of the children may be selected to show how his evil reputation is false, while other incidents, such as his rescue of Jem or his treatment by his family, may be discussed to reveal how Lee's characterisation is structured. For 13-14, answers will refer more thoroughly to the ways in which Lee uses Boo to highlight the rigidity of Maycomb attitudes.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of characterisation and context. Specific events which show this may be used to show how Lee creates sympathy for Boo. Lee's purpose in including the character may be explored for 18-20.

Please look for, and reward, valid alternatives.

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2 3 Ideas about courage are important in *To Kill A Mockingbird*? How are these ideas 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	Responses will be brief and narrative. There may be simple description of what happens in the novel or some general understanding of how courage is presented, for example by Atticus in the trial.
5-9 marks	Answers may be narrative with some general opinions about courage in the novel, such as Atticus' work in the trial or Tom Robinson's refusal to accept the verdict. For 8-9, there will be some discussion of relevant events, perhaps with some focus on different characters' courage and how this shows Lee's intentions.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of key areas, such as the trial or other characters who show courage. For 13-14, discussions will be more thorough and thoughtful, highlighting how Lee shows why and how characters are courageous. Characters such as Atticus, Calpurnia or Boo Radley 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 Harper Lee provides a critique of 1930s American society by exposing how characters have to be courageous to stand up for their rights. There may be some discussion of the effects of characters' courage as well as some analysis of how Lee uses ideas about courage. 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.

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I Know Why the Caged Bird Sings.

3 1 How is the character of Maya's mother 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 Maya's mother's character.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. The way Maya's mother is presented as lively and unusual 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 Maya's mother 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 creates the characterisation here and uses details of her behaviour. Detailed references will be made and interpreted with insight across the extract as a whole.

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3 2 In *I Know Why the Caged Bird Sings*, which character do you think influences Maya the most as she grows up? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context in your answer. **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of the main features of Maya's life and some reference to other characters who might have influenced her.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of how characters may have influenced her, such as Momma or Bailey Junior.
10-14 marks	Answers may still be narrative driven but will show more selection of specific events to show an understanding of characters who influence Maya. Some significant events involving their selected character will be discussed more thoroughly for 13-14. A clear grasp of contextual factors 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 Maya and how the chosen character(s) influence her. Some appreciation of the ways in which contextual factors affected both characters and how they are important will be shown. For 18-20, some evaluation of the characters' influence will be given.

Please look for, and reward, valid alternatives.

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3 3 How is the theme of prejudice presented in *I Know Why the Caged Bird Sings*? 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 prejudice is shown. Some simple identification of the causes of prejudice, such as racism.
5-9 marks	Answers will be dependent on simple, general narrative, with some focus on prejudice, probably racial. There will likely be some attempt to give examples of events that illustrate how Maya or other characters are affected by prejudice at different points in the novel to 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 the structural prejudice prevalent at the time. 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 Angelou presents prejudice at different points in the novel and how this affects characters. Aspects of prejudice throughout the text will be examined closely, with supporting references and a perceptive interpretation of Lee's intentions.

Please look for, and reward, valid alternatives.

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Chanda's Secrets

4 1 How is the character of Esther 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 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 Esther's character here.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, some details to highlight the way Esther behaves, as well as what she says may be selected. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on the language used to show Esther's state of mind at different points in the extract.
8-10 marks	Answers will be assured, analytical, and show real appreciation of how the characterisation of Esther is created through Stratton's use of language.

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

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of Chanda's mother in the novel and simple identification of her in the family, or as a sufferer of disease. 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 Chanda's mother. There will be some general reference to relevant areas of the text but limited supporting detail. Reference may be made to AIDS and its effect on sub-Saharan African communities.
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 Chanda's mother behaves and is treated. There will be some understanding of her sense of shame, such as her escape to Tiro. For 13-14, answers will refer more thoroughly to specific events in the novel, such as Chanda's mother's relationship with Jonah and with Chanda. Candidates will begin to make judgements about how wider factors affect her life.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way Chanda's mother is used by Stratton to reflect a deep sense of shame. At the top of this band, there will be a perceptive commentary with particular focus on how Chanda's mother is used to highlight important aspects of context.

Please look for, and reward, valid alternatives.

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4 3 Superstition is important in *Chanda's Secrets*. How is this theme 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 superstition.
5-9 marks	There will be fairly general, narrative responses with limited specific reference to superstition. Some identification of the community's fears and anxieties about AIDS may be made and some brief comment on what these show about the communities' superstition.
10-14 marks	There should be more focused selection of relevant events and characters to show understanding of superstition. 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 superstition conceals the community's fear, as well as the contextual factors that affect characters such as their shame or their lack of resources to better their lives. 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 superstition and its significance for the writer's message about AIDS and its effects.

Please look for, and reward, valid alternatives.

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SECTION B

Spend about one hour on this section. Think carefully about the poems before you write your answer.

Both poets write about people doing ordinary things.

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%)

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 watching people doing ordinary things in them.
5-9 marks	There may be awareness of some of the ideas in the poems, such as the friendship depicted in the first and the simple pleasures in the second. Some awareness of details which show some understanding of the general attitudes of each poet to the scenes 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 small behaviours in both poems. There may be some grasp of the idea of simple pleasure and other interpretations will emerge. There will be some exploration of how the idea of friendship gives pleasure to the observer in the first. The second 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 idea of the boys' happiness as being infectious and transcendent in the moment. In the second, the poet's sense of gratitude for the small things people do which are unsung. For marks above 16, a willingness to engage with ideas about the meaning of ordinary activities in the mind of others observing them 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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