GCSE MARKING SCHEME

SUMMER 2025

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 2025 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.

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General Advice to Examiners

1. Familiarise yourself with the questions and each part of the marking guidelines.

2. Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.

3. Ticks and summative comments at the end of each response must show how you have judged the quality of an answer. **All comments must be based on the assessment criteria for the examination and taken from the comment bank.** Remember that your mark at the end of the response must tally with the skills that you have identified.

4. Tick points you reward. You are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip (including the poetry question). This should not simply echo the mark but indicate the salient features of the candidate's performance. These comments will be based on the criteria established by the Principal Examiner for this paper and taken from the comment bank.

5. You must tick at the end of the response to show all of the response has been seen.

Marking Problems

6. If for any reason you have particular problems in marking a response (e.g. unlikely interpretation, handwriting) you should follow the instructions for reporting a problem.

7. Please be mindful of wrong tier responses. The numbering of questions on the Higher tier and Foundation tier questions is different. A response that has an incorrect question number may well be a wrong tier response. In these instances, you should follow the instructions given through the examiner training for checking and reporting the problem. For Unit 1, the option to view the whole paper should be used to clarify the poems set for the poetry question as these will correlate with the tier.

Marking positively

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

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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 bands of 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 boss 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 the boss's characterisation and behaviour.
5-7 marks	Candidates will select and highlight detail in order to comment on the boss's attitude towards – and treatment of – George and Lennie at this point in the novel. For 6-7, answers will be typified by more sustained and thoughtful discussion of what is revealed about his character through his speech and behaviour. There may be some discussion of the boss's abrupt manner, harshness and deep-rooted suspicious nature, though some may argue that he is trying to be straight-up and fair. He is also aware of his status, power and authority and shows this several times. A range of selections will be discussed with some attention to the writer's use of language.
8-10 marks	Answers will be assured, evaluative and analytical. Candidates will confidently explore the way the writer presents the boss and his attitude towards George and Lennie here. Answers will contain detailed discussion of a range of references with increasing focus on style and language as well as some insightful understanding of the characters and their relationships and how the boss's character is created by the writer.

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0 2 Which relationship in *Of Mice and Men* shows us most about life in America 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 some of the characters and events in the novel.
5-9 marks	Answers will be general and narrative with some focus on and discussion of the relationships between characters, probably George and Lennie, George and Slim, or Curley and his wife. There may be some awareness of how the characters' lives reflect wider society in 1930s America and how this affects their ability to form important relationships in the world of the ranch. There may be some awareness of how the relationship reflects wider society in 1930s America.
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 relationship between the chosen characters is depicted at different points in the novel. For 13-14, there will be more focused discussion of how the specific relationship, such as that between George and Lennie, Curley and his wife, or Crooks and others on the ranch, is affected by the harsh conditions of the Depression or the inequalities of the time. Specific reference will be made to the way the characters' personalities, behaviour and aspirations are affected by wider society's attitudes and inequalities. Candidates may offer different explanations of how the relationship is affected and more thorough responses will discuss the way contextual factors create a harsh exploitative society with some understanding.
15-20 marks	Answers will be evaluative and assured with wide-ranging use of relevant detail. Candidates will show 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 chosen relationship. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well supported by detailed reference to the text. An evaluative approach is expected, with a confident exploration and interpretation of the chosen relationship and how Steinbeck uses it to shed light on his society. Ideas will be well-supported by detailed reference to the text.

Please look for and reward valid alternatives.

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0 3 In *Of Mice and Men,* Curley's wife says, 'You're all scared of each other, that's what.' To what extent do you agree that the men on the ranch are afraid of each other? Remember to support your answer with reference to the novel. Comment on its social, historical and cultural context. **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple, general narrative showing a basic awareness of the ranch environment.
5-9 marks	Answers will be dependent on simple, general narrative with some discussion of the ways characters feel afraid. There may be some awareness of how the characters' lives reflect 1930s America such as the Depression and inequality. Some relevant events may be referred to which show violence, or the threat of violence, depict 1930s America to be a frightening time, but in an inconsistently developed response.
10-14 marks	Answers may still be narrative driven but will show more detailed reference to key events and characters such as Curley's fight with Lennie, or Crooks being threatened by Curley's wife. For 13-14, there will be more focused discussion of how characters' lives are limited by the unfairness of life during the Depression in America as a result of poverty and inequality. Specific reference will be made to the way particular characters experience fear such as the discrimination against Crooks or Candy having to give up his dog. Answers will be more thorough with thoughtful discussion of important features and reference to an increasing range of relevant incidents and events to support the ideas.
15-20 marks	Answers will be cogent and astute with assured use of relevant detail. There will be a confident exploration of the theme of fear and the writer's use of particular characters to illustrate it. Details of salient events and will be discussed. Discussion of contextual factors will be wide-ranging and well informed. An evaluative approach is expected for 18-20, with a confident exploration and interpretation of the theme of fear and how Steinbeck uses it to reflect American society at the time.

Please look for and reward valid alternatives.

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Anita and Me

1 1 How is Anita presented here? Refer closely to the extract in your answer. **[10]**

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses with simple comments about what happens in the extract.
2-4 marks	Answers will be mostly paraphrasing, with some range of coverage across the extract. For 3-4, there will be more focus on Anita and what she says and does in the extract.
5-7 marks	Candidates will select and highlight details in order to support their judgements. Closer references will be made to the ways Anita is presented. This will probably include some discussion of her shock and horror at being presented with Indian food, her reactions to it and the descriptions of the way she eats her food like an 'orphan'. A range of selection commented on to support views, increasingly thoughtful and thorough for 7.
8-10 marks	Answers will be assured, analytical and show a real appreciation of the way Anita's characterisation is created and her feelings are portrayed here. Detailed and evaluative references to the language used to convey her personality will be made. The way the writer reveals the stress and anxiety for all characters at the dinner may be examined in some detail with a range of close reference and language analysis.

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1 2 What does the relationship between Meena and Sam show us about life in Britain 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 who Meena and Sam are.
5-9 marks	Answers will be predominantly narrative with reference to the main features of the characters and their relationship, such as Meena's early attraction to Sam Lowbridge and the kind of adolescent freedom and defiance he represents for her. 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 some of the key events that portray their relationship. For 13-14, discussion will be more thorough and thoughtful, showing an appreciation of the relationship, such as Sam's unconsidered and unreflective racism at the fair and how his attitudes reflect the prevailing racism of society at different points in the novel.
15-20 marks	Answers will be evaluative and insightful, with assured use of relevant detail. They will show clear appreciation of how Syal uses the developing relationship between Sam and Meena to highlight the cultural pressures of 1960s society on both immigrant and white families, and individuals. For 18-20, there should be a sensitive analysis of how the depiction of this relationship awakens Meena to the underlying and casual prejudice of society at the time. Discussion and analysis will be wide ranging, assured and sensitive.

Please look for and reward valid alternatives.

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1 3 In *Anita and Me,* how are relationships between parents and their children important in the novel? Support your answer with reference to the novel. Comment on its social, historical and cultural context. **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	There may be simple awareness of Meena's relationship with her parents at some stages in the novel.
5-9 marks	Answers will be dependent on simple, general narrative with some awareness of the characters and their relationships with their parents, such as Meena's rebelliousness at the beginning and some of the ways this is expressed. Reference may be made to others' family lives and how they reflect the Tollington community as well as the way British society's racial prejudice is reflected in the relationships between some parents and children. There may be some generality rather than focus on specific events with some awareness shown of British society at the time.
10-14 marks	Answers may still be narrative driven but will show more selection of events involving parents and children, and some interpretation of their characters and relationships. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of their relationships, such as Anita's neglect by her parents, her influence on Meena and her relationship with her parents. The racism of society at the time as shown by parents' attitudes and the way their children inherit them maybe shown.
15-20 marks	Answers will be perceptive and evaluative, with assured use of detail to explore relevant relationships and events in the novel and their wider meaning in terms of the novel's context. There will be a clear appreciation of how Syal uses the relationships between parents and children to highlight the cultural tensions of society in the 1960s 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.

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To Kill a Mockingbird

2 1 How is Calpurnia 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 on the content of the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent. Some awareness of Calpurnia's character and behaviour 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 the presentation of Calpurnia. Some discussion of her initial doubt followed by her quick sense of urgency and increasing awareness of danger. For 6-7, discussion of the extract will be thorough and thoughtful, with the rising suspense and her methodical but urgent safety precautions tracked carefully. Some focus on the writer and the writer's language choices.
8-10 marks	Answers will be assured, analytical and show real appreciation of Lee's technique in presenting the character of Calpurnia. Her initial doubt followed by the increasing urgency in the ways she takes care of the safety of the whole neighbourhood and puts everyone else's safety above her own will be tracked in detail. Insightful commentary on character and language choices for 9-10.

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2 2 How does Lee use the character of Scout to show 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	Responses will be brief and narrative. There may be simple description of events in the novel which specifically feature Scout, such as the scene outside the jailhouse.
5-9 marks	Answers will be dependent on simple, general opinions about Scout in the novel such as her reaction to the racism shown in the trial of Tom Robinson. For 8-9, there will be some discussion of relevant events, perhaps with some focus on particular examples of how Scout shapes our views of characters and events in the novel. Some brief discussion 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 such as the trial or Scout's initial prejudice and unjust treatment of Boo Radley or her innocent intervention outside the jailhouse. For 13-14, discussions will be more thorough and thoughtful, highlighting how Lee uses Scout to show Maycomb society's attitudes to race or gender, with some reflection on the writer's attitudes towards these social attitudes of the time.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Lee provides a critique of 1930s American society by using Scout's naivety, innocence and compassion as a contrast to the adult world. There may be some discussion of how Scout's innocent viewpoint is seen as more innately humane than her elders. For 18-20, there will be some originality and references will be wide-ranging and detailed.

Please look for and reward valid alternatives.

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2 3 ‘Poverty divides the people of Mayomb as much as the colour of their skin.’ To what extent do you agree? Support your answer with reference to the novel. 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 and some general understanding of poverty and racism.
5-9 marks	Answers may be narrative with some general opinions about poverty in Maycomb and Maycomb’s prejudice against Black people. Some aspects of the trial may be addressed in generally relevant terms, as will examples of different types of poverty and the effects they have. There will be some discussion of relevant events with some general reference to life in 1930s America.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of key areas, such as incidents and events that illustrate poverty or racism. Candidates may take a balanced view arguing that poverty does divide people as much as race, or may make a different type of case arguing strongly one way or another. Both approaches are equally valid. Candidates are likely to discuss specific examples of poverty as seen in incidents with the Ewells and the Cunninghams for example, with some exploration of the effects it has on people and their lives. For 13-14, answers will refer more thoroughly to a range of textual detail showing good grasp of life in America in the 1930s.
15-20 marks	Answers will be evaluative and assured with wide-ranging use of relevant detail. There will be a confident understanding how Maycomb is affected by poverty and racism, and assured grasp of Maycomb society’s attitudes towards both as well as how the writer uses the theme to show the need for change. A wide range of examples showing poverty will be discussed with insight and evaluation in exploring the effects it has. Candidates will show understanding of how Lee provides a critique of 1930s American society in the 1930s.

Please look for and reward valid alternatives.

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I Know Why the Caged Bird Sings

3 1 How is Bailey Junior 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 mostly paraphrasing, with some range of coverage across the extract. For 3-4, there will be more focus on Bailey Junior and what he says and does in the extract.
5-7 marks	Candidates will select and highlight details in order to support their judgements. The initial presentation of Bailey's red eyes will probably be commented on with some clear exploration of the decisions he has come to. Maya's emotional reaction and suppressed anger may also be discussed. For 6-7, discussion of the extract will be more thorough, with a range of support given for a thoughtful commentary, perhaps probing Bailey Junior's characterisation.
8-10 marks	Answers will be assured, analytical and show real appreciation of the portrayal of Bailey Junior in this extract. Some understanding that this is a big change and turning point for him and his relationship with Maya. The ways in which language is used to convey the characters' thoughts and feelings will probably be explored. Detailed references will be made and interpreted with insight across the extract as a whole.

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3 2 How is the character of Bailey Senior, Maya's father, presented in the novel? Support your answer with reference to the novel. 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	Brief and narrative responses. There may be simple awareness of Maya's relationship with her father.
5-9 marks	Answers will be dependent on simple, general narrative with some discussion of segregation and racial prejudice perhaps, and some events in Stamps when Bailey Senior visits his children there. The prolonged absence of her father during Maya's childhood will probably be commented on and perhaps some simple comments on the trip to Mexico.
10-14 marks	Answers may still be narrative driven but with more apt selection of specific events to show an understanding of the relationship between Maya and her father at different points in the book. Some of the details of his visit to Stamps, her attitude towards him at that time, and later when she goes to live with him and Dolores may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time and its effect on their behaviour 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 the changing relationship between Maya and her father, using apt references across the novel, such as her appraisal of him as a slightly affected, ostentatious character in Stamps and the mix of recklessness and excitement which seems to characterise his behaviour towards her later. Important events, such as the trip to Mexico or relationships that affect Maya's view of him such as his treatment of Dolores, will be discussed evaluatively and with reflection on how each are affected by context. For 18-20, some probing of the relationship and how it is portrayed with reference to contextual factors will be given.

Please look for and reward valid alternatives.

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3 3 How is courage in a racist society presented in *I Know Why the Caged Bird Sings?* **[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. General comments about the way prejudice against Black people is shown and some of the ways they show courage.
5-9 marks	Answers will be dependent on simple, general narrative with some discussion of prejudice and discrimination, and some events illustrating them. There will likely be some attempt to give examples of events that illustrate characters showing courage in the face of the prevailing racism of the time, showing 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 the contextual factors in the novel. Reference will be made to specific characters and incidents which show some of the ways in which the courage of Black people is depicted. For 13-14, answers will refer more thoroughly to a range of specific incidents and there may be some thoughtful commentary on how these reflect the society of the time.
15-20 marks	Answers will be insightful and perceptive with assured use of relevant detail. 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 Black characters show courage may be explored, such as Mama's quiet resilience, and Maya's more open defiance with her employer as a domestic servant or the authorities when she applies for a job at the end. Apt and detailed references across the range of events in the novel will be made. For 18-20, some perceptive probing to show an evaluative approach with some overview.

Please look for and reward valid alternatives.

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Chanda's Secrets

4 1 How is the relationship between Chanda and 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 tensions between Esther and Chanda about Esther's actions.
5-7 marks	Candidates will select and highlight details in order to support their judgements, for example, some details to highlight the range of emotions Chanda is feeling regarding Esther's behaviour, and Esther's irritation at Chanda's lack of understanding. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on the language used to show the complexities in the portrayal of the relationship at this point in the novel.
8-10 marks	Answers will be assured, analytical and show real appreciation of how Chanda and Esther's relationship is portrayed through what they say and do as well as through Stratton's use of language. The range of emotions experienced by both characters will be explored with some insight and attention to language choices.

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4 2 How is Jonah presented in C*handa's Secrets?* Support your answer with reference to the novel. 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 character and his role in the novel. 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 Jonah. There will be some general reference to relevant areas of the text but limited supporting detail.
10-14 marks	Answers will still be narrative driven but with more focus on relevant moments and relationships in Jonah's life. There will be some understanding of the factors which affect him, such as the social pressures caused by AIDS and the fear and suspicion that create Jonah's social isolation. For 13-14, answers will refer more thoroughly to specific events and relationships in the novel.
15-20 marks	Answers will be evaluative and astute with assured use of relevant detail. There will be a confident understanding of the way Jonah is used to reflect 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 characterisation is used at specific points in Jonah's story and discussion and analysis will be wide ranging, assured and sensitive.

Please look for and reward valid alternatives.

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4 3 *'*In *Chanda's Secrets,* the children are more responsible than the adults.' To what extent do you agree? Support your answer with reference to the novel. Comment on its social, historical and cultural context. **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple general narrative showing a basic awareness of some of the characters and events of the novel.
5-9 marks	Fairly general, narrative responses with limited specific reference to what happens to the characters and whether or not children are more responsible than adults. There may be some awareness of how the characters' lives reflect wider society in Africa at the time the novel is set and how this affects their behaviour.
10-14 marks	There should be more focused selection of relevant events and relationships to show understanding of the theme of responsibility. Some candidates may also choose to include discussion of characters who fail to act responsibly or fail to take responsibility for others, such as Jonah and Mama's family in Tiro. There will be some focused discussion on the ways children take responsibility in comparison to adults. 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.
15-20 marks	Answers will be evaluative and astute with assured use of relevant detail about how characters are affected by events and contextual factors. There will be a confident exploration of the different ways responsibility is presented in the novel and the way Stratton uses this theme to comment on society at the time. There will be justification of judgements. For 18-20, there will be some originality, and references will be wide-ranging and assured.

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.

5 1 **Both poets describe how a parent thinks about their child.**

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 the poet's description of the girl riding a bike in the first poem and the father carrying his son across the street in the second.
5-9 marks	There may be awareness of some of the ideas in the poems, such as the thoughts and feelings of both parents on what it is like to have a child and the feelings of responsibility. Responses show some understanding of the general attitudes of each poet to the children and the different feelings of the parents that are portrayed in the first and observed in the second.
10-14 marks	Focused use of the details in the poems and for 12-14 marks some discussion of the way the poets describe the relationships between the parents and their children in both poems. There will be some grasp of the bigger picture in both poems; the first being written to a daughter leaving home with some interesting links to the emotions experienced on letting go of the daughter on that first bike ride. In the second, some exploration of the wider message in the stanza 'We're not going to be able / to live in this world / if we're not willing to do what he's doing / with one another' will probably be an indicator of a more thoughtful interpretation. The messages 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 different tones in the poems. There will be a clear appreciation of how both poets use language to achieve specific effects. Candidates are likely to see the 'bigger meaning' the poets have found in the moments they describe. Willingness to engage with imagery should be credited in both poems. For marks above 16, a willingness to engage with the ideas suggested by the poets may be shown. There will be inconsistencies in how convincing interpretations offered are, but judgements will be rooted in a close analysis of the language and imagery used. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations for 18-20.

Please note that the Foundation Tier poems are different. If a candidate has answered on different poems, please use the 'wrong question' tool on e-Marker. Refer to the e-Marker training material for more information.

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