



GCSE MARKING SCHEME

SUMMER 2023

**ENGLISH LITERATURE UNIT 1
FOUNDATION TIER
3720U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE ENGLISH LITERATURE UNIT 1 FOUNDATION TIER

SUMMER 2023 MARK SCHEME

GENERAL INFORMATION

Prior to online marking

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

Further guidance on the training process is issued separately.

Online marking

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

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item), and are transmitted to examiners in this form.
- In terms of technical requirements, examiners participating will need a personal computer running on Windows Version 8 or later and a broadband internet connection. You may use Apple Mac computers, but the WJEC IT Helpdesk cannot offer technical support. The computer must be located in the examiner's home rather than their place of work, for reasons of confidentiality.
- For further details, please see the user guide available on e-Marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

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

Marking Problems

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

Marking positively

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

Assessment Objectives

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

Assessment objective coverage and weightings in Unit 1

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

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

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

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

Balanced responses

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

'Best fit' marking

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

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

Examiners should use the full range of marks available.

UNIT 1 – FOUNDATION 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	What is written is irrelevant to the text or not worthy of credit.			
1	1-4	Very brief with hardly any relevant detail. <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: 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>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: 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 is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
8-10	15-20	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 may comment on how writers achieve different effects; begin to explore comparisons of theme and style and different ways writers express meaning; explain the relevance and impact of connections and comparisons between texts.	Candidates: 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 largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

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

UNIT ONE FOUNDATION TIER MARKING SCHEME

SECTION A

Of Mice and Men

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

What are your thoughts and feelings as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. **[10]**

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Very brief with only cursory reference to what happens in the extract, including an awareness of Curley and Lennie. |
| 2-4 marks | Brief responses, with simple and, often general, unsupported comments about the events in the extract. A little focus on George and Lennie with some expression of sympathy for one or both. |
| 5-7 marks | More focus and selection of relevant detail, such as how the ranch-hands feel about Curley and Curley's attack of Lennie. |
| 8-10 marks | Clear and detailed discussion of the scene, with apt reference to key areas such as Slim's anger, Curley's mounting rage and the violence of the attack. |

1 2

Write about **one** or **two** characters you feel sympathy for in *Of Mice and Men*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

Think about:

- what you learn about the background of your chosen character(s)
- some of the events which happen to your chosen character(s) in the novel
- why you feel sympathy for your chosen character(s).

[20]

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Very brief, often simple narrative, with limited detail. |
| 5-9 marks | Brief, with possibly insecure knowledge of characters and events. Very simple awareness of some characters who evoke sympathy and perhaps some features of their more obvious features, such as Lennie's disability or Candy's age. |
| 10-14 marks | Emerging discussion, with some knowledge of key features of the chosen character(s), such as Lennie's dependence on George or Crooks' loneliness. There may be a little discussion of events involving the chosen characters and some awareness of how wider social norms affect them. |
| 15-20 marks | Sound knowledge of the text shown with some straightforward discussion of the chosen character(s), their relationships with others and the ways in which they are affected by social attitudes, such as racism or sexism. There may be some understanding of some ways in which they reflect their society. For example, some reference to Crooks' status as the only person of colour on the ranch or Curley's wife's as the only woman. |

Please look for, and reward, valid alternatives.

1 3

'The ranch in *Of Mice and Men* shows that the lives of migrant workers in 1930s America were brutal and hard.' Do you agree with this statement? Remember to support your answer with reference to characters and events in the novel. [20]

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Very brief answers with limited detail and little focus on relevant material.
- 5-9 marks** Answers will be general and narrative, with some simple grasp of characters and what happens to them. There may be some simple discussion of the outcome of the novel for significant characters.
- 10-14 marks** Narrative responses with an emerging discussion of some times in the novel which show that life on the ranch is hard for some characters. Some reference may be made to relevant scenes, such as the death of Curley's wife or Crooks' loneliness. There will be some awareness of social, cultural and historical factors, though not always linked with the characters discussed. Some understanding of the conditions faced by migrant workers at the time may be given.
- 15-20 marks** Answers will show a secure knowledge of the text, with some discussion of specific events which show how Steinbeck uses the lives of some characters to highlight the lack of opportunity or fairness in society or that their lives are hard. Some understanding shown of the ways in which the ranch mirrors wider society in the novel and some sensible links made with specific rather than general contextual factors.

Please look for, and reward, valid alternatives.

Anita and Me

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

What do you think of the way Meena and her grandmother, Nanima, speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. **[10]**

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. |
| 2-4 marks | Brief responses, with simple comments about what happens in the extract, including an awareness of Meena's internal dialogue. |
| 5-7 marks | More focus and empathy, with some awareness of the way the characters are presented as keeping an outwardly brave face to cover their sadness for 6-7. |
| 8-10 marks | Well-focused discussion of the extract, with more detailed references to support views. Candidates may refer straightforwardly to way Meena tries to cover up her sadness and how Nanima says very little but communicates her distress in other ways. Some discussion of the contrast between Meena's thoughts and her behaviour. |

2 2 What does Meena’s relationship with Anita tell us about Britain in the 1960s?

Think about:

- Meena's relationship with Anita at the beginning of the novel
- what you learn about their backgrounds and families
- some of the characters and events which affect their relationship
- their relationship at the end of the novel.

[20]

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

0 marks Nothing worthy of credit.

1-4 marks Brief with hardly any relevant detail.

5-9 marks Answers will be dependent on simple and general comments, showing only a basic awareness of the characters and their main features, such as Meena’s desperation to have Anita as a friend.

10-14 marks Answers may show some attempt to select events which show the characters’ backgrounds, attitudes and behaviour, perhaps with specific reference to events which affect their relationship. Some awareness and discussion of how the relationship reflects the casual racism of the times.

15-20 marks Answers will be more detailed and considered, with apt selection of key events to show some knowledge of the characters’ relationship and what affects it at different points in the novel. More focused discussion, with detailed references to support ideas for 18-20.

Please look for, and reward, valid alternatives.

2 3

'In *Anita and Me*, Meera Syal shows us that the immigrant families and the white families of Tollington both have their faults.' Do you agree with this statement? Remember to support your answer with reference to characters and events in the novel.

[20]

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Probably very brief answers, with very limited relevant detail or focus on specific events and characters.
- 5-9 marks** Narrative and brief, with simple comments about Meena's life as a child of Indian immigrants. Comments at this level are general and descriptive rather than specific.
- 10-14 marks** Narrative but with a little more focus on characters from both communities and events such as Meena's encounters with Sam or Anita where she experiences prejudice. Some reference to how Meena reacts when met with racist attitudes towards her family, such as her parents or Nanima. There may be some attempt to see faults on both sides.
- 15-20 marks** Answers will show a sound understanding of the text with some selection of events and relationships which help to show the kind of prejudice Meena encounters, such as Sam's overt racism and Mr Ormerod's less obvious discrimination. There will be some discussion of aspects of 1960s Britain such as the casual racism alongside some of the difficulties faced by Anita as a poor white girl. Their family lives may be explored for evidence of neglect by Anita's family and perhaps too much control by Meena's.

Please look for, and reward, valid alternatives.

To Kill a Mockingbird

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

What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. **[10]**

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. |
| 2-4 marks | Brief responses, and simple, general comments on what is happening in the extract. Basic awareness of the tension in the courtroom as the verdict is awaited. |
| 5-7 marks | More focus and selection to show an awareness of how different characters react to the tension and the outcome of the verdict. Some selection and discussion of Scout's description of the scene for 6-7. |
| 8-10 marks | Clear and detailed discussion of the scene and the tension and sense of a moment in time as the verdict is made. Some observations of how different characters show their apprehension and disappointment. |

3 2

Some people think that Calpurnia is just as important to the children as Atticus in *To Kill a Mockingbird*. What do you think? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

You may wish to write about:

- Calpurnia's position in the Finch household
- her relationships with Jem and Scout
- some of the events in the novel which show how Calpurnia influences the children
- anything else you think important.

[20]

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

0 marks Nothing worthy of credit.

1-4 marks Probably very brief responses, with little relevant detail about Calpurnia.

5-9 marks Answers will be simple and knowledge of the text will not always be secure. There may be limited awareness of specific events involving Calpurnia in the novel, with possibly some simple comments about racial prejudice in America at the time.

10-14 marks Still relatively simple narrative, with some discussion of events involving Calpurnia and the children at different points in the novel, such as her chastisement of them when Walter Cunningham comes to lunch. For 13-14, there will be a little more discussion of the wider social context, perhaps the segregation of people of colour.

15-20 marks Answers will reveal an increasingly sound knowledge of the text, with some apt selection and detailed discussion of the kind of character Calpurnia is and how she affects the children's view of black people and others, such as Boo Radley. Some discussion of how Calpurnia is affected by the racist views of the wider society of the time.

Please look for, and reward, valid alternatives.

3 3

In *To Kill a Mockingbird*, Atticus tells his children, 'You never really understand a person until you consider things from his point of view.' Write about **one** or **two** characters who the children learn to understand better 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%).

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Probably brief responses, with very little relevant detail.
- 5-9 marks** Answers will be simple and general, based on a limited understanding of the text, with perhaps some simple grasp of how the children come to understand Boo Radley better or the plight of people of colour in general.
- 10-14 marks** Answers may show some general awareness of characters and events which relate to the question. There may be a little discussion of specific events such as the trial, or of the racial segregation of people for 13-14, with some opinion about the chosen character(s).
- 15-20 marks** There will be some detail in the answers, such as reference to the society of Maycomb, its attitudes and values, and to the specific character(s) chosen. Key characteristics of Maycomb life such as racial segregation and the social snobbery of some white people will be discussed in detail for 18-20, with some considered views about how the chosen character(s) are affected by them.

Please look for, and reward, valid alternatives.

I Know Why the Caged Bird Sings.

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

What do you think of Maya's father here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. **[10]**

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Very brief, with hardly any relevant detail. |
| 2-4 marks | Answers will be simple and general, with some basic reference to what Maya and Bailey Senior do in the extract. |
| 5-7 marks | Still some paraphrase, but some emerging selection, and, for 6-7, some discussion of the way Bailey Senior behaves towards the officials. Some understanding of his skill with which he manipulates them will be shown. |
| 8-10 marks | Answers will be detailed, with references from the extract to support a discussion of the way Bailey Senior is portrayed here as a rather charming character. There may be some selection of words and phrases to highlight salient points made. |

4 2

Write about the character of Bailey Junior, Maya's brother. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

Think about:

- Bailey as a child in Stamps
- Bailey's relationship with his sister, Maya
- Bailey's relationships with his family
- anything else you think important.

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Brief responses with limited reference to Maya's brother except in broad terms.
5-9 marks	Answers will be narrative, with simple comments about Bailey and some emerging awareness of the social context in which they live, such as the respect his family is shown despite living in segregated conditions.
10-14 marks	Answers will be more focused on relevant events and attributes of Bailey, with some evidence given of how he behaves towards his sister, parents and grandmother. For 13-14, there may be some discussion of the kinds of treatment people of colour suffered at the time and how this affects Bailey.
15-20 marks	Answers will reveal a secure knowledge of events and characters, probably following the bullet points. Specific examples of events which show how Bailey affects Maya may be given. There will be some awareness shown of how the character's experiences are typical of the wider society of 1930s America.

Please look for, and reward, valid alternatives.

4 3

In *I Know Why the Caged Bird Sings*, Maya Angelou wrote, 'It was awful to be Negro and have no control of my life.' Write about **one** or **two** characters who you think show that black people had little control over their lives in America in the 1930s. **[20]**

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

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

0 marks	Nothing worthy of credit.
1-4 marks	Brief responses with basic knowledge of the novel.
5-9 marks	Answers will be narrative, with some simple awareness of events which show what the lives of people of colour are like in general terms, such as the way Maya lives in segregated Stamps as a child.
10-14 marks	Answers will be more focused on relevant events and characters, with some reference to how and why the lives of people of colour are limited and lack choice and opportunity is shown in specific ways and incidents. For 13-14, more secure knowledge of the novel and the times it describes will be evident.
15-20 marks	Answers will reveal a secure knowledge of events focused on characters who show limited control of their lives and which address the task, and some understanding of the impact of context.

Please look for, and reward, valid alternatives.

Chanda's Secrets

5 1 Read the extract on the opposite page. Then answer the following question:

What are your thoughts and feelings as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. **[10]**

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

- | | |
|-------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. Some general comments about what Chanda says and does in the extract. |
| 2-4 marks | Answers will be simple and general with limited grasp of detail. Some awareness of why Chanda is so fearful at the beginning of the extract. |
| 5-7 marks | At this level expect emerging selection of detail. Candidates may make some apt references to the way the man behaves and some awareness of how his behaviour affects Chanda and creates a tense, fearful atmosphere. For 5-7, more secure discussion and some specific references to the language used in the extract. |
| 8-10 marks | Answers will be more detailed, focused and supported by apt references to the text. |

5 2

In *Chanda's Secrets*, for which character do you have the most sympathy? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

Think about:

- what you learn about your chosen character's background and family
- what happens to your chosen character in the novel
- why you have sympathy for your chosen character.

[20]

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

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

0 marks	Nothing worthy of credit.
1-4 marks	Brief with limited relevance to specific characters. Limited understanding of events.
5-9 marks	Answers will be narrative with some straightforward reference to characters who evoke sympathy and some general ways in which this is shown. There may be simple comments about how people's lives are affected by AIDS or by poverty or superstition.
10-14 marks	Responses may identify some key elements of the chosen character and their relationships, such as Chanda's mother and her disease, and some general reference to the kind of society in which they live.
15-20 marks	Answers will reveal an increasingly sound knowledge of the text, with some selection and discussion of the chosen character, their life and relationships. There will be some detailed reference to events and experiences involving their relationship, and some discussion of the impact of AIDS, and the sense of shame experienced by the community as a whole.

Please look for, and reward, valid alternatives.

5 3

Some characters in *Chanda's Secrets* are treated very unfairly by the people around them. Write about **one** or **two** characters who you think are treated unfairly 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%).

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

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Brief with limited relevance to the idea of unfairness in the novel. |
| 5-9 marks | Simple comments about characters in the novel and what happens to them, with some reference to unfairness in general terms. Knowledge of the text is not always secure. Limited reference to specific events. |
| 10-14 marks | Responses may begin to identify specific characters and events which show how unfairness affects people's lives. There may be some general discussion of the effect of AIDS on the community in particular. For 13-14, there will be a little more specific reference to events involving unfair treatment of characters, such as Chanda's mother's disease and perhaps Esther's treatment by her family after her parents die. Candidates may focus on how secrets come to light or on the shame of AIDS. |
| 15-20 marks | Answers will reveal an increasingly sound knowledge of the text, with some selection of specific characters and events which show the impact of AIDS, secrets and shame on the community as a whole will be discussed for 18-20. |

Please look for, and reward, valid alternatives.

SECTION B

Both poets describe the sea.

6 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.

You may wish to include some or all of these points

- *the content of the poems – what they are about*
- *the ideas the poet may have wanted us to think about*
- *the mood or atmosphere of the poems*
- *how they are written – words and phrases you find interesting, the way they are organised, and so on*
- *your responses to the poems, including 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	There may be very little written specifically about the poems. Candidates may make simple comments on content, such as identifying the context of the descriptions of the sea.
5-9 marks	Probably brief, general responses on the poems with simple points of comparison made, such as the tone of wonder in the first and the power of nature evoked by the second. There should be some comment on basic content, such as what is happening in each poem.
10-14 marks	There may be emerging discussion about the poems' content and awareness of mood, atmosphere and straightforward ideas, such as the sense of mystery in Sea Shell and the use of the dog metaphor to describe the sea in The Sea. There will be some similarities and differences addressed, particularly about the general impression of appreciating nature common to both.
15-20 marks	There is likely to be more focused discussion of the detail in the poems with some clear points of comparison. The use of images to show how mysterious and evocative the sea is in the first may be considered, with some selection and highlighting of specific details. In the second poem, there may be some understanding of way the extended metaphor of the dog is used. For 18-20, candidates may show some appreciation of how ideas are conveyed through the poets' choice of language and imagery, for example some explanation of the mood of wonder and the sense of the unknown in the first and the both the playfulness and the power of the sea in the second. Points of comparison will begin to focus on the poets' use of language as well as content.