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# **GCSE MARKING SCHEME**

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**WINTER 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

### WINTER 2025 MARK SCHEME

#### GENERAL INFORMATION

##### 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 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.**

## UNIT 1 – HIGHER TIER

### UNIT 1: BAND CRITERIA

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

(extract)	(essay) (poetry)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (extract) and Section B (poetry)	<b>Making comparisons (AO3)</b> *Assessed in Section B (poetry)	<b>Social, cultural and historical contexts (AO4)</b> *Assessed in Section A (essay)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/ relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

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

## UNIT ONE HIGHER TIER MARKING SCHEME

### SECTION A

#### *Of Mice and Men*

**0 1** How does the writer create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief response with simple comments about the content of the extract, or simple identification of the scene in the novel.
<b>2-4 marks</b>	Answers will be dependent on paraphrase to a certain extent. Some awareness of the increasing tension and Candy's increasing distress in the scene may be shown, along with comments on Slim and Carlson that show some grasp of their attitudes, though not always supported with apt detail from the extract.
<b>5-7 marks</b>	More close reference to the details that create the sense of tension in the extract and the distress experienced by Candy. Increasingly detailed exploration of the behaviour of Carlson and the reactions of Slim. For 6-7 marks, answers will be typified by a more thorough discussion of how the mood is created, noting Candy's emotional state and Slim's sensitivity to the situation.
<b>8-10 marks</b>	Answers will be assured, evaluative and analytical. Candidates will confidently explore the drama of the scene with close analysis of the interactions between Carlson, Candy and Slim, and the atmosphere created. Focused discussion of how Steinbeck creates mood and atmosphere through his use of language and style throughout the extract. Some insight will be shown into how the tone of the extract is created.

0 2

What does the presentation of George in *Of Mice and Men* tell us about life in America in the 1930s?

[20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of some aspects of the character, such as his status as a migrant worker.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative with some discussion of the effect of contextual factors, such as George's unsettled lifestyle as a migrant worker. Some relevant events and relationships may be referred to, such as George's attempt to fulfil his dreams of owning a farm and his paternal relationship with Lennie.
<b>10-14 marks</b>	Answers may still be narrative-driven but will show more relevant selection of events to show an understanding of the character. The character may be described by using events such as George's first encounters with other characters at the beginning of the book and the killing of Lennie at the end. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects his behaviour, lifestyle and ambitions, perhaps with reference to the effects of rootlessness and distrust as a migrant worker. For 13-14, answers will be more thorough, with consistent discussion of important features of the character with sound links made with contextual factors.
<b>15-20 marks</b>	Answers will be cogent and astute with assured use of relevant detail. There will be a confident exploration of the character and the writer's use of it to criticise society at the time. Details of salient events and phases in the George's presentation will be given and the ways in which context impacts on it. An evaluative approach is expected for 18-20, with a confident exploration and interpretation of the character across a wide range of incidents and events.

**Look for and reward valid alternatives.**

0 3

'Loneliness is the main reason why many characters in *Of Mice and Men* behave the way they do.' 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%).**

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of some aspects of some characters' loneliness, such as Crooks' isolation and segregation as a Black man.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Crooks' low status as a Black man, or Curley's wife's loneliness and her treatment at the hands of the ranch workers as an expression of society's values. Some relevant events may be referred to, such as Crooks' conversation with Lennie or the killing of Candy's dog.
<b>10-14 marks</b>	Answers may still be narrative-driven but will have more relevant selection of events to show an understanding of the characters and how loneliness impacts on their lives and affects their behaviour. Characters may be described by using events or conversations which reveal their vulnerability, such as Crooks' loneliness and isolation, and Curley's wife's desperation for company and validation. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects relationships, lifestyles and ambitions, perhaps with some understanding of the prevailing racism and sexism which undermines characters' aspirations and creates their loneliness. For 13-14, answers will be more thorough with consistent discussion of important features of character with sound links made with contextual factors.
<b>15-20 marks</b>	Answers will be cogent and astute with assured use of relevant detail. There will be a confident exploration of the characters and their relationships, and the writer's use of particular characters to criticise society's sexism, racism or social inequality at the time. Details of salient events and phases in the characters' presentation will be given and the ways in which loneliness impacts on them differently. An evaluative approach is expected for 18-20 with a confident exploration and interpretation of characterisation and how Steinbeck uses it to shed light on his society.

**Look for and reward valid alternatives.**

**Anita and Me**

**1 1** How is Meena's attitude to her mother presented here? Refer closely to the extract in your answer. **[10]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief responses with simple comments about what happens in the extract.
<b>2-4 marks</b>	Answers will be mostly paraphrasing with some range of coverage across the extract. For 3-4, there will be more focus on details showing Meena's attitude to her mother here.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as specific language choices that show Meena's admiration and appreciation of her mother here.
<b>8-10 marks</b>	Answers will be assured, analytical, and show a real appreciation of the way Meena's attitude to her mother is portrayed here. Detailed and evaluative references to the language used will be made. The way the writer reveals Meena's admiration and appreciation may be examined in some detail, including her growing awareness of the cultural importance of the cooking, but also some awareness of the differences between Meena and her mother.

1 | 2

In *Anita and Me*, how is the character of Anita 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%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Brief and narrative responses. There may be simple awareness of Anita's role as Meena's friend. Some basic awareness of Anita's family's poverty may be shown.
<b>5-9 marks</b>	Answers will be predominantly narrative with reference to the main features of the character and her relationship with Meena, such as their closeness at different points in the novel. Reference may be made to Anita's home life and how it reflects the Tollington community.
<b>10-14 marks</b>	Answers will still be dependent on narrative but with more apt selection of events involving Anita and some interpretation of her character and relationships. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of her character, such as the neglect her parents, her influence on Meena and others, and the way she reflects the prevailing racism of society at the time in her attitudes and behaviour at different points in the novel. There will also be focus on her importance in the novel as a whole.
<b>15-20 marks</b>	Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the character of Anita to highlight the actual and cultural poverty of 1960s society for some at the time and the casual racism endemic in social values. For 18-20, a sensitive analysis of how the characterisation is filtered through British society's prejudiced views of immigrants will be offered.

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

1 3

How is the theme of prejudice 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%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	There may be simple awareness of Meena's Indian background and a general awareness of prejudice towards immigrants at the time.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative with some awareness of events and characters linked with the theme of prejudice. There may be some generality rather than focus on specific events, with some awareness shown of the different prejudices of characters in Tollington society.
<b>10-14 marks</b>	Answers may still be narrative-driven but will show more selection of events that show how Meena and her parents react in different ways to prejudice. Specific events will be highlighted, such as the incident in the car with Meena's mother, or Meena's reaction to the racism of Sam Lowbridge at the fair. For 13-14, there will be a thorough discussion of the theme of prejudice as well as specific discussion of events which illustrate different types of prejudice and the different ways characters react to it.
<b>15-20 marks</b>	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 characters and their reactions to prejudice.

**Look for and reward valid alternatives.**

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

**2** **1** How does the writer create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief response and simple comments about the content of the extract, or simple identification of the scene in the novel.
<b>2-4 marks</b>	Answers will be dependent on paraphrase to a certain extent. Some awareness of the atmosphere may be shown though not always supported with apt detail from the extract.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their understanding of the atmosphere here. Candidates may note some of the details which reveal the children's nervous tension and excitement and how it turns to sheer terror. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on how the atmosphere is created.
<b>8-10 marks</b>	Answers will be assured, analytical and show real appreciation of Lee's technique in creating atmosphere here through language and imagery. The drama of the scene will be discussed in detail as well as the way Lee creates a sense of escalating tension.

2 2

In *To Kill a Mockingbird*, the influence of parents on their children is important. How is parenting 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%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Brief and narrative responses. There may be simple awareness of one or two children's relationships with their parents at some stages in the novel.
<b>5-9 marks</b>	Answers will be predominantly narrative with reference to the main features of one or two characters' relationships with their parents, such as Scout and Jem with Atticus, and Boo Radley with his father, and some of the ways these are expressed at different points of the novel. Simple reference may be made to how the ways parents influence their children reflect the values of American society in the 1930s.
<b>10-14 marks</b>	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, answers will be more thoughtful and thorough showing an appreciation of how contextual factors shape our understanding of their relationships. Answers will refer more thoroughly to the ways in which Lee uses parental influences to critique or reinforce society's values. There may be wider discussion of characters who take on parental influence, like Aunt Alexandra or Miss Maudie, or the effects of the lack of a parental figure in Dill's life.
<b>15-20 marks</b>	Answers will be cogent and astute with assured use of relevant detail to explore relevant examples of relationships between parents and children in the novel and the ways parents attempt to influence their children. The wider meaning of these influences will be explored in terms of the novel's context. For 18-20, there will be an interpretive analytical focus exploring the detail of different relationships and their development at different points in the novel, showing confident understanding and an ability to explore Lee's purpose.

**Look for and reward valid alternatives.**

2 3

'In *To Kill a Mockingbird*, the town of Maycomb has all the characteristics of American Society in the 1930s, both good and bad.' To what extent do you agree with this statement? [20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Responses will be brief and narrative. There may be simple description of Maycomb as a town in the southern states of America.
<b>5-9 marks</b>	Answers may be narrative or dependent on simple, general description of the town perhaps with some awareness of key aspects such as segregation and the way this is highlighted by the trial of Tom Robinson.
<b>10-14 marks</b>	Answers will still be dependent on narrative but with more apt selection of events and characters to show how Maycomb's society affects the lives of its inhabitants. Some events which show how different people in the town are treated by others may be discussed, such as the Ewells or the Black people represented by Tom Robinson. For 13-14, answers will refer more thoroughly to the way Maycomb is seen as having a cruel and uncompromisingly prejudicial influence on some characters in the novel.
<b>15-20 marks</b>	Answers will be evaluative and assured showing a clear appreciation of how Lee provides a critique of 1930s American society through the presentation of Maycomb. There will be a confident understanding of the social mores and habitual ways of thinking seen in Macomb, and the way in which vulnerable characters or those who do not conform to its narrow social rules are treated. Specific events and characters will be explored as examples of typical Maycomb society, such as Alexandra, or those who are victims of it or who challenge its values, such as Boo Radley or Atticus. For 18-20, there will be some originality and analysis of the writer's technique and references will be wide-ranging and detailed.

**Look for and reward valid alternatives.**

***I Know Why the Caged Bird Sings.***

**3** **1** How does the writer create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Answers will be simple and general. There will be simple comments on what happens in the extract.
<b>2-4 marks</b>	Answers will be dependent on paraphrase. Some awareness of the atmosphere may be shown though not always supported with apt detail from the extract.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their understanding of the atmosphere here. Candidates may note some of the details which reveal Maya's wide-ranging thoughts and feelings, how these contribute to the atmosphere of her stress and discomfort, and the way this contrasts with the sense of anticipation – perhaps even excitement – in the courtroom. For 6-7, discussion of the extract will be more thorough with some support given for a thoughtful commentary, perhaps probing how the atmosphere is created by Angelou's choice of language and imagery.
<b>8-10 marks</b>	Answers will be assured, analytical and show real appreciation of how Angelou creates atmosphere here. Detailed references will be explored and interpreted with insight across the extract as a whole with focused discussion of Angelou's choices of language and imagery.

3 | 2

How is the character of Maya's mother, Mother Dear, presented in *I Know Why the Caged Bird Sings*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of the main features of Maya's mother, perhaps her absence during much of Maya's childhood or her beauty.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative with some discussion of events involving Maya's mother, such as her reaction to the sexual assault on Maya or her behaviour when Maya lives with her later in the novel.
<b>10-14 marks</b>	Answers may still be narrative-driven but will show more selection of specific events to show an understanding of Mother Dear and Maya's attitudes to her at different points in the novel. Some significant events, such as her mother's influence on Maya in her teenage years, may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time or the displacement of Black families at the time may be discussed with specific detail to support.
<b>15-20 marks</b>	Answers will be cogent and astute with assured use of relevant detail. There will be a confident understanding of Mother Dear and how she affects Maya as she grows up. Some appreciation of the nuances of Mother Dear's character and how the racial divide of the time affects her behaviour will be shown. For 18-20, some probing of the character and how she is portrayed with reference to contextual factors will be given.

**Look for and reward valid alternatives.**

3 3

*I Know Why the Caged Bird Sings* is about the resistance of Black people to the racism of American Society in the 1930s. How does Maya Angelou present this?

[20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of life in 1930s America and general comments about racism is shown. Some simple identification of racism in the novel.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative with some focus on racism. There will likely be some attempt to give examples of events that illustrate how characters try to resist racism at different points in the novel showing a simple grasp of context.
<b>10-14 marks</b>	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 and racism prevalent at the time. There may be some thoughtful commentary on how these reflect the society of the time.
<b>15-20 marks</b>	Answers will be insightful and perceptive possibly with some overview. There should be a clear appreciation of how Angelou presents racism at different points in the novel and how this affects characters. Aspects of racism throughout the text will be examined closely with supporting references and a perceptive interpretation of Angelou's intentions.

**Look for and reward valid alternatives.**

### Chanda's Secrets

**4** **1** How is the character of Mrs Tafa presented here? Refer closely to the extract in your answer. **[10]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Answers will be brief and general with simple comments about the content of the extract and characters in it.
<b>2-4 marks</b>	Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some awareness of Mrs Tafa's character here and some identification of the ways she behaves towards Chanda.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their judgements. Responses will focus on how Mrs Tafa's personality is shown through the use of details, for example, highlighting her self-importance and love of status and power. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on the language used to show Mrs Tafa's character and complex relationship with Chanda.
<b>8-10 marks</b>	Answers will be assured, evaluative and analytical. Candidates will confidently explore the characterisation of Mrs Tafa and how Stratton achieves this through his use of language and imagery throughout the extract. The language used to explore her love of power, importance and status will be examined closely for 9-10.

4 | 2

How is the character of Esther 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%).***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Simple awareness of some aspects of the character's role in the novel. Simple identification of her main characteristics, such as her friendship with Chanda. Knowledge of the novel will be general and reference to the social, cultural and historical context will be rudimentary.
<b>5-9 marks</b>	Answers will be mostly narrative, addressing some events which involve Esther and her relationships. There will be some general reference to relevant areas of the text but limited supporting detail. Reference may be made to the assault on her when she is a prostitute and her disease later in the novel.
<b>10-14 marks</b>	Answers may still be narrative-driven but will show more selection of relevant events and some reference to the ways in which Esther develops throughout the novel. There will be some understanding of the factors that affect her, such as the social pressures caused by AIDS and the fear and suspicion that creates social isolation. For 13-14, answers will refer more thoroughly to specific events in the novel, such as her ill-treatment by her family after her parents die and her long-term friendship with Chanda. Candidates will begin to make judgments about how Esther is seen as a victim of both the disease and the shame and secrecy surrounding it in the community in which she lives.
<b>15-20 marks</b>	Answers will be evaluative and astute with assured use of relevant detail. There will be a confident understanding of the way Esther's development is used by Stratton to reflect the journey her community makes towards more openness and compassion regarding AIDS. At the top of this band, there will be a perceptive commentary with particular focus on the flawed, complex character of Esther in the novel.

**Look for and reward valid alternatives.**

4 | 3

Secrets are 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%).***

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

**Look for and reward valid alternatives.**

## SECTION B

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

**5 | 1**

**Both poets write about brief encounters between people.**

**Write about both poems and their effect on you. Show how they are similar and how they are different.**

You may write about the poems separately and then compare them, or make comparisons where appropriate in your answer as a whole.

**[20]**

***This question covers assessment objectives AO1 (25%), AO2 (25%) and AO3 (50%)***

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Mostly simple, general comments on the poems. The response will probably be brief with simple, basic points of comparison about content, such as both poets' description of events.
<b>5-9 marks</b>	There may be awareness of some of the ideas in the poems, such as the emotional goodbye in the first poem and the instant attraction to a stranger in the second. Some awareness of details which show some understanding of the general attitudes of each poet to the encounters they describe may be given.
<b>10-14 marks</b>	Focused use of the details in the poems and, for 12-14, some discussion of the way the poets describe the contrasting events and relationships. There may be some grasp of the intense emotions combined with a sense of regret and missed opportunities in the first poem, and the narrator's flights of fancy regarding the woman he is observing in the second; other interpretations may emerge. There may be some exploration and comparison of the mood in each poem. For 13-14, candidates will recognise the imagery used in both poems and may offer some sensible interpretation, although not all comments may be convincing. Candidates are likely to contrast the real relationship in the first poem – the significance of the 'goodbye' at the train station – with the fantasy of the relationship that is not real in the second poem.
<b>15-20 marks</b>	A more detailed, wide ranging and 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, such as the contrasting thoughts, feelings and reactions of the narrators to the subjects of their brief encounters, and the ways they evoke the atmosphere of the settings. For 17-20 marks, a willingness to engage with the ideas about the thoughts and feelings 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.