



GCSE MARKING SCHEME

ENGLISH LITERATURE

JANUARY 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2014 examination in GCSE ENGLISH LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were 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 conferences was to ensure that the marking schemes were 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' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

	Page
Unit 1 - Foundation Tier	1
Unit 1 Higher Tier	12

UNIT 1 - FOUNDATION TIER

SECTION A

Q.1 *Of Mice and Men*

(a) Read the extract on the opposite page. Then answer the following question:

What thoughts and feelings do you have as you read this extract? Choose words and phrases that you find effective in creating those thoughts and feelings, and explain why you find them effective. [10]

0 marks	Nothing worthy of credit.
1 mark	Very brief, with only cursory reference to what happens in the extract.
2-4 marks	Brief responses, with simple and often general, unsupported comments about George and Lennie.
5-7 marks	More focus and selection of relevant detail, such as George's unhappiness and Lennie's lack of understanding of the situation, with some discussion of what each character says and does for 6-7.
8-10 marks	Clear and detailed discussion of the scene, with apt reference to key areas such as George's emotional turmoil as in 'He said shakily...', and Lennie's poignant happiness at such a time.

(b) **What do you think of the relationship between George and Lennie? Write about their relationship at different points in the novel.** [20]

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, often simple narrative, lacking in relevance to the question.
5-9 marks	Brief, with possibly insecure knowledge of characters and events. Very simple awareness of the relationship between George and Lennie, perhaps as more father/son than friends.
10-14 marks	Emerging discussion, with some knowledge of key features of their relationship, such as George's protection of Lennie and Lennie's disability. There may be a little discussion of events in Weed or the fight between Lennie and Curley may be discussed in general terms.
15-20 marks	Sound knowledge of the text shown with some straightforward discussion of George and Lennie's friendship. For example, some reference may be made to George's frustration at times and Lennie's devoted trust in George. Specific comments on key events will illustrate the main features of their relationship.

Please look for, and reward, valid alternatives.

- (c) **Some of the characters in *Of Mice and Men* want to change their lives but can't. Write about one or two characters who you think want to change their lives but can't.** [20]

0 marks Nothing worthy of credit.

1-4 marks Very brief answers with limited detail and little focus on relevant detail.

5-9 marks Answers will be general and narrative, with some simple grasp of events and some basic awareness of the aspirations explicitly expressed by some characters.

10-14 marks Narrative responses with an emerging discussion of some key ways in which characters want to change their lives, such as Curley's wife's dreams of becoming a Hollywood actress or George and Lennie's plans to buy a farm. There will be some awareness of social, cultural and historical context, such as the limitations imposed on migrant workers by the effects of the Great Depression on their lives.

15-20 marks Answers will show a secure knowledge of the text, with some discussion of the dreams and aspirations characters have and the reasons they cannot be fulfilled. Closer references to a range of events across the novel, and awareness of social, historical context, will be used to show why characters want to change their lives and the factors which prevent them from doing so, such as Candy's desire for a safer old age or George's dreams of owning a farm.

Please look for, and reward, valid alternatives.

Q.2 Anita and Me

- (a) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Mama speaks and behaves here? Give reasons for what you say, and support your answer with words and phrases from the extract. [10]

- 0 marks** Nothing worthy of credit.
- 1 mark** Very brief, with hardly any relevant detail or focus on Mama.
- 2-4 marks** Brief responses, with simple comments about what Mama says and does in the extract.
- 5-7 marks** More focus and empathy, with some discussion and awareness of Mama's character as shown in the extract for 6-7.
- 8-10 marks** Well focused discussion of Mama's speech and behaviour, with more detailed references to support views. Candidates may refer closely to Mama's reply to Deirdre in which she speaks 'stiffly' or her 'victorious' reaction at the end.

- (b) Write about Sam Lowbridge and his importance in *Anita and Me*.

Think about:

- his relationship with Meena;
 - the way he speaks and behaves with other characters;
 - anything else you think important.
- [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Probably very brief answers, with very limited relevant detail or focus on Sam.
- 5-9 marks** Narrative and brief, with simple comments about Sam, perhaps with some reference to his relationship with Meena or Anita.
- 10-14 marks** Narrative, but with a little more focus on Sam and probably the way in which his relationship with Meena changes through the novel. There may be some commentary on his behaviour at the fair.
- 15-20 marks** Answers will show a sound understanding of the text with some selection of events and relationships which reveal Sam's character. His relationship with Meena and Anita will be discussed in some detail and his importance as a representative of white working class men in 1960s Britain may be noted for 18-20.

Please look for, and reward, valid alternatives.

- (c) **Meena's feelings about her Indian background change at different points in the novel. Write about some of the people and events that change her feelings about her Indian background.** [20]

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 how Meena comes to appreciate her Indian background.

10-14 marks Answers may show some attempt to address some of the characters who change her feelings about her Indian background, and the events which feature them. For example, Nanima's visit or Sam's racist remarks at the fair may be referred to and there may be some understanding of her growing respect for her heritage.

15-20 marks Answers will be more detailed and considered, with apt selection of key events and characters. Some discussion of the specific ways in which Nanima changes her feelings about the Punjabi language or her reaction to hearing about her parents' lives in India, and perhaps her realisation of the casual racism of society in Britain in the 1960s. More focused discussion, with detailed references to support ideas, for 18-20.

Please look for, and reward, valid alternatives.

Q.3 To Kill a Mockingbird

- (a) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Calpurnia speaks and behaves here? Give reasons for what you say and support your answer with words and phrases from the extract. [10]

- 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 Calpurnia's actions here.
- 5-7 marks** More focus and selection to show an awareness of Calpurnia's fear of the mad dog and her speed in making sure the neighbours are safe. Some discussion of the tension shown by her speech and behaviour for 6-7.
- 8-10 marks** Clear and detailed discussion of Calpurnia's assertiveness with the children and with Eula May. Some understanding of how the threat posed by the mad dog is revealed through what Calpurnia says and does.

- (b) Write about one or two characters who are affected by other people's prejudice in *To Kill a Mockingbird*. [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Probably very brief responses, with little relevant detail or awareness of how prejudice affects characters' lives.
- 5-9 marks** Answers will be simple and knowledge of the text will not always be secure. There may be limited awareness of prejudice in the novel, with possibly some simple identification of characters who are judged unfairly because they are black, such as Tom Robinson.
- 10-14 marks** Still relatively simple narrative, with some discussion of events and characters, such as Tom Robinson's wrongful conviction for rape. For 13-14, there will be a little more discussion of the effects of prejudice on particular characters such as Boo Radley or Tom Robinson.
- 15-20 marks** Answers will reveal an increasingly sound knowledge of the text, with some apt selection and detailed discussion of prejudice. Candidates may select and explore characters who suffer prejudice with some discussion of the prevailing racism and narrow-mindedness of society in the southern states in the 1930s for 18-20.

Please look for, and reward, valid alternatives.

(c) What do you think of Dill?

Think about:

- his friendships with Jem and Scout;
- the way he speaks and behaves at different points in the novel;
- anything else you think important.

[20]

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 Dill as a friend to Jem and Scout.

10-14 marks Answers may use the bullet points to show some general awareness of Dill's friendship with Jem and Scout and perhaps reference to the games he plays in trying to get Boo Radley to come out. There may be a little discussion of specific events such as his unexpected return to Maycomb for 13-14.

15-20 marks There will be some detail in the answers, such as reference to Dill's background and the fantasies he creates about his parents. His reaction to Tom Robinson's trial and the way he relates to Atticus may also be discussed for 18-20.

Please look for, and reward, valid alternatives.

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

- (a) Read the extract on the opposite page. Then answer the following question:

What are your thoughts and feelings as you read this extract? Choose words and phrases that you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

- 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 happens in the extract.
- 5-7 marks** Still some paraphrase, but some emerging selection, and, for 6-7, some discussion of the way Momma is treated by the white dentist in the extract.
- 8-10 marks** Answers will be detailed, with references from the extract to support a discussion of the racist brutality of the dentist and Momma's quiet determination in the extract. There may be some empathy and some selection of words and phrases to highlight points made.

- (b) **What do you think of the relationship between Maya and Bailey Junior in *I Know Why The Caged Bird Sings*?**

Write about:

- **their relationship as young children in Stamps;**
- **their relationship when they lived in St Louis with their mother;**
- **their relationship as they grew older;**
- **their relationship at the end of the book. [20]**

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Brief, with limited relevant detail.
- 5-9 marks** Answers will probably be brief and general or narrative. There may be some basic reference to Maya and Bailey Junior as close brother and sister at the beginning of the autobiography.
- 10-14 marks** Answers may show some focus and discussion of Maya and Bailey Junior, addressing the bullet points. Some general reference to the changes that occur in their relationship may be given, sometimes with a little discussion of events.
- 15-20 marks** Answers will be more focused on the relationship, with some reference to the influence of other characters, such as Mother Dear, and specific events. There will be a focused discussion of how the relationship changes over time for the higher marks.

Please look for, and reward, valid alternatives.

- (c) Write about one or two times when Maya's education is important to her in *I Know Why The Caged Bird Sings*.

Write about:

- what happens at each time you have chosen;
- why Maya's education is important to her at each of the times you have chosen. [20]

0 marks Nothing worthy of credit.

1-4 marks Brief responses with limited relevance to Maya's education.

5-9 marks Answers will be narrative. There may be simple comments about Maya's intelligence with very limited focus on particular events in her schooling.

10-14 marks Answers will be more focused on relevant events, such as Maya's graduation or her experience in the different schools she attended. For 13-14, there may be some discussion of Maya's attitude towards her education.

15-20 marks Answers will reveal a secure knowledge of events and characters. Specific examples of Maya's education will be discussed in some detail. There will be some awareness shown of how Maya's experience of schools and education were affected by the racial prejudice of the wider society of 1930s America.

Please look for, and reward, valid alternatives.

Q.5 Chanda's Secrets

- (a) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Mrs Tafa speaks and behaves here? Give reasons for what you say, and support your answer with words and phrases from the extract. [10]

- 0 marks** Nothing worthy of credit.
- 1 mark** Very brief, with hardly any relevant detail. Some general empathy for Mrs Tafa.
- 2-4 marks** Answers will be simple and general with limited grasp of detail.
- 5-7 marks** At this level expect emerging selection of detail, such as the significance of Mrs Tafa's confession. Candidates make some apt references to Mrs Tafa's distress. For 5-7, expect more secure discussion and some specific references to the language used in the extract.
- 8-10 marks** Answers will be more detailed, and supported by apt references to the text. Discussion of Mrs Tafa's emotional state may be made, with focused selection of references such as 'blubbers like a baby' and 'she wrings her hankie' and perhaps some appreciation of the strength of her feelings.

- (b) **What do you think of the relationship between Chanda and Esther in Chanda's Secrets?**

Write about:

- their relationship when they were young children;
 - their relationship when Esther's mother becomes ill;
 - what happens to change their relationship;
 - their relationship at the end of the novel.
- [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Brief, with limited relevance to Chanda and Esther. Limited understanding of events.
- 5-9 marks** Answers will be narrative with some straightforward reference to what happens to Esther and Chanda. There may be simple comments about how their relationship is affected by AIDS.
- 10-14 marks** Responses may identify some key features of their relationship, such as Chanda's loyalty to Esther despite her prostitution and her disease. There may be some discussion of how the relationship changes over time, particularly since their childhood.
- 15-20 marks** Answers will reveal an increasingly sound knowledge of the text, with some selection and discussion of the enduring strength of the relationship. There will be some detailed reference to their friendship as children and some discussion of the impact of AIDS, and the sense of shame and isolation because of it, on their relationship. Their different relationship at the end of the novel will be addressed.

Please look for, and reward, valid alternatives.

(c) In *Chanda's Secrets*, Chanda says, 'I'm tired of lies'. Write about how lies affect one or two characters in the novel. [20]

0 marks Nothing worthy of credit.

1-4 marks Brief, with limited relevance to lies in the novel.

5-9 marks Simple comments about lies, perhaps focussing on those involving AIDS. Knowledge of the text is not always secure. Limited reference to the effect lies have on characters.

10-14 marks Responses may begin to identify specific lies, such as that involving the death of Mrs Tafa's son, and the effect they have on characters. There may be some general discussion of why characters lie about AIDS in particular. For 13-14, there will be a little more specific reference to events which occur because of lies, such as the hostility shown against Esther.

15-20 marks Answers will reveal an increasingly sound knowledge of the text, with some selection of specific lies and some of the effects lies have on different characters. The impact of lies about AIDS on Chanda, Esther or Mrs Tafa may be explored in some detail, with some discussion of the sense of shame and humiliation caused by the disease on them.

Please look for, and reward, valid alternatives.

SECTION B

In both of these poems the poets write about the effect animals have on people. In the first poem the poet describes a boy sharing his feelings with birds. In the second poem the poet closely watches a snail's movements.

Q.6 *The Hurt Boy and the Birds* by John Agard and *Considering the Snail* by Thom Gunn.

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

You may write about each poem 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 poets 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]

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 animals in each poem.

5-9 marks Probably brief, general responses on the poems with simple points of comparison made, such as the different attitudes shown towards the animals. There should be some comment on basic content, such as the description of what the boy experiences in the first and the close observation of the snail in the second.

10-14 marks There may be emerging discussion about the poems' content and awareness of mood, atmosphere and straightforward ideas, such as the way the birds comfort the boy in the first poem and the sense of wonder shown in the second. There will be some similarities and differences addressed, particularly about the impact of the animals on the poets.

15-20 marks There is likely to be more focused discussion of the detail in the poems with some clear points of comparison. The humiliations suffered by the boy in the first poem may be discussed, with some understanding of why the birds comfort him. In the second poem, there may be some appreciation of the admiration felt by the poet for the snail, implied in the language and imagery. For 18-20, candidates may show some appreciation of how ideas are conveyed through the poets' choice of language and imagery. For example, candidates may discuss the image of the birds' wings in the first poem and the strangely magical language of the second, such as 'in a wood of desire' as well as the way the snail is ascribed human feelings such as 'fury'. Points of comparison will begin to focus on the poets' use of language as well as content.

Please note that the Higher Tier poems are entitled *Considering the Snail* and *A Gull*. If you notice that a candidate has answered on these poems, please contact the GCSE Section as you have a Higher Tier script.

UNIT 1 - HIGHER TIER

SECTION A

Q.1 *Of Mice and Men*

- (a) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how John Steinbeck creates mood and atmosphere here.

[10]

- 0 marks** Nothing worthy of credit.
- 1 mark** Brief responses, with simple comments about what George and Lennie say.
- 2-4 marks** Answers will tend towards reorganisation, with some identification of the tense atmosphere for 3-4.
- 5-7 marks** Some discussion of the mismatch between the feelings of the two characters, with selection of such references as 'His voice was monotonous' and 'He said woodenly' for George and 'Lennie cried in triumph'. For 6-7, answers will be typified by sustained discussion of Lennie's obliviousness to his fate and the painful stress George experiences. There may be some personal response.
- 8-10 marks** Answers will be assured, evaluative and analytical. Candidates will confidently explore the language of the extract to support an imaginative, original analysis of how atmosphere is created. Detailed reference to the effect of the description of the landscape and to specific words and their effects. 'George turned his head and listened to the shouts' and 'Lennie looked eagerly at him' may be used, as well as reference to the impact of the approaching ranch hands on George. The pathos of Lennie's situation may be discussed, with reference to the writer's technique.

- (b) **How is the relationship between George and Lennie presented in *Of Mice and Men*?**

[20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of some aspects of the relationship, such as Lennie's dependence on George.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as the usual loneliness of migrant workers, for 8-9. Some relevant events, such as the fight between Lennie and Curley, may be referred to.
- 10-14 marks** Answers may still be narrative driven, but will show more relevant selection of events to show an understanding of the relationship. George's control of Lennie in the fight, or his protectiveness of Lennie with the boss may be selected. There will be some understanding of how the social, cultural and historical context of 1930s USA affects the relationship, perhaps in reference to contemporary attitudes towards disability or the lives of migrant workers. For 13-14, answers will be more thorough, with consistent discussion of important features of the relationship, such as the unlikely companionship between them in an otherwise lonely setting or the frustration George sometimes feels.
- 15-20 marks** Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the impact of the presentation of the relationship, including some details of their complex friendship and what this shows about them and the times they live in. An evaluative approach is expected for 18-20, with a confident exploration of the nuances of the relationship.

Please look for, and reward, valid alternatives.

(c) **'Most of the characters in *Of Mice and Men* lack the strength of character to change their lives.'** To what extent do you agree with this statement? [20]

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 general and narrative with some focus and discussion of some of the ways characters want to change their lives, such as the farm desired by George and Lennie. There may be some awareness of how the characters' aspirations reflect 1930s America, such as the Depression or Hollywood.

10-14 marks Answers will still be dependent on narrative but with more detailed reference to key areas and characters such as Curley's wife's dreams of becoming a Hollywood actress or Candy's hopes for a safer old age. For 13-14, there will be more focused discussion of how characters' lives are limited by the constraints of life during the Depression in America.

15-20 marks Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck shapes our understanding of characters, their aspirations and the influence of contextual factors on them. For 18-20, the analysis will be cogent and perhaps original.

Please look for, and reward, valid alternatives.

Q.2 Anita and Me

- (a) **Read the extract on the opposite page. Then answer the following question:**

Look closely at how Mama speaks and behaves here. What does it reveal about her character? [10]

- 0 marks** Nothing worthy of credit.
- 1 mark** Brief responses, with simple comments about what mama says and does.
- 2-4 marks** Answers will be mostly paraphrasing, with some range of coverage of Mama's actions.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. Closer references, such as Mama's 'dangerously patient expression' and 'she felt victorious enough to be charitable', may be used to explore Mama's skilful conversation with Deirdre.
- 8-10 marks** Answers will be assured, analytical, and show a real appreciation of Syal's presentation of Mama in the extract. Detailed and evaluative references to the subtleties of her attitude to Deirdre will be used to show a clear understanding of the altercation between them.

- (b) **How is the character of Sam Lowbridge important to the novel as a whole?** [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Brief and narrative responses. There may be simple awareness of Sam's relationship with Meena. Some basic awareness of his white working class background may be shown.
- 5-9 marks** Answers will be predominantly narrative with reference to Sam and some key events and relationships, such as his attraction to Meena or his racist views.
- 10-14 marks** Answers will still be dependent on narrative but with more apt selection of key areas, such as Sam's ignorantly racist behaviour in the fair and his relationship with Meena. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Sam typifies the casual racism of Tollington in the 1960s.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the character to illustrate some aspects of British life in the 1960s. The impact of his racist behaviour and his attitude towards girls will be explored with some grasp of the nuances involved and Syal's ambivalent, almost affectionate view of him.

Please look for, and reward, valid alternatives.

(c) Meena's attitude to her Indian background changes during the novel. Show how and why her attitude changes. [20]

0 marks Nothing worthy of credit.

1-4 marks There may be simple awareness of Meena's Indian background and how it affects her.

5-9 marks Answers will be dependent on simple, general narrative, with some awareness of events and characters which present Meena's Indian background.

10-14 marks Answers may still be narrative driven, but will show more selection of events and characters that illustrate Meena's Indian background. There will be some understanding of Nanima's influence on Meena's feelings towards her Indian background and for 13-14, answers will discuss Meena's changing attitudes more thoroughly, and explore how they change.

15-20 marks Answers will be perceptive and evaluative, with assured use of relevant detail to explore the factors which affect Meena's attitude to her Indian background, such as her growing awareness of racism in Britain in the 1960s and appreciation of her family's Punjabi heritage and its values.

Please look for, and reward, valid alternatives.

Q.3 *To Kill a Mockingbird*

- (a) Read the extract on the opposite page. Then answer the following question:

Look closely at how Calpurnia speaks and behaves here. What does it reveal about her character? [10]

- 0 marks** Nothing worthy of credit.
- 1 mark** Brief responses, and simple comments on what Calpurnia says and does in the extract.
- 2-4 marks** Answers will be dependent on paraphrase to a certain extent. Some awareness of Calpurnia's quick thinking and latent fear.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. Candidates may note Calpurnia's assertiveness and speedy thinking. For 6-7, discussion of the extract will be thorough and thoughtful, with the rising suspense shown in Calpurnia's behaviour well understood.
- 8-10 marks** Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in structuring the way the danger is made increasingly clear in the passage. References such as 'Calpurnia stared, then grabbed us by the shoulders...' and her disregard for social norms by using the Radleys' front door may be given, along with reference to the writer's portrayal of Calpurnia's suppressed panic.

- (b) Some of the characters in *To Kill a Mockingbird* suffer because of other people's prejudice. Show how Harper Lee presents this in her novel. [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Responses will be brief and narrative. There may be simple identification of events which show prejudice, such as Tom Robinson's trial.
- 5-9 marks** Answers may be narrative with some knowledge of main events and characters which show prejudice, with perhaps some general opinions about the prevailing mores of the time. For 8-9, there will be some discussion of the kinds of prejudice shown in different parts of the novel.
- 10-14 marks** Answers will still be dependent on narrative but with more apt selection of key areas, such as the prejudice against Boo Radley or Tom Robinson. For 13-14, discussions will be more thorough and thoughtful, showing how the theme of prejudice is explored across different characters and events.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee shows how prejudice affects a range of characters in different ways. For 18-20, there will be some originality and analysis of the writer's techniques and language.

Please look for, and reward, valid alternatives.

(c) How is the character of Dill presented in *To Kill a Mockingbird*? [20]

0 marks Nothing worthy of credit.

1-4 marks Simple awareness of some features of Dill's character.

5-9 marks Answers will be dependent on simple, general narrative, perhaps with some discussion of Dill as a child with Jem and Scout.

10-14 marks Answers may still be narrative driven, but will show more selection of events and characters, such as Dill's background and his apparently neglectful parents. There will be some understanding of how the context of 1930s Alabama affects the games Dill plays with Jem and Scout and his imaginative mind. For 13-14, answers will refer more thoroughly to how the character is presented in different parts of the novel.

15-20 marks Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Dill's role in the novel, perhaps as a contrast to Atticus' children and as part of the exploration of other themes in the novel.

Please look for, and reward, valid alternatives.

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

- (a) **Read the extract on the opposite page. Then answer the following question:**

With close reference to the extract, show how Maya Angelou creates mood and atmosphere here. [10]

- 0 marks** Nothing worthy of credit.
- 1 mark** Answers will be simple and general. There will be simple comments on the way Momma is treated by the white dentist.
- 2-4 marks** Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 3-4. Momma's quiet determination may be referred to.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. The way Momma reacts to the dentist's prejudice, for example, may be discussed. For 6-7, discussion of the extract will be thorough and thoughtful, with some grasp of Momma's dignity in the face of the dentist's humiliation of her.
- 8-10 marks** Answers will be assured, analytical, and show real appreciation of how Angelou presents Momma. Her reference to the loan and her reaction to the offensive language used by the dentist may be explored in detail.

- (b) **How is the relationship between Maya and Bailey Junior presented in *I Know Why The Caged Bird Sings*?** [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of the relationship between brother and sister.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some discussion of their early closeness as children, perhaps, or some events in Stamps.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of events to show an understanding of the relationship. Some of the details of their childhood in Stamps or their different relationships with Mother Dear and Momma will be discussed more thoroughly for 13-14. A clear grasp of how the prevailing racial prejudice of the time and its effect on their relationship may be discussed.
- 15-20 marks** Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the relationship between Bailey Junior and Maya, using apt references across the novel such as Maya's protectiveness towards Bailey as children and the way Bailey Junior leaves at the end. For 18-20, some probing of the relationship, with reference to the way contextual factors affect it, will be given.

Please look for, and reward, valid alternatives.

(c) How is education presented in *I Know Why The Caged Bird Sings*? [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of life in 1930s America and general comments about Maya's schooling.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some focus on Maya's experiences at school for 8-9, though these may be under-developed.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of events and characters to show an understanding of how education is valued by Maya and her family. Reference may be made to her graduation and the effect of the segregated education system on Maya. For 13-14, answers will refer more thoroughly to a range of specific incidents and there may be some thoughtful commentary on how Maya's confidence develops through her education.
- 15-20 marks** Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of the impact of education and schooling on Maya's life as a child in Stamps and as she grows up. There will be a sound appreciation of contextual factors, such as segregation and discrimination, showing how schools and education reflect the lives of black people in 1930s America.

Please look for, and reward, valid alternatives.

Q.5 Chanda's Secrets

(a) Read the extract on the opposite page. Then answer the following question:

Look closely at how Mrs Tafa speaks and behaves here. What does it reveal about her character? [10]

- 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 Mrs Tafa and some empathy with her for 3-4.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. For example, the use of 'blubbers like a baby' and 'She wrings her hankie' may be noticed to show an understanding of Mrs Tafa's extreme emotion. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on Mrs Tafa's confession about her son.
- 8-10 marks** Answers will be assured, analytical, and show real appreciation of Stratton's presentation of Mrs Tafa here. Candidates will respond critically to the writer's use of detail to present the emotional drama of the scene, such as her evocation of the dead Emmanuel and his 'shrine'.

(b) How is the relationship between Chanda and Esther presented in the novel? [20]

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of the friendship between the characters, with one or two important events identified. 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 affect the relationship, such as Esther's prostitution and Chanda's struggle with her mother's disease.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of relevant events and characters. There will be some understanding of the factors which affect the relationship, such as AIDS in both families. For 13-14, answers will refer more thoroughly to specific events which signal changes in their relationship from their friendship as children to Chanda's support for Esther when she contracts AIDS.
- 15-20 marks** Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of each character and how the society at the time influences their relationship. The childish humour of their early friendship may be contrasted with the privations brought about by AIDS and the way the community reacts to it. At the top of this band, there will be a perceptive commentary on the development of the relationship, with particular reference to how it is shaped by the attitudes of their African community.

Please look for, and reward, valid alternatives.

(c) In *Chanda's Secrets*, Chanda says, 'I'm tired of lies'. Show how lies are important in the novel. [20]

0 marks Nothing worthy of credit.

1-4 marks There may be a simple awareness of characters whose lives are affected by lies.

5-9 marks There will be fairly general, narrative responses with limited specific references to characters affected by lies, such as Mrs Tafa's lies about the death of her son.

10-14 marks There should be more focused selection of relevant events and characters to show understanding of characters affected by lies. These will include specific reference to the way AIDS sufferers are affected by lies, such as the community's isolation of Esther or Chanda's mother's reason for returning to Tiro. For 13-14, answers will refer more thoroughly to the reasons people lie, such as the shame of AIDS in the African community presented.

15-20 marks Answers will be evaluative and astute, with assured use of relevant detail about the importance of lies to the plot and themes of the novel. Candidates will explore the different ways in which characters are affected by lies, as well as the writer's use of lies to illustrate the nature of the society portrayed. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters and events to comment on how lies humiliate and corrupt characters and communities in the novel.

Please look for, and reward, valid alternatives.

SECTION B

In both of these poems the poets write about the effect animals have on people.

In each poem the poet describes his thoughts and feelings as he observes a creature.

Q.6 *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan.

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

You may write about each poem 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 poets 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]

0 marks Nothing worthy of credit.

1-4 marks Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets observing an animal.

5-9 marks There may be awareness of some of the ideas in the poems, such as the sense of wonder reflected in the poet's description of the animals. In *Considering the Snail*, the idea of the snail's 'slow passion' might be noted, or the sense of a usually ignored or shunned animal being admired. Some basic comparison with the poet's similar admiration for the gull might be made.

10-14 marks Focused use of the details in the poems and thoughtful discussion of the way the creatures are presented in the poems. Candidates may note the unusual intensity of language to describe the snail, as in 'a wood of desire' or 'bright path'. The slightly sinister tone of *A Gull* might be addressed through reference to 'Did he smell my flesh' or the way the gull's thoughts are represented. The mysterious dignity of both creatures, or the poets' fear/admiration of them, may be used to make clear points of comparison between them.

15-20 marks An assured analysis of both poems and perceptive probing of subtext. The choice of an overlooked, perhaps disgusting creature in the first poem may be commented on, with some reference to the elevated language to describe it. The way the snail is imbued with powerful emotions such as 'desire', 'fury' and 'passion' may be noted and there will be a thorough discussion of the poet's attitude to the snail. In the second poem, candidates may explore the poet's more ambiguous stance towards the bird, with clear probing of ideas and language. The predatory, secret life of the gull, suggested by the images, such as 'foundered voyages' and 'dread of open waters' may be explored in some detail. There will be a clear appreciation of how both poets use language to achieve specific effects. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20.

Please note that the Foundation Tier poems are entitled *The Hurt Boy and the Birds* and *Considering the Snail*. If you notice that a candidate has answered on these poems, please contact the GCSE Section as you have a Foundation Tier script.



WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk