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# **GCSE MARKING SCHEME**

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**SUMMER 2016**

**ENGLISH LITERATURE UNIT 1  
HIGHER TIER  
4201/02**

## **INTRODUCTION**

This marking scheme was used by WJEC for the Summer 2016 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.

## 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.

(a)	(b) (c)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (a) and Section B	<b>Making comparisons (AO3)</b> *Assessed in Section B	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Section A (b and c)
<b>0</b>	<b>0</b>	Nothing 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>Responses will show some appropriate quality of written communication.</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>Responses will show generally appropriate quality of written communication.</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>Responses will show generally correct quality of written communication.</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>Responses will show correct quality of written communication throughout.</i>					

## UNIT ONE HIGHER TIER MARKING SCHEME

### SECTION A

#### Q.1 *Of Mice and Men*

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

Look closely at the way George speaks and behaves here. What does it reveal about his character? [10]

*This question covers assessment objectives A01 (50%) and A02 (50%).*

<b>0 marks</b>	Nothing worthy of credit.
<b>1 mark</b>	Brief responses, with simple comments about what George says.
<b>2-4 marks</b>	Answers will tend towards reorganisation, with some identification of George's bitter realisation of the consequences of Lennie's actions, perhaps, for 3-4.
<b>5-7 marks</b>	Some discussion of George's growing sadness and resignation on discovering the body may be given, with some grasp of how it is conveyed. For 6-7 answers will be typified by sustained discussion of different aspects of George's and how they are shown here. His hopelessness and resigned defence of Lennie's character may feature. There may be some personal response.
<b>8-10 marks</b>	Answers will be assured, evaluative and analytical. Candidates will confidently explore the presentation of George here. Detailed reference to George's reactions to the discovery of the body will be tracked with insight and with reference to the writer's technique and the specific language used to convey his different reactions. References in support of ideas will be given, such as 'his face was as hard and tight as wood', the way he 'tried to reassure himself' or the way his resolve to kill Lennie is signalled. The presentation of his character here may evoke some sympathy or admiration.

- (b) Show how John Steinbeck uses the character of Lennie to highlight some aspects of American society in the 1930s. [20]

*This question covers assessment objectives A01 (33%) and A04 (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 dependence on George.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as how Lennie's character is affected by his treatment by others as a mentally disabled man for 8-9. Some relevant events, such as his fight with Curley, may be referred to.
<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. Lennie's mental disability and its effect on his status on the ranch and how this is presented may be discussed, or his dependence on George in a difficult social climate for disabled people. There will be some understanding of how the social, cultural and historical context of 1930s USA affects him, perhaps in reference to his lack of understanding of social situations and how this affects his life, such as the incident in Weed. For 13-14, answers will be more thorough, with consistent discussion of important features of Lennie's character, such as his vulnerability or innocence in a macho world and how it is revealed.
<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 impact of the presentation of Lennie, including some details of salient events and relationships and the times he lives in. An evaluative approach is expected for 18-20, with a confident exploration of the nuances of the characterisation and the impact of his society on Lennie.

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

- (c) **‘Real friendship is impossible in the grim world John Steinbeck creates in *Of Mice and Men*.’ To what extent do you agree with this statement? Remember to refer to the novel’s social, historical and cultural context in your answer. [20]**

***This question covers assessment objectives A01 (33%) and A04 (67%).***

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple, general narrative, showing a basic awareness of some of the characters in the novel.
- 5-9 marks** Answers will be general and narrative with some focus and discussion of friendships or potential friendships with some simple justification. There may be some awareness of how the characters’ lives reflect wider society in 1930s America and how this might influence their ability or otherwise to form friendships.
- 10-14 marks** Answers will still be dependent on narrative but with more detailed reference to key events and characters, with some reflection of what might constitute a ‘real’ friendship in the novel. For 13-14, there will be more focused discussion of how friendships between people are affected by the harsh conditions of the Depression or the inequalities of the time. Specific reference will be made to the way particular friendships are portrayed, such as George’s relationship with Lennie or the growing friendship between Slim and George. Candidates may argue in favour of the statement, showing how potential friendships between characters are affected by distrust, racial discrimination or sexism.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck shapes our understanding of characters and the influence of contextual factors on them. A perceptive reading of the novel to show a considered response to the significance of friendships, failed friendships or doomed friendships, perhaps. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text.

**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:**

**With close reference to the extract, show how Meera Syal presents the character of Meena here. [10]**

*This question covers assessment objectives A01 (50%) and A02 (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 what Meena says and thinks, such as her confusion about the questions her father asks her.   |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as Meena's confusion about her father's expectations of her and her childish desire to shock him and distance herself from her family.   |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show a real appreciation of Meena's conflicting feelings towards her father. Detailed and evaluative references to the way Meena's assumptions about her relationship with her family seem to be challenged by the conversation with her father. The influence of Anita on her attitudes may be discussed with insight and with close supporting references. |

**(b) Show how Meera Syal uses the relationship between Sam Lowbridge and Meena to highlight some aspects of British society at the time the novel is set. [20]**

*This question covers assessment objectives A01 (33%) and A04 (67%).*

- |                    |  |
|--------------------|--|
| <b>0 marks</b>     | Nothing worthy of credit.  |
| <b>1-4 marks</b>   | Brief and narrative responses. There may be simple awareness of the relationship between Meena and Sam. Some basic awareness of their different backgrounds may be shown.  |
| <b>5-9 marks</b>   | Answers will be predominantly narrative with reference to the characters of Sam and Meena. Reference may be made to the way their relationship is affected by Sam's racist attitudes.  |
| <b>10-14 marks</b> | Answers will still be dependent on narrative but with more apt selection of key areas, such as Meena's attraction to Sam at the beginning of the novel, her developing relationship with him and some events which change the relationship as the novel progresses, such as his relationship with Anita or his racist outburst in the Fete. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how the differences in their backgrounds and families affect their relationship. Reference may be made, for example, to the way Sam's ignorant racism is presented as part of his working class white heritage and to Meena's very different Indian heritage and family. |
| <b>15-20 marks</b> | Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the characters and the relationship between them to illustrate some aspects of British life in the 1960s. The way their relationship changes as well as the influence of their families and the wider influences of a racist society will be discussed with reference to events and the language used in the novel. For 18-20, some subtlety and appreciation may be shown of the way Syal portrays the relationship between Meena and Sam as reflective of the values of both cultures in the 1960s.  |

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

- (c) **‘Meena’s Asian background makes her childhood in Tollington both more difficult and more interesting than those of her white friends’. To what extent do you agree with this statement? In your answer you should refer to events in the novel and its social, historical and cultural context.**  
**[20]**

*This question covers assessment objectives A01 (33%) and A04 (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 some reference to the backgrounds of her white friends, possibly Anita.   |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general narrative, with some awareness of events and characters in Meena’s childhood. There may be some generality rather than focus on specific events.  |
| <b>10-14 marks</b> | Answers may still be narrative driven, but will show more selection of events that show how Meena’s background differs from that of her white friends. For 13-14, there will be a thorough discussion of how Meena’s Indian heritage marks her out as different from her white friends. These may be both positive differences, such as the rich cultural life her family enjoys or her relationship with Nanima, as well as negative factors such as her exposure to racist attitudes in Tollington. There may be some contrasting details from the lives of her white friends, such as the chaotic family life of Anita. |
| <b>15-20 marks</b> | Answers will be perceptive and evaluative, with assured use of relevant detail to explore Meena’s growing awareness of racism in Britain in the 1960s, her changing attitudes towards her family’s Punjabi heritage and how these may be compared with the backgrounds and attitudes of her white friends. Reference to events and the language Syal uses to describe Meena and her background and that of her white friends will be made in detail.   |

**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 Atticus and Jem speak and behave here. What does it reveal about their relationship? [10]**

***This question covers assessment objectives A01 (50%) and A02 (50%).***

- |                   |  |
|-------------------|--|
| <b>0 marks</b>    | Nothing worthy of credit.  |
| <b>1 mark</b>     | Brief responses, and simple comments on what Atticus and Jem say and do in the extract.  |
| <b>2-4 marks</b>  | Answers will be dependent on paraphrase to a certain extent. Some awareness of Atticus' ideas about Mrs Dubose may be reflected simply.  |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their judgements. Candidates may note the patient way Atticus explains to Jem how Mrs Dubose behaved and Jem's reaction to what he hears. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on Atticus' attitude to Mrs Dubose and the important lesson he wants to teach Jem, his son's angry response and how he is presented as more reflective at the end of the extract. |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in portraying Atticus as a thoughtful, independent thinker attempting to teach his son a complex lesson about courage. The way Jem's response changes through and after the conversation will be perceptively addressed as an example of the respectful and thoughtful relationship between them.  |

**(b) How is the character of Scout used to criticise the society she grows up in? In your answer you should refer to events in *To Kill a Mockingbird* and its social, historical and cultural context. [20]**

***This question covers assessment objectives A01 (33%) and A04 (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 Scout as Atticus' daughter or some general awareness of her character.   |
| <b>5-9 marks</b>   | Answers may be narrative with some knowledge of main events and relationships which feature Scout, with perhaps some general opinions about contextual factors such as the racial prejudice highlighted by Tom Robinson's trial. For 8-9, there will be some discussion of her relationships with others, such as Atticus or Calpurnia, shown in different parts of the novel.   |
| <b>10-14 marks</b> | Answers will still be dependent on narrative but with more apt selection of key areas, such as Scout's tomboy behaviour as a child, her experience at school, her relationship with her father or Aunt Alexandra's attempts to turn her into a lady. For 13-14, discussions will be more thorough and thoughtful, showing how Scout is used to highlight the racism of Maycomb and perhaps the possibility of change represented by her generation and the way women's role in society changes over generations. |
| <b>15-20 marks</b> | Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee uses the character of Scout to provide a critique of 1930s American society. Detailed reference to the novel's events will show an increasingly perceptive analysis of Scout's development in the novel and how this is used by Harper Lee. For 18-20, there will be some originality and analysis of the writer's techniques and language and references will be wide-ranging and detailed.                              |

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



- (c) **Why do you think Harper Lee gave her novel the title *To Kill a Mockingbird*? In your answer you should refer to events in the novel and its social, historical and cultural context.** [20]

*This question covers assessment objectives A01 (33%) and A04 (67%).*

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of the idea of mockingbirds and how the term is used in the novel.
- 5-9 marks** Answers will be dependent on simple, general narrative, perhaps with some examples of mockingbirds in the novel and what kind of attributes the term refers to. Some aspects of chosen characters may be addressed in generally relevant terms.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of events and characters, such as Atticus' reference to mockingbirds and how this term may be used to describe characters. Some events which show the influence of social or racial prejudice may be given, such as the trial or the way Boo Radley is treated in Maycomb. For 13-14, answers will refer more thoroughly to the way the idea of the mockingbird is used to portray innocent characters who suffer in the face of the deep-seated prejudice of America in the 1930s.
- 15-20 marks** Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the meaning of the mockingbird motif in the novel and how the writer uses it to explore courage and tolerance and the need for change in American society. Attitudes and relationships will be examined closely to show how Harper Lee uses the mockingbird motif to criticise society and the effect of contextual factors on innocent or vulnerable characters.

**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:

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

*This question covers assessment objectives A01 (50%) and A02 (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 Maya's interactions with Dolores.
<b>2-4 marks</b>	Answers will be dependent on paraphrase, with some reflection of Maya's attempts to placate Dolores or her anger towards Dolores.
<b>5-7 marks</b>	Candidates will select and highlight detail in order to support their judgements. The way Maya portrays herself as trying to appear good or friendly, followed by her reaction to Dolores insulting her mother, will be tracked. For 6-7, discussion of the extract will be more thorough, with some support given for a thoughtful commentary, perhaps probing Maya's feelings and reactions.
<b>8-10 marks</b>	Answers will be assured, analytical, and show real appreciation of the ways in which Maya tries to create a persona of herself for Dolores. How easily her self-conscious attitudes are undermined by her insecurities about her mother may be explored with detailed and apt references to the extract. For the highest marks, answers will need to explore the ways in which language is used to convey her thoughts and feelings.

- (b) Show how Maya Angelou uses the character of Bailey Junior to highlight some features of American society at the time he was growing up. [20]

*This question covers assessment objectives A01 (33%) and A04 (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 segregation and prejudice against black people.
<b>5-9 marks</b>	Answers will be dependent on simple, general narrative, with some focus probably on Bailey Junior's childhood experiences though these may be under-developed and not specific.
<b>10-14 marks</b>	Answers may still be narrative driven, but will show more selection of events and relationships to show an understanding of the character and the world in which he grew up. Key relationships, such as with Maya and with Momma will be discussed in some detail. For 13-14, answers will refer more thoroughly to a range of specific incidents and there may be some thoughtful commentary on how these reflect the society of the time.
<b>15-20 marks</b>	Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of how Bailey Junior develops in the novel from a vulnerable boy dependent on his sister to a rebellious teenager who breaks away from his family. His experiences of prejudice and discrimination may be explored with reference to his development as a young black man in 1930s America.

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

- (c) In *I Know Why The Caged Bird Sings*, who do you think influenced Maya the most in her struggle against discrimination and prejudice? In your answer you should refer to events in the novel and its social, historical and cultural context. [20]

*This question covers assessment objectives A01 (33%) and A04 (67%).*

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of some of the relationships Maya has in the book.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some discussion of prejudice and discrimination and some events involving Maya.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of specific events to show an understanding of how other characters influence Maya in her battles against prejudice. Some of the details of her life in St Louis and later in California may be discussed more thoroughly with reference to specific relationships with Momma or Mother Dear, perhaps, for 13-14. A clear grasp of the prevailing racial prejudice of the time and its effect on her relationships may be discussed, with specific detail to support.
- 15-20 marks** Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Maya's attitudes and behaviour regarding the prevailing prejudice of the time as well as detailed discussion of relationships which influence her. Apt and detailed references across the range of events in the novel will be made. For 18-20, some perceptive probing of one or more relationships will be made to show an evaluative approach.

**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 Mama speaks and behaves here. What does it reveal about her character? [10]**

*This question covers assessment objectives A01 (50%) and A02 (50%).*

- 0 marks** Nothing worthy of credit.
- 1 mark** Answers will be brief, simple and general.
- 2-4 marks** Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of Mama's illness and its effects for 3-4.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. Mama's practised ways of disguising the truth about Jonah and about her illness may be noted, for example. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on, perhaps, Mama's fear of revealing the truth about her illness or her bravery in the face of it.
- 8-10 marks** Answers will be assured, analytical, and show real appreciation of Stratton's presentation of Mama as a courageous but fearful character. The portrayal of Mama will be discussed in detail. Candidates will respond critically, and with detailed supporting references, and may show how the character's traits of courage and vulnerability are highlighted here.

**(b) 'In Chanda's Secrets fear of AIDS affects the people of Bonang as much as the disease itself.' To what extent do you agree with this statement? In your answer you should refer to events in the novel and its social, historical and cultural context. [20]**

*This question covers assessment objectives A01 (33%) and A04 (67%).*

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of AIDS and how it affects people in the novel. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
- 5-9 marks** Answers will be mostly narrative, addressing some events that involve AIDS and the fear of it, such as Chanda's rescue of her mother in Tiro.
- 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 characters, their unspoken fear of AIDS and how this affects their relationships. For 13-14, answers will refer more thoroughly to specific events in the novel involving characters' fear of AIDS, such as the way Esther is treated, Mrs Tafa's secret about the death of her son and the way Mama tries to conceal her illness.
- 15-20 marks** Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the characters, their relationships and how the society at the time is portrayed, particularly the effect of the fear of AIDS and the way the community reacts to it with shame and secrecy at the beginning and more openly at the end. At the top of this band, there will be a perceptive commentary on the development of the relationship, with particular reference to how these changes reflect those in the community they live in.

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

- (c) **Show how Alan Stratton uses the character of Esther to highlight some aspects of the community in which she lives.** [20]

*This question covers assessment objectives A01 (33%) and A04 (67%).*

- 0 marks** Nothing worthy of credit.
- 1-4 marks** There may be a simple awareness of Esther's character in the novel.
- 5-9 marks** There will be fairly general, narrative responses with limited specific reference to what happens to Esther and the way she is presented.
- 10-14 marks** There should be more focused selection of relevant events and relationships to show understanding of Esther's character and some of the events involving her. The conditions which Esther endures after her parents' death and her subsequent attempts to reunite the family by prostitution will be considered with apt references to the detail of the text. For 13-14, answers will refer more thoroughly to the factors which create difficulties for Esther, such as poverty and violence, with some judgement about them.
- 15-20 marks** Answers will be evaluative and astute, with assured use of relevant detail about how Esther's character is affected by AIDS and the prejudice of her community. Candidates may explore the extent to which poverty and AIDS affect Esther and her relationships. For 18-20, candidates will provide a perceptive analysis of Stratton's use of the character of Esther to comment on how AIDS changes communities in different ways.

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

## SECTION B

Both poets describe people who are doing their jobs.

**Q.6** *In Cardigan Market* by Brian Morris and *Car Showroom* by Jonathan Holden

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. [20]

*This question covers assessment objectives A01 (25%), A02 (25%) and A03 (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 people doing their jobs.
<b>5-9 marks</b>	There may be awareness of some of the ideas in the poems, such as the affection or admiration in the portrait of the woman in the first poem and the disgust felt by the poet towards the car salesman in the second. There may be some selection of detail to support general points about the way the characters are portrayed in different ways.
<b>10-14 marks</b>	Focused use of the details in the poems and thoughtful discussion of the way the poets describe the different characters in the poems. Candidates may note the warmth and humour in the portrayal of the fish seller and the cynicism exposed in the attitude of the salesman. The poet's deliberate use of rather unpleasant details in the Morris poem may be compared with the mundane details in the Holden poem which convey a sense of the falseness of the salesman.
<b>15-20 marks</b>	An assured analysis of both poems and perceptive probing of subtext. In the first poem, the way the simple fish seller is portrayed as much more noble and elevated than her apparent status may be noted and the juxtaposition of superficially unpleasant characteristics to create quite an admirable figure may be explored. In the second, the ambiguity of the poet's attitude towards the salesman may be discussed with some reference to the 'façade' created by the false friendliness and respect he exudes and the slight sense of empathy or pity conveyed by the poet's use of a personal anecdote. There will be a clear appreciation of how both poets use language and imagery to achieve specific effects, such as Morris's use of imagery to recreate the market scene vividly or the way that the insincerity of a salesman is described as if 'someone else's voice/crawl out of my mouth.' 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 This Morning I Could Do A Thousand Things and In Your Absence. If you notice that a candidate has answered on these poems, please contact the Appointees section as you have a Foundation Tier script.*

## ASSESSMENT GRIDS

### GCSE English Literature

#### Allocation of Raw Marks

The allocation of raw marks across the assessment objectives and examination components is as follows.

		AO1	AO2	AO3	AO4	Total Mark	QWC	SPaG
<b>Unit 1</b>								
	Section A (a)	5	5			10	✓	
	Section A (b) (c)	6.66			13.34	20	✓	
	Section B	5	5	10		20	✓	
	<b>Total Marks</b>	<b>16.66</b>	<b>10</b>	<b>10</b>	<b>13.34</b>	<b>50</b>		
<b>Unit 2</b>								
	Contemporary (i)	5	5			10	✓	
	Contemporary (ii)	6.66	13.34			20	✓	4
	EWI LH (i)	5	5			10	✓	
	EWI LH (ii) (iii)	6.66			13.34	20	✓	4
	<b>Total Marks</b>	<b>23.32</b>	<b>23.34</b>		<b>13.34</b>	<b>60</b>		<b>8</b>
<b>Unit 3</b>								
	Task	10	10	20		40	✓	
	<b>Total Marks</b>	<b>10</b>	<b>10</b>	<b>20</b>		<b>40</b>		

## Weightings of Assessment Objectives

The weighting of assessment objectives across examination components is as follows:

		<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
<b>Unit 1 Section A</b>	a)	3.5%	3.5%			<b>21%</b>
	b) c)	4.66%			9.33%	
<b>Unit 1 Section B</b>		3.5%	3.5%	7%		<b>14%</b>
<b>Unit 2 a b Contemporary</b>	i)	3.33%	3.33%			<b>20%</b>
	ii) iii)	4.44%	8.88%			
<b>Unit 2 a b Literary heritage</b>	i)	3.33%	3.33%			<b>20%</b>
	ii) iii)	4.44%			8.88%	
<b>Unit 3</b>		6.25%	6.25%	12.5%		<b>25%</b>
<b>Total</b>		<b>33.5%</b>	<b>28.8%</b>	<b>19.5%</b>	<b>18.2%</b>	<b>100%</b>