



GCSE MARKING SCHEME

WINTER 2018

**ENGLISH LITERATURE UNIT 1
HIGHER TIER
3720UA0-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

(extract)	(essay) (poetry)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (extract) and Section B (poetry)	Making comparisons (AO3) *Assessed in Section B (poetry)	Social, cultural, and historical contexts (AO4) *Assessed in Section A (essay)
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
2-4	5-9	Candidates: 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>					
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
8-10	15-20	Candidates: make 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).

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UNIT ONE HIGHER TIER MARKING SCHEME

SECTION A

Of Mice and Men

0 1

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

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

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Brief response, with simple comments about the content of the extract. |
| 2-4 marks | Answers will tend towards reorganisation, with some identification of Curley's anger. |
| 5-7 marks | Some discussion of the rage and excitement shown by Curley's speech and behaviour. For 6-7 answers will be typified by more sustained discussion of Curley's reactions to hearing of his wife's death. His excited tone of voice and the sense of an opportunity presenting itself may be located in the extract through his speech and behaviour. There may be some personal response. |
| 8-10 marks | Answers will be assured, evaluative and analytical. Candidates will confidently explore the way Curley's speech and behaviour reveals a lack of grief or emotion at the death of his wife. The way he quickly seizes the opportunity to judge and punish Lennie may be noted as well as the way his behaviour is both excited and cold at different points in the extract. Detailed reference to the writer's use of language to reveal an immature, vengeful and emotionally stunted character may be in evidence. Some awareness of the pathos evoked by Curley's 'reddened' face at the end of the extract may also be examined with some focus on style. |

0 2

'In Curley's wife, Steinbeck has created a character who brings all her troubles on herself.' 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, cultural and historical 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 aspects of the character, such as her status as Curley's wife. |
| 5-9 marks | Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Curley's wife's treatment by the ranch men as the only woman on the ranch. Some relevant events, such as her conversations with the ranch men on Saturday night and her death at Lennie's hands, 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 character. The character may be described by using events such as the first appearance of Curley's wife on the ranch before they arrive on the ranch, the conversation with the other 'weak ones' on Saturday night and her interaction with Lennie before her death. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects her personality, life style and ambitions, perhaps with reference to men's attitudes to women, the Hollywood dreams she has and her restricted life on the ranch. For 13-14, answers will be more thorough, with consistent discussion of important features of the character with sound links made with contextual factors. |
| 15-20 marks | 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 character'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. |

Please look for, and reward, valid alternatives.

03

The world of the ranch in *Of Mice and Men* is a difficult place for weak or vulnerable people. How does Steinbeck show this in the novel? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [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 and events in the novel.
- 5-9 marks** Answers will be general and narrative with some focus and discussion of the weaknesses or vulnerabilities of some characters. There may be some awareness of how the characters' lives reflect wider society in 1930s America and how this affects their relative strength or weakness in the world of the ranch.
- 10-14 marks** Answers will still be dependent on narrative but with more detailed reference to key events and characters, with some discussion of how weak or vulnerable characters are depicted at different points in the novel. For 13-14, there will be more focused discussion of how the specific vulnerabilities of, for example, Crooks or Candy, are affected by the harsh conditions of the Depression or the inequalities of the time. Specific reference will be made to the way particular characters' weaknesses or vulnerabilities are exploited by others and wider society, such as Crooks' terrible isolation or the killing of Candy's dog, or the way that some characters are personally weak but protected by their societal position, such as Curley. Candidates may offer different explanations of weakness/vulnerability and more thorough responses will discuss the way contextual factors create an exploitative society with some understanding.
- 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. Answers will reveal a perceptive reading of the novel to show a considered interpretation of Steinbeck's criticism of his society through the presentation of weak/vulnerable characters and their treatment. 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.

Anita and Me

1 1

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

With close reference to the extract, show how Meera Syal creates mood and atmosphere here.

[10]

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

- | | |
|-------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Brief responses, with simple comments about what happens in the extract. |
| 2-4 marks | Answers will be mostly paraphrasing, with some range of coverage across the extract. For 3-4, there will be more focus on the description of the forest and the house. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as the way the forest inspires fear and apprehension and the way Meena's thoughts and feelings are evoked here. Some insight into the way the writer focuses attention on physical detail and Meena's senses may be shown. |
| 8-10 marks | Answers will be assured, analytical, and show a real appreciation of the subtleties of mood and atmosphere in the extract. Detailed and evaluative references to the language used to describe how both Meena's apprehension, intrigue and excitement are evoked by the description. |

1 2

How does Meera Syal use the relationship between Meena and her father 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%).

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Brief and narrative responses. There may be simple awareness of her father's role in Meena's life. Some basic awareness of their Indian heritage may be shown. |
| 5-9 marks | Answers will be predominantly narrative with reference to the main features of the relationship between Meena and her father, such as their closeness at different points in the novel. Reference may be made to the way Papa disciplines her in the early stages. |
| 10-14 marks | Answers will still be dependent on narrative but with more apt selection of events involving Meena and her father and some interpretation of their relationship. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of their relationship, such as Meena's early childhood misdemeanours and her father's punishment, Meena's growing appreciation of her father's background in India and how they react to events such as Sam Lowbridge's racism. |
| 15-20 marks | Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the relationship between Meena and her father to highlight Meena's divided loyalties between two cultures, her growing appreciation of her Indian heritage and the way the different generations react to the casual racism of the times. For 18-20, a sensitive analysis of how the relationship is filtered through British society's prejudiced views of immigrants will be offered. |

Please look for, and reward, valid alternatives.

1 3

'Anita and Me is about friendships, and the lessons we learn from them.'
How is the theme of friendship presented in the novel? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** There may be simple awareness of Meena's Indian background and a general awareness of her friendship with Anita.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some awareness of events and characters linked with the theme of friendship. There may be some generality rather than focus on specific events.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of events that show how the novel's British Indian context affected friendships, such as that between Meena and Anita. Other friendships, such as those between Meena and others in the novel, may be considered. For 13-14, there will be a thorough discussion of the theme of friendship and the lessons learned from friendships, as well as specific discussion of events which illustrate these.
- 15-20 marks** Answers will be perceptive and evaluative, with assured use of relevant detail to explore relevant friendships 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 friendships and the lessons learned from them.

Please look for, and reward, valid alternatives.

To Kill a Mockingbird

2 1

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

How does Harper Lee create mood and atmosphere here? Refer closely to the extract in your answer. [10]

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses, and simple comments on what happens in the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent. Some awareness of the tension of the incident may be shown, though not always supported with apt detail from the extract.
5-7 marks	Candidates will select and highlight detail in order to support their understanding of mood and atmosphere here. Candidates may note the way Scout's anxiety is used to establish the tension, for example. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on how the writer structures the reader's response at different points, such as the description of the scene and the heightened anxiety created by Atticus' cough.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in using the incident to evoke an emotionally charged tension in the extract. The way the landscape in the night and Jem's movement is described may be discussed with insight and detailed reference to language and its effects in different parts of the extract.

2 2

How does Harper Lee use the character of Dill to highlight aspects of American society at the time the novel is set? [10]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of Dill as Jem and Scout's friend in America in the 1930s.
5-9 marks	Answers will be dependent on simple, general description of the character, perhaps with some reference to Dill's background.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and descriptions which depict the character, such as his vivid imagination, his background and neglect by his parents and his sensitivity to the racial prejudice highlighted in the trial of Tom Robinson. For 13-14, answers will refer more thoroughly to the ways in which Lee uses the character to highlight the qualities of other characters, such as Atticus' open tolerance and the innocent sense of injustice of the children.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the social mores and habitual ways of thinking seen in Maycomb and Dill's innocent lack of racial prejudice. Specific events which show this, such as his reaction to the trial of Tom Robinson, may be used and perhaps some appreciation of his impact on Scout, will be explored. Lee's purpose in creating this character will be explored for 18-20.

Please look for, and reward, valid alternatives.

2 3

How is the theme of prejudice used in *To Kill a Mockingbird* to comment on some aspects of American society in the 1930s?

[20]

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Responses will be brief and narrative. There may be simple description of what happens in the novel which highlights prejudice.
- 5-9 marks** Answers may be narrative with some general opinions about prejudice in the novel, such as the racism shown in the trial of Tom Robinson. For 8-9, there will be some discussion of relevant events, perhaps with some focus on particular examples of prejudice.
- 10-14 marks** Answers will still be dependent on narrative but with more apt selection of key areas, such as the trial or Maycomb's prejudice against Boo Radley. For 13-14, discussions will be more thorough and thoughtful, showing how the novel shows both the snobbery and ingrained prejudice of Maycomb, with some reflection on the writer's attitude towards these social attitudes of the time.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee provides a critique of 1930s American society, racism and prejudice. 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.

I Know Why The Caged Bird Sings.

3 1

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

How is the character of Maya's mother presented here? Refer closely to the extract in your answer.

[10]

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Answers will be simple and general. There will be simple comments on what happens in the extract. |
| 2-4 marks | Answers will be dependent on paraphrase, with some reflection of Maya's mother's attitudes. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. Maya's mother's humour and courage may be noted as well as her impact on Maya. For 6-7, discussion of the extract will be more thorough, with some support given for a thoughtful commentary, perhaps probing how Maya's mother shows resilience and resourcefulness in the face of adversity. |
| 8-10 marks | Answers will be assured, analytical, and show real appreciation of how a powerful, resilient and enigmatic character is created here. Detailed references will be made and interpreted with insight across the extract as a whole. |

3 2

How does Maya Angelou use the character of Momma, Maya's grandmother, to highlight some features of American society in the 1930s?

[20]

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple awareness of Momma as Maya's grandmother. |
| 5-9 marks | Answers will be dependent on simple, general narrative, with some discussion of segregation and racial prejudice, perhaps, and some events in Stamps as the children are growing up. |
| 10-14 marks | Answers may still be narrative driven, but will show more selection of specific events to show an understanding of Momma and her life in Stamps. Some significant events, such as the incident with the 'white trash' girls outside her shop, or her treatment at the hands of the white dentist, may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time and its effect on behaviour may be discussed, with specific detail to support. |
| 15-20 marks | Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Momma's character and the impact of racial prejudice on her life, using apt references across the novel. For 18-20, some probing of the character and how she is portrayed, with reference to contextual factors, will be given. |

Please look for, and reward, valid alternatives.

3 3

In *I Know Why The Caged Bird Sings*, male characters influence Maya less than the women in her life. To what extent do you agree with this statement? Remember to support your answer with reference to the book and to comment on its social, cultural and historical context. [20]

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple awareness of life in 1930s America and general comments about Maya and male or female characters. |
| 5-9 marks | Answers will be dependent on simple, general narrative, with some focus on male or female characters who influence her though these may be under-developed and not specific. There will likely be some attempt to give examples of events which show other characters' impact on Maya. |
| 10-14 marks | Answers may still be narrative driven, but will show more selection of events and characters to show an understanding of some of the contextual factors in the novel. Reference will be made to specific characters and incidents which show some of the ways in which they influenced Maya. For 13-14, answers will refer more thoroughly to a range of specific incidents and there may be some thoughtful commentary on how these reflect the society of the time. |
| 15-20 marks | Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of how male or female characters' experience may affect Maya at different points in the novel. |

Please look for, and reward, valid alternatives.

Chanda's Secrets

4 1

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

Look closely at the way Mary 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 Mary's pathetic state.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, some details to create a picture of Mary's physical condition may be given. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on Mary's inappropriate behaviour.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Stratton's creation of reader empathy for Mary.

4 2

How is the character of Chanda's mother, Mama, presented in *Chanda's Secrets*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical 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 character and her role in the novel. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
5-9 marks	Answers will be mostly narrative, addressing some events which involve Mama. There will be some general reference to relevant areas of the text but limited supporting detail.
10-14 marks	Answers may still be narrative driven, but will show more selection of relevant events and relationships in Mama's life. There will be some understanding of the factors which affect her, such as the social pressures caused by AIDS and the fear and suspicion that create Mama's social isolation. For 13-14, answers will refer more thoroughly to specific events and relationships in the novel.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way Mama changes and how the society at the time is portrayed, particularly the effect of AIDS and the way the community reacts to it with shame. At the top of this band, there will be a perceptive commentary with particular focus on how characterisation is used at specific points in Mama's story.

Please look for, and reward, valid alternatives.

4 3

Which character in Chanda's Secrets do you think is most important in making Bobang face up to its secrets about AIDS? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [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 many of the characters as victims of AIDS and the secrecy surrounding it.
5-9 marks	There will be fairly general, narrative responses with limited specific reference to what happens to characters who are affected by AIDS.
10-14 marks	There should be more focused selection of relevant events and relationships to show understanding of what happens to some of the characters and their reactions to AIDS. For 13-14, answers will refer more thoroughly to specific relationships affected by AIDS as well as the impact of them on characters' lives.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail about how characters are affected by AIDS and the contextual factors which create the atmosphere where secrets and lies are necessary. Some justification of their judgements will be given. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters to comment on how AIDS creates the need for secrets and lies and some of them are eventually overcome to some degree.

Please look for, and reward, valid alternatives.

SECTION B

Both poets write about grandparents.

5 1

Bamp/My Grandparents

Write about the poems and their effect on you. Show how they are similar and how they are different. [20]

This question covers assessment objectives A01 (25%), A02 (25%) and A03 (50%)

0 marks	Nothing worthy of credit.
1-4 marks	Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of grandparents.
5-9 marks	There may be awareness of some of the ideas in the poems, such as the sense of admiration in the first poem and the implied criticism of their lives in the other. Some awareness of details which show some understanding of the general impressions of characters in both poems may be given.
10-14 marks	Focused use of the details in the poems and, for 12–14, some discussion of the way the poets describe the characters in the poems and the lives they lead. There may be some grasp of the appreciative humour depicted in the first poem, the descriptive detail used to describe his physical appearance may be selected or the use of images which create an impression of aspects of his personality noted. In the second poem, there will be some exploration of how the sadness of the characters' lives is portrayed. There may be some simple commentary on the mood of each poem, identifying the jolly tone of the first and the rather embittered mood of the second. For 13–14, candidates will recognise the imagery used in both poems and may offer some sensible interpretation of it, although not all comments will be convincing.
15-20 marks	A more consistent analysis of both poems and some perceptive probing of subtext. Candidates will begin to show how the poets' use of images build a picture of the very different lives of their characters. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the use of concrete and more abstract imagery in the first poem to create an appreciative, upbeat mood, compared with the description of concrete objects to convey a narrow existence in the second. For marks above 16, a willingness to engage with the ideas about old people suggested by the poets may be shown. 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 *October* and *Seaside September*. If a candidate has answered on these poems please use the 'wrong question' tool on e-marker. Refer to the e-marker training material for more information.*