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# **GCSE MARKING SCHEME**

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**WINTER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (extract) and Section B (poetry)	<b>Making comparisons (AO3)</b> *Assessed in Section B (poetry)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Section A (essay)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

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

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## UNIT ONE HIGHER TIER MARKING SCHEME

### SECTION A

#### *Of Mice and Men*

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

Look closely at the way Slim speaks and behaves here. What does it reveal about his character?

[10]

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

- |                   |  |
|-------------------|--|
| <b>0 marks</b>    | Nothing worthy of credit.  |
| <b>1 mark</b>     | Brief response, with simple comments about the content of the extract.   |
| <b>2-4 marks</b>  | Answers will tend towards reorganisation, with some identification of Slim's reactions to Curley and Lennie.   |
| <b>5-7 marks</b>  | Some discussion of the way Slim's speech and behaviour reveal him to be a resourceful and compassionate character. For 6-7, answers will be typified by more sustained discussion of Slim's reactions to both Lennie (eg 'regarded Lennie with horror') and Curley, such as the way he 'hurried out' to get water for him. His underlying compassion for both men and his quick thinking to address the situation may be located in the extract through his speech and behaviour. There may be some personal response.   |
| <b>8-10 marks</b> | Answers will be assured, evaluative and analytical. Candidates will confidently explore the way Slim's speech and behaviour reveal his quick thinking and his perceptive understanding of Curley's motivations and character in coming up with a solution. The way he shows both horror and compassion towards Lennie may be addressed with close reference to the text. Detailed reference to the writer's use of language to reveal an intelligent and humane character may be in evidence. Some insight into the way he takes charge at the end of the extract, and the way the others rely on him to do so, may also be examined with some focus on style. |

0	2
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How does John Steinbeck use the character of Curley to highlight some aspects of American society in the 1930s?

[20]

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

- |                    |  |
|--------------------|--|
| <b>0 marks</b>     | Nothing worthy of credit.  |
| <b>1-4 marks</b>   | Simple awareness of some aspects of the character, such as Curley's status as the boss's son.  |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Curley's more secure position on the ranch. Some relevant events, such as the fight between Curley and Lennie or Curley's insecurity about his wife, 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. The character may be described by using events such as the first appearance of Curley on the ranch and his suspicious attitude towards George and Lennie, the contempt shown towards him by Candy in the opening scenes and the reactions of others towards him elsewhere. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects his personality, life style and ambitions, with some understanding of the mismatch between his high status on the ranch and his personal inadequacy. For 13-14, answers will be more thorough, with consistent discussion of important features of the character with sound links made with contextual factors. |
| <b>15-20 marks</b> | Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the character and the writer's use of it to criticise society at the time. Details of salient events and phases in the 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

**'Animals and the natural world are important in Steinbeck's portrayal of 1930s America in *Of Mice and Men*.' To what extent do you agree with this statement?**

[20]

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

- |                    |   |
|--------------------|---|
| <b>0 marks</b>     | Nothing worthy of credit.   |
| <b>1-4 marks</b>   | Simple, general narrative, showing a basic awareness of some of the landscape or animals mentioned in the novel.  |
| <b>5-9 marks</b>   | Answers will be general and narrative with some focus on the mice killed by Lennie or the puppy he kills. There may be some awareness of how the characters' lives reflect wider society in 1930s America and how animals are seen as vulnerable or symbolic of weakness.   |
| <b>10-14 marks</b> | Answers will still be dependent on narrative but with more detailed reference to key events and characters, with some discussion of how animals feature at different points in the novel. There may be some closer focus on Steinbeck's description of the landscape and animals at the beginning and end of the novel. For 13-14, there will be more focused discussion of how animals are used to portray characters such as Lennie and Candy, with specific reference to the significance of animals in both characters' lives. More thorough responses will discuss the way contextual factors affect our interpretation of nature and animals with some understanding. |
| <b>15-20 marks</b> | 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 nature and animals and their significance. 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:****How is the character of Robert presented here? Refer closely to the extract in your answer. [10]*****This question covers assessment objectives AO1 (50%) and AO2 (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 what Robert says and does.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as the way Robert's sickly appearance is described and his interaction with Meena. His humour and lively wit may be addressed.
- 8-10 marks** Answers will be assured, analytical, and show a real appreciation of the characterisation of Robert here. Detailed and evaluative references to the language used to describe how Meena reacts to Robert as well as contrast between how his physical frailty and vibrant personality are evoked in the extract.

**1 2****How does the character of Anita highlight some aspects of British society in the 1960s? [20]*****This question covers assessment objectives AO1 (33%) and AO4 (67%).***

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

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

13

**'Meena reacts to prejudice in a different way from her parents.'** To what extent do you agree with this statement? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

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

- |                    |  |
|--------------------|--|
| <b>0 marks</b>     | Nothing worthy of credit.  |
| <b>1-4 marks</b>   | There may be simple awareness of Meena's Indian background and a general awareness of prejudice towards immigrants at the time.  |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general narrative, with some awareness of events and characters linked with the theme of prejudice. There may be some generality rather than focus on specific events, with some awareness shown of the different generations' reactions to prejudice in Tollington society.  |
| <b>10-14 marks</b> | Answers may still be narrative driven, but will show more selection of events that show how Meena and her parents react in different ways to prejudice. Specific events will be highlighted, such as the incident in the car with Meena's mother or Meena's reaction to the racism of Sam Lowbridge at the fair. For 13-14, there will be a thorough discussion of the theme of prejudice and the differences between the generations in their reactions, as well as specific discussion of events which illustrate these. |
| <b>15-20 marks</b> | Answers will be perceptive and evaluative, with assured use of relevant detail to explore relevant examples in the novel and their wider meaning in terms of the novel's context. For 18-20, there will be an interpretative, analytical focus on how the novel's context impacts on different characters and their reactions to prejudice.  |

**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:

Look closely at how Dolphus Raymond speaks and behaves here. What does it reveal about his character? [10]

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

- |                   |  |
|-------------------|--|
| <b>0 marks</b>    | Nothing worthy of credit.  |
| <b>1 mark</b>     | Brief responses, and simple comments on what happens in the extract.   |
| <b>2-4 marks</b>  | Answers will be dependent on paraphrase to a certain extent. Some awareness of the ambiguity of the characterisation may be shown, though not always supported with apt detail from the extract.   |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their understanding of the character here. Candidates may note the way Dolphus Raymond's bad reputation is reflected in the children's attitudes to him at first and the character's delight in revealing his real nature to them. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on the character's explanation for his behaviour and what it reveals about him. Some candidates may sympathise with Dolphus' need to deceive others while some may consider him inventive or perceptive. |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in the characterisation here. The surprise and shock at what Dolphus Raymond says and does at different points may be explored and some comment made on the way he protects his lifestyle and the unusual choices he has made.   |

**2 2**

**'Some relationships with adults outside the Finch family influence Jem and Scout as much as their family does.'** To what extent do you agree with this statement? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

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

- |                    |  |
|--------------------|--|
| <b>0 marks</b>     | Nothing worthy of credit.  |
| <b>1-4 marks</b>   | Simple awareness of other relationships such as those with Maudie Atkinson or maybe Boo Radley and of the main features of American society in the 1930s.  |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general description of the chosen character(s) and their impact on the children. Some general awareness of prejudice or the strict mores of society at the time may be shown.   |
| <b>10-14 marks</b> | Answers may still be narrative driven, but will show more selection of events and descriptions which depict the chosen character(s), with some increasingly thoughtful consideration of how the relationships with Jem and Scout influence the children. For 13-14, answers will refer more thoroughly to the ways in which Lee uses the character(s) and their influence on Jem and Scout to highlight the inequality of life in Maycomb society at the time.   |
| <b>15-20 marks</b> | 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 how relationships with the chosen character(s) affect Jem and Scout and their own attitudes as they grow up. Specific events which show this, perhaps with some focus on the trial of Tom Robinson, may be used and perhaps some appreciation of the specific impact characters have at different times in the novel, will be explored. Lee's purpose in creating influential characters will be explored for 18-20. |

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

23

Justice, or the lack of it, is an important theme in *To Kill a Mockingbird*. How is this theme presented in the novel? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Responses will be brief and narrative. There may be simple description of what happens in the novel which highlights justice or injustice, such as the trial of Tom Robinson.
<b>5-9 marks</b>	Answers may be narrative with some general opinions about justice 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 justice or injustice, such as the treatment of Boo Radley by Maycomb society.
<b>10-14 marks</b>	Answers will still be dependent on narrative but with more apt selection of key areas, such as the trial or Maycomb's prejudice and unjust treatment of Boo Radley. For 13-14, discussions will be more thorough and thoughtful, highlighting how the novel shows Maycomb society's attitudes to race and how these cause injustice, with some reflection on the writer's attitude towards these social attitudes of the time.
<b>15-20 marks</b>	Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee provides a critique of 1930s American society, racism and injustice. There may be some discussion of the characterisation of Atticus as the symbol of social change and justice in the novel and how the children's innocent viewpoint is seen as more innately just than their elders'. For 18-20, there will be some originality and analysis of the writer's technique 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:**

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

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

- |                   |  |
|-------------------|--|
| <b>0 marks</b>    | Nothing worthy of credit.  |
| <b>1 mark</b>     | Answers will be simple and general. There will be simple comments on what happens in the extract.  |
| <b>2-4 marks</b>  | Answers will be dependent on paraphrase, with some reflection of Maya's determination here.  |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their judgements. Maya's resilience and courage in the face of prejudice may be noted as well as its impact on her. For 6-7, discussion of the extract will be more thorough, with some support given for a thoughtful commentary, perhaps probing how Maya describes the encounter as an inevitable reflection of old prejudices. |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show real appreciation of how Maya's persistence and thoughtful appraisal of the encounter is created here. Detailed references will be made and interpreted with insight across the extract as a whole.  |

**3 2**

**'Maya's mother and father are both bad parents who let her down repeatedly as she grows up.' How far do you agree with this statement? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context** [20]

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

- |                    |  |
|--------------------|--|
| <b>0 marks</b>     | Nothing worthy of credit.  |
| <b>1-4 marks</b>   | Simple awareness of the main features of Maya's parents.   |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general narrative, with some discussion of segregation and racial prejudice, perhaps, and some events involving both parents, such as her father's visit to Stamps when Maya is young and her mother's behaviour when Maya lives with her later.  |
| <b>10-14 marks</b> | Answers may still be narrative driven, but will show more selection of specific events to show an understanding of both Maya's parents and their attitudes to her at different points in the novel. Some significant events, such as her father's visit to Stamps or the trip to Mexico, may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time or the displacement of black families at the time may be discussed, with specific detail to support. |
| <b>15-20 marks</b> | Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of Maya's parents and how they affect her as she grows up. Some appreciation of the nuances of their characters and how the racial divide of the time affects them will be shown. For 18-20, some probing of the characters and how they are 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*, Maya Angelou shows how prejudice ruins lives in 1930s America. How is the theme of prejudice presented in the novel?

[20]

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

- |                    |   |
|--------------------|---|
| <b>0 marks</b>     | Nothing worthy of credit.   |
| <b>1-4 marks</b>   | Simple awareness of life in 1930s America and general comments about the way prejudice against black people is shown.   |
| <b>5-9 marks</b>   | Answers will be dependent on simple, general narrative, with some focus on how characters are affected by prejudice. There will likely be some attempt to give examples of events which illustrate how Maya or other characters are treated at different points in the novel.   |
| <b>10-14 marks</b> | 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 prejudice against black people is depicted. 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 the prevailing prejudice of the time affects Maya and other characters 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 how Mama speaks and behaves here. What does it reveal about her character? [10]

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

- |                   |   |
|-------------------|---|
| <b>0 marks</b>    | Nothing worthy of credit.   |
| <b>1 mark</b>     | Answers will be brief, simple and general.  |
| <b>2-4 marks</b>  | Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of Mama's anger and indignation at the beginning of the extract.  |
| <b>5-7 marks</b>  | Candidates will select and highlight detail in order to support their judgements. For example, some details to create a picture of Mama's anger at the beginning of the extract and her strange behaviour at the end may be given. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on Mama's behaviour and how it reveals her fear and apprehension. |
| <b>8-10 marks</b> | Answers will be assured, analytical, and show real appreciation of Stratton's creation of sympathy for Mama.  |

**4 2**

Which character do you think changes the most throughout *Chanda's Secrets*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

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

- |                    |   |
|--------------------|---|
| <b>0 marks</b>     | Nothing worthy of credit.   |
| <b>1-4 marks</b>   | Simple awareness of the chosen character and his/her role in the novel. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.   |
| <b>5-9 marks</b>   | Answers will be mostly narrative, addressing some events which involve the chosen character. There will be some general reference to relevant areas of the text but limited supporting detail.  |
| <b>10-14 marks</b> | Answers may still be narrative driven, but will show more selection of relevant events and relationships in the life of the chosen character. There will be some understanding of the factors which affect him/her, such as the social pressures caused by AIDS and the fear and suspicion that create social isolation. For 13-14, answers will refer more thoroughly to specific events and relationships in the novel.   |
| <b>15-20 marks</b> | Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way the chosen character 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 the chosen character's story. |

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

4 3

**'Chanda's Secrets is an optimistic novel.' To what extent do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, historical and cultural context.**

**[20]**

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	There may be a simple awareness of many of the characters as victims of AIDS and the secrecy surrounding it and some simple judgements about whether the novel is optimistic or not.
<b>5-9 marks</b>	There will be fairly general, narrative responses with limited specific reference to what happens to the characters and whether or not the overall outlook of the novel is optimistic
<b>10-14 marks</b>	There should be more focused selection of relevant events and relationships to show understanding of what happens to some of the characters and whether the novel overall is optimistic or not. For 13-14, answers will refer more thoroughly to specific characters, relationships and events as well as the impact of contextual factors on characters' lives.
<b>15-20 marks</b>	Answers will be evaluative and astute, with assured use of relevant detail about how characters are affected by events and contextual factors. Some justification of their judgements will be given. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters and events and whether the outlook overall is optimistic or not.

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

## SECTION B

Both poets describe their experiences during a time of conflict.

5	1
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**More Dangerous Air/September 1918**

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

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

<b>0 marks</b>	Nothing worthy of credit.
<b>1-4 marks</b>	Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of the events in them.
<b>5-9 marks</b>	There may be awareness of some of the ideas in the poems, such as the sense of apprehension and fear in the first and the sense of a brief, fleeting moment of calm in the second. Some awareness of details which show some understanding of the general impressions of characters' reactions to war and conflict in both poems may be given.
<b>10-14 marks</b>	Focused use of the details in the poems and, for 12-14, some discussion of the way the poets describe the experiences of young people in both poems. There may be some grasp of the sense of impending and pervasive fear depicted in the first poem and the detail used to describe this may be selected and commented on. In the second poem, there will be some exploration of how the poignancy of innocent childhood activities is used to shed light on the fear implied by the background of war. There may be some simple commentary on the mood of each poem, identifying the fearful, powerlessness expressed in the first and the rather sweet, poignant 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.
<b>15-20 marks</b>	A more consistent analysis of both poems and some perceptive probing of subtext. Candidates will begin to show how the poets' use of language builds a picture of the moments described. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the use of one word sentences in the first to convey a fractured and terror-filled view of the world, compared with the lyrical description of landscape to evoke a sense of enduring calmness in nature in the second. For marks above 16, a willingness to engage with the ideas about war and conflict suggested by the poets may be shown, though there will be inconsistencies in how convincing interpretations offered are. 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 Children in Wartime and Playground. 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.*