



GCSE MARKING SCHEME

SUMMER 2017

**GCSE (NEW)
ENGLISH LANGUAGE - COMPONENT 1
C700U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

Component 1 – Mark Scheme

Section A (40 marks)

General Instructions

Where banded levels of response are given, descriptors have to be applied using the notion of 'best fit'. Fine tuning of the mark within a band will also be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

Examiners should select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Marking should be positive, rewarding achievement rather than penalising failure or omission. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the text and reward credit as directed by the banded levels of response.

SECTION A: 40 marks

Read lines 1-7.

0 1

List five things you learn about Ruby Lennox in these lines.

[5]

(AO1 1a and b)

This question tests the ability to identify explicit and implicit information and ideas.

Award **one mark** for each point and/or inference identified by the candidate, **to a maximum of five**:

- she gives the pets a lot of attention
- she talks to the parrot
- she has decided to follow in her father's footsteps and run a pet shop
- she thinks it is her destiny
- she thinks this is her future
- ironically, she is not allowed to have a pet
- she dreams of one day having all the pets
- she's caring / likes pets
- her dad owns the pet shop
- surname is Lennox

No mark should be awarded for unabridged quotation of whole sentences.

Read lines 8-23.

0 2 What impressions does the writer create of the Lennox family in these lines? [5]

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

(AO2 1a, c and d)

This question tests the ability to explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology where appropriate.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1 mark to those who identify and begin to comment on some aspects of the Lennox family. For example, Patricia hides away in her room.

Give 2 marks to those who identify some straightforward impressions of the Lennox family. For example, they do not seem to be a very close family. These answers may simply identify some relevant subject terminology.

Give 3 marks to those who give some impressions of the Lennox family and begin to show some understanding of how language is used to achieve effects and influence the reader. For example, the exchange between Ruby and her mother shows some tension between them. These responses may begin to use relevant subject terminology accurately to support their comments.

Give 4 marks to those who give accurate impressions of the Lennox family and begin to analyse how language is used to achieve effects and influence the reader. For example, the father absents himself and the mother struggles to cope with life. Relevant subject terminology is used accurately to support comments effectively.

Give 5 marks to those who make accurate and perceptive comments about the Lennox family and provide detailed analysis of how language is used to achieve effects and influence the reader. For example, they seem to be a rather dysfunctional family with strained relationships between the parents, and the children and the parents. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

In addition to the examples given above, details candidates may explore or comment on could be:

- they live rather separate lives/not close
- the girls keep to themselves
- Patricia is particularly a loner (she hides away in her room)
- Ruby is also isolated in her room
- Ruby's mother doesn't seem to like her being "clever"
- the father absents himself at night (he goes out "as usual" and returns "tripping" and "cursing" his way upstairs)
- the mother struggles to cope with life (not an accomplished cook/stuck with piles of ironing which she abandons/takes a double dose of sleeping pills and drops into oblivion)
- they are not exactly the "model" family/they are dysfunctional
- the family have a routine ("as usual")

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 24-35.

0 3

How does the writer show the fire spreading and becoming very serious in these lines?

[10]

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

(AO2 1a and c)

This question tests the ability to explain, comment on and analyse how writers use language to achieve effects, using relevant subject terminology where appropriate.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some aspects of the fire. For example, the iron gets 'hotter'.

Give 3-4 marks to those who identify and give straightforward comments on the way the fire becomes serious. For example, the ironing board begins to 'sizzle and burn'. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how the fire spreads and becomes serious and begin to show some understanding of how language is used to achieve effects. For example, the writer uses the adjective 'energetic' to describe the flame growing in intensity. These responses may begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who make accurate comments about how the fire spreads and becomes serious and begin to analyse how language is used to achieve effects. For example, these answers may see the gradual build up of the fire and the vivid picture painted by the writer. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who make accurate and perceptive comments about how the fire spreads and becomes serious and also provide detailed analysis of how language is used to achieve effects. For example, these answers may see the use of personification to present the fire like an inquisitive child with a life of its own. Subtleties of the writer's technique are explored. Well-considered, accurate use of relevant subject terminology supports comments effectively.

In addition to the examples given above, details candidates may explore or comment on could be:

- the iron is "forgotten" and "abandoned"
- it begins to "demonstrate its faults" such as a faulty thermostat
- it gets "hotter and hotter" (use of comparative)
- it begins to scorch the cloth and the pad underneath begins to "sizzle and burn"
- it spreads to the wood of the ironing board and is "happy for a time" (it pauses)
- a melting lead falls to the carpet and sets it alight
- a "particularly energetic" flame spreads the fire to the curtains
- it is now out of control ("no stopping it")
- it "greedily" gobbles everything in its path, even the wallpaper
- then it pops its head out of the door and finds 'wonderful' things to play with
- the sawdust and paraffin are serious
- the noise of fear is horrible (the animals in the pet shop)
- the writer creates a vivid picture of the gradual build up and spread of the fire
- there is a precise sequence of details
- she uses personification as if it is an inquisitive, mischievous child with a life of its own
- there is deliberate incongruity of tone and content

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 36-49.

0 4

How does the writer make these lines exciting and dramatic?

You should write about:

- what happens in these lines to build excitement and drama
- the writer's use of language and structure to create excitement and drama
- the effects on the reader

You must refer to the text to support your answer, using relevant subject terminology where appropriate.

[10]

(AO2 1a, b, c and d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology where appropriate.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some examples of excitement and drama in this part of the text. For example, the room is full of smoke.

Give 3-4 marks to those who identify and give straightforward comments on some examples of tension and drama. For example, the sisters may be trapped. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how a number of different examples create excitement and drama and begin to show some understanding of how aspects such as language and the organisation of events are used to achieve effects and influence the reader. For example, there is a sense of confusion and uncertainty as Ruby does not know what is happening. These responses may begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who make accurate comments about how a range of different examples create excitement and drama and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. For example, the writer's use of language, particularly verbs and adjectives, creates drama and tension. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples create excitement and drama and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. For example, the change of tense creates immediacy. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

In addition to the examples given above, details candidates may explore or comment on could be:

- Ruby is woken suddenly/urgently by an unnamed voice (use of adverb "quickly")
- the room is full of smoke and Patricia is "veiled" by it
- there is a smell of burning (use of simile "like burnt sausages")
- Patricia tells her to get up "urgently"
- she starts "tugging" at her sister
- Ruby doesn't understand the situation (a sense of confusion/unease)
- Patricia doubles up in a fit of coughing and splutters and explains it is a fire
- they walk "unsteadily" to the door
- Patricia thinks they may be trapped
- her whispering is actually the effect of the smoke
- they open the door "cautiously" as if fearing "the fires of Hell" will be outside (vivid image)
- they "choke" and "stagger" inside (the verbs suggest the smoke is obviously very thick and the danger is clear)
- they are "gasping" and "retching" and hanging on to each other
- they are "human chimneys" (an arresting metaphor)
- they are trapped in the bedroom and Patricia tries to stop the smoke
- she also tries to protect them with the blouses
- the window is "hopelessly stuck" (no escape apparently)
- Ruby is becoming "hysterical"
- she drops to her knees and prays "frantically" (adverb suggests panic)
- they are faced with "incineration"
- an obvious method used by the writer is the change of tense
- it creates a sense of immediacy
- Ruby's initial lack of understanding adds to the uncertainty/tension
- above all, there is real and obvious danger (this is life-threatening)
- there is a lot to say about language choices
- the situation builds and develops in seriousness

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 50 to the end.

0 5

“In the last 20 or so lines of this passage, Patricia becomes a real heroine.” How far do you agree with this view? [10]

You should write about:

- your own thoughts and feelings about how Patricia is presented here and in the passage as a whole
- how the writer has created these thoughts and feelings.

You must refer to the text to support your answer.

(AO4)

This question tests the ability to evaluate texts critically and support this with appropriate textual reference.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who express a simple personal opinion with linked, basic textual reference. For example, she seems to live her own life away from the rest of the family.

Give 3-4 marks to those who give a personal opinion supported by straightforward textual references. These responses will show limited interaction with the text as a whole and/or how the writer has created thoughts and feelings. For example, she is brave to rescue Ruby from the fire.

Give 5-6 marks to those who give an evaluation of the text and its effects, supported by appropriate textual references. These responses will show some critical awareness of the text as a whole and how the writer has created thoughts and feelings. For example, the writer shows Patricia emerging as a heroine and becoming admirable and sympathetic as a character.

Give 7-8 marks to those who give a critical evaluation of the text and its effects, supported by well-selected textual references. These responses will show critical awareness and clear engagement with the text. They will also explore how the writer has created thoughts and feelings. For example, we learn about Patricia at first entirely through Ruby and her mother but then we see her in action, the writer establishing her as the heroine of the situation.

Give 9-10 marks to those who give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful textual references. These responses will show engagement and involvement, where candidates take an overview to make accurate and perceptive comments on the text as a whole. They will also explore how the writer has created thoughts and feelings with insight. For example, the writer uses action and language to reveal Patricia’s character, showing the reader what she is really like.

Areas for possible evaluation:

- at first she seems detached from the rest of the family (isolates herself in her room and reads)
- at first her character emerges entirely through Ruby and her mother (Patricia does not appear)
- the writer uses the fire to show the reader Patricia's real character
- she rescues the sleeping Ruby
- she takes control (pulls covers off the bed to stop the smoke/uses blouses as masks)
- she is "practical" (she smashes the window/she uses the rug to protect them from broken glass)
- she tries to comfort Ruby, although neither of them believe her words (she is considerate/sensitive to Ruby)
- they seem to be alone and fear that their family are "cinders"
- Patricia is horrified when she thinks about the pets (her face is "convulsed" by a "spasm of pain" when she thinks about them)
- she gives Ruby the teddy and then climbs out of the window and down the drainpipe
- she is a "heroic figure" and Ruby has confidence in her
- Patricia is distraught as she sees the fate of the animals ("weeping uncontrollably")
- then the "miracle" happens and Rags appears
- Patricia sobs with happiness.
- the rather withdrawn character emerges as a heroine (admirable and sympathetic)
- the writer uses action and language to shape the reader's response to Patricia (more 'show' than 'tell')

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Section B (40 marks)

The following descriptors have to be applied using the notion of 'best-fit' and there is no intention to create a hierarchy of writing styles or content. The band descriptor that most closely describes the quality of the work should be selected:

- where the candidate's work convincingly meets the statement, the highest mark should be awarded;
- where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded;
- where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition; individual interpretations should be judged on their writing merits.

We cannot be too rigid in our suggestions about the length of answers, but responses which are very short will be self-penalising. Be prepared for the unexpected approach.

The total mark for Section B (/40) will be given by awarding two marks:

- communication and organisation (24 marks);
- vocabulary, sentence structure, spelling, punctuation (16 marks)

It is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s). Fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

AO5 (60% of the marks available):

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

AO6 (40% of the marks available):

Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. This requirement must constitute 20% of the marks for each specification as a whole.

1 1 Choice of Creative Prose writing task – see question paper.
[40]

	AO5 Communication and organisation <i>24 marks</i>	AO6 Vocabulary, sentence structure, spelling and punctuation <i>16 marks</i>
Band 5	20-24 marks <ul style="list-style-type: none"> the writing is fully coherent and controlled (plot and characterisation are developed with detail, originality and imagination) the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader's interest) structure and grammatical features are used ambitiously to give the writing cohesion and coherence communication is ambitious and consistently conveys precise meaning 	14-16 marks <ul style="list-style-type: none"> there is appropriate and effective variation of sentence structures virtually all sentence construction is controlled and accurate a range of punctuation is used confidently and accurately virtually all spelling, including that of complex irregular words, is correct control of tense and agreement is totally secure a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning
Band 4	15-19 marks <ul style="list-style-type: none"> the writing is clearly controlled and coherent (plot and characterisation show convincing detail and some originality and imagination) the writing is clearly organised (narrative is purposefully shaped and developed) structure and grammatical features are used accurately to support cohesion and coherence communication shows some ambition and conveys precise meaning 	11-13 marks <ul style="list-style-type: none"> sentence structure is varied to achieve particular effects control of sentence construction is secure a range of punctuation is used accurately spelling, including that of irregular words, is secure control of tense and agreement is secure vocabulary is ambitious and used with precision
Band 3	10-14 marks <ul style="list-style-type: none"> the writing is mostly controlled and coherent (plot and characterisation show some detail and development) the writing is organised (narrative has shape and direction) structure and grammatical features are used with some accuracy to convey meaning communication is clear but limited in ambition 	7-10 marks <ul style="list-style-type: none"> there is variety in sentence structure control of sentence construction is mostly secure a range of punctuation is used, mostly accurately most spelling, including that of irregular words, is correct control of tense and agreement is mostly secure vocabulary is beginning to develop and is used with some precision
Band 2	5-9 marks <ul style="list-style-type: none"> there is some control and coherence (some control of plot and characterisation) there is some organisation (narrative is beginning to have some shape and development) structure and grammatical features are used to convey meaning communication is limited but clear 	4-6 marks <ul style="list-style-type: none"> some variety of sentence structure there is some control of sentence construction some control of a range of punctuation the spelling is usually accurate control of tense and agreement is generally secure there is some range of vocabulary
Band 1	1-4 marks <ul style="list-style-type: none"> there is basic control and coherence (a basic sense of plot and characterisation) there is basic organisation (paragraphs may be used to show obvious divisions) there is some use of structure and grammatical features to convey meaning communication is limited but some meaning is conveyed 	1-3 marks <ul style="list-style-type: none"> limited range of sentence structure control of sentence construction is limited there is some attempt to use punctuation some spelling is accurate control of tense and agreement is limited limited range of vocabulary
	0 marks: nothing worthy of credit	0 marks: nothing worthy of credit

COMPONENT 1

ASSESSMENT OBJECTIVE WEIGHTINGS

	AO1%	AO2%	AO3%	AO4%	AO5%	AO6%	Total %
Component 1	2.5	12.5	0	5	12	8	40

Assessment Objective		Strands	Elements
AO1	<ul style="list-style-type: none"> • <i>Identify and interpret explicit and implicit information and ideas</i> • <i>Select and synthesise evidence from different texts</i> 	<p><i>1 – Identify and interpret explicit and implicit information and ideas</i></p> <p><i>2 – Select and synthesise evidence from different texts</i></p>	1a – Identify explicit information
			1b – Identify explicit ideas
			1c – Interpret implicit information
			1d – Interpret implicit ideas
			2a – Select evidence from different texts
			2b – Synthesise evidence from different texts

Assessment Objective		Strands	Elements
AO2	<p><i>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</i></p>	N/A	1a – Comment on, explain and analyse how writers use language, using relevant subject terminology to support their views
			1b – Comment on, explain and analyse how writers use structure, using relevant subject terminology to support their views
			1c – Comment on, explain and analyse how writers achieve effects, using relevant subject terminology to support their views
			1d – Comment on, explain and analyse how writers influence readers, using relevant subject terminology to support their views

Assessment Objective		Strands	Elements
AO4	<i>Evaluate texts critically and support this with appropriate textual references</i>	N/A	<i>The AO is a single element</i>

Assessment Objective		Strands	Elements
AO5	<ul style="list-style-type: none"> <i>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</i> <i>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</i> 	1 – Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences 2 – Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts	1a – [Write] for different forms, purposes and audiences
			1b – Communicate clearly, effectively and imaginatively
			1c – Select and adapt tone, style and register
			2a – Organise information and ideas
			2b – Use structural and grammatical features
			2c – [Write] to support coherence and cohesion of texts

Assessment Objective		Strands	Elements
AO6	<i>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</i>	N/A	<i>The AO is a single element</i>