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# GCSE MARKING SCHEME

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**SUMMER 2018**

**GCSE  
ENGLISH LANGUAGE – COMPONENT 1  
C700U10-1**

## **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.

## 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 omissions. 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 1-6.

**0 1** List five things you learn about Emma 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 was always falling in love / easily
- she took risks in her relationships (leaping into them impulsively)
- she thought falling in love was like skydiving
- she usually had relationships with men who were married
- relationships with 'awful' men
- she was not interested in kind, polite men
- she liked successful men she could look up to
- she chose self-obsessed men
- she couldn't spot the type
- she was fearless/reckless in her relationships
- she has friends
- her friends tried to find her a 'nice' man
- doesn't listen to friends' advice
- the men she liked had no time for her

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

Read lines 7-16.

**0 2** What impressions does the writer create of Emma and Robbie 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 make a very limited response.

Give 2 marks to those who identify some straightforward impressions of the characters. For example, he is grumpy and sulks whereas she is adventurous. Subject terminology may be used.

Give 3 marks to those who give some impressions of the characters and use a range of evidence and language choice to support their answers. For example, the textual details show that she does not really know him. These responses may identify some relevant subject terminology, where appropriate.

Give 4 marks to those who give accurate impressions of the characters and use a thorough range of evidence and language choice to support their answers. For example, the writer indicates the lack of understanding between them. Relevant subject terminology is used accurately to support comments, where appropriate.

Give 5 marks to those who make accurate and perceptive comments about the characters and use a well-chosen range of evidence and language choice to support their answers. For example, the sardonic tone used by the writer influences the reader's view of the relationship. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

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

- she is in love with him (or thinks she is)
- he seems less keen
- he is grumpy
- but she thinks he is shy (she does not know him really)
- she thought he was more mature than he was
- she thinks he is difficult to understand
- after a week together on the island she feels the need to be apart from him
- she is adventurous/lively
- he usually stays at home and sulks (dull/boring)
- not well matched / different
- naive

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

Read lines 17-30.

0 3

How does the writer show the character of Emma in these lines?

[10]

You should write about:

- what Emma does in these lines
- the writer's use of language to show her character

***You must refer to 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 1-2 marks to those who identify and begin to comment on some aspects of Emma's character. For example, she cannot resist a challenge.

Give 3-4 marks to those who identify and give straightforward comments on how Emma's character develops in these lines. For example, she likes a challenge but also wants some back-up. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how Emma's character develops and begin to show some understanding of how aspects such as language are used to achieve effects and influence the reader. For example, the writer uses an adjective such as invincible to show her self-confidence. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.

Give 7-8 marks to those who make accurate comments about how Emma's character develops and begin to analyse how language is used to achieve effects and influence the reader. For example, these answers may see the contradictions in her character. Relevant subject terminology is used accurately to support comments effectively, where appropriate.

Give 9-10 marks to those who make accurate and perceptive comments about how Emma's character develops and also provide detailed analysis of how language is used to achieve effects and influence the reader. For example, these answers may see the way the writer uses her actions to reveal her character. Subtleties of the writer's technique are explored. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

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

- Emma decides she wants to walk to Wreck Island, although it is clearly dangerous
  - she cannot explain why she wants to do it (impulsive/reckless)
  - she explains to Robbie it is boredom (easily bored)
  - she also says it is a challenge, and therefore that explains it
  - she is very self-confident
  - she wants him to go with her
  - she is not 'totally reckless'
  - she believes she is invincible
  - but she doesn't mind 'a little back-up' (ironic tone)
  - she shows some guile in manipulating him / persuasive
  - she knows he can't resist the challenge
  - Robbie thinks she will need 'someone to keep an eye on her'
  - she makes it clear she will go anyway / determined / stubborn
  - she chooses the equipment carefully (she seems organised and sensible)
- 
- the writer is omniscient
  - she also uses action to reveal character
  - use of language
  - she likes attention / being the centre of attention

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

Read lines 31-55.

0 4

How does the writer make these lines exciting and dramatic?

[10]

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.***

(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, Robbie is swept off the ridge and carried out to sea.

Give 3-4 marks to those who identify and give straightforward comments on some examples of excitement and drama. For example, Robbie is in danger of drowning and Emma is helpless. 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, the writer uses verbs such as 'yelled' to show the panic and urgency. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.

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 and action create drama and tension. Relevant subject terminology is used accurately to support comments effectively, where appropriate.

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 use of narrative structure and how the writer creates a gradual build-up of danger and drama. 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, where appropriate.



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

- at first things seem straightforward enough (they find the ridge easily and the footing 'wasn't bad')
  - it soon becomes more dangerous as the water is quickly up to her armpits
  - the ridge is only a foot wide and it drops steeply on both sides
  - the water is colder than she had thought
  - the current is stronger
  - it is revealed that she had not thought much about it
  - she had not thought about how to get back (she disliked going backwards)
  - the waves get bigger and it is harder to keep her footing
  - her muscles begin to ache and she has to concentrate
  - when she looks around for Robbie he is not there
  - a crowd has gathered watching their 'performance', which is Robbie drowning
  - Robbie is swept off the ridge and into the sea
  - he is carried by the current
  - he seems to be drowning (his arm comes up and disappears)
  - she 'yells' for someone to do something
  - she feels helpless and knows they will both drown if she tries to save him
  - the water is still rising and she has to keep walking
  - there is only an 'ancient' boat available for rescue
  - when Robbie is fished out, he goes into shock
- 
- starts as an exciting bit of fun but quickly develops
  - the writer uses action and language to create excitement and drama
  - there is also a deliberate use of structure as the drama unfolds gradually

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

To answer this question you need to read lines 56-70 and also consider the passage as a whole.

**0 5** 'The writer uses the walk to Wreck Island to show a change in both Emma and Robbie.'

How far do you agree with this view? [10]

You should write about:

- your thoughts and feelings about how Emma and Robbie are presented in these lines 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 is a fool.

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, they are both changed by the experience.

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 that he becomes more grumpy and she feels guilty.

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, he is humiliated and she becomes attentive.

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 show that both of them change briefly but go back to type.

Areas for possible evaluation:

Emma

At the beginning

- Emma is lively, independent and adventurous
- she is brash, confident, rather self-obsessed
- she is certain of her love for Robbie

After the walk

- she is left 'shivering and worrying about Robbie' until someone remembers her
- she is not complimented for her bravery
- she is judged to be 'a damn fool'
- she is annoyed that no-one stopped her but also because she knows they are right
- the bartender tells her what kind of woman she is (stubborn and wilful)
- she feels 'terrible' about Robbie (less self-obsessed?)
- she is attentive and contrite
- she thinks of him now as a kind man whom she loves
- she feels guilty and responsible for him almost dying
- she makes tea and cakes and she 'grovelled'
- she has second thoughts about marrying him

Robbie

At the beginning

- he is grumpy / sulks
- he responds to a challenge
- he thinks he is mature (he is certainly a lot older than her)
- he patronises Emma

After the walk

- Robbie becomes even more grumpy
- he feels humiliated
- he becomes aware that he is ageing (Emma still does not understand this)
- they go back to the real world
- they are both changed briefly
- but they revert to type
- the writer uses action and language (more 'tell' than 'show' perhaps)

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]**

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

## COMPONENT 1

### ASSESSMENT OBJECTIVE WEIGHTINGS

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

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

Assessment Objective		Strands	Elements
AO2	<p>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</p>	N/A	1a – Comment on, explain and analyse how writers use language, using relevant subject terminology to support their view
			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

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

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

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