



GCSE MARKING SCHEME

AUTUMN 2017

**GCSE
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 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 1-16.

0 1

List five things you learn about Brian Faulkner 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**:

- he lived in London
- he had a pregnant partner
- he teamed up with a man he met in a pub
- he said he would find a flat in Luton
- he told Maureen to move there
- he didn't find a flat
- the 'earner' fell through / not a good idea
- he made trips to Spain / travels a lot
- he was never there / not much help / selfish
- he moves back to London
- he moved on to another 'scheme' involving carpet sales
- he did not supply rent
- he is dominant
- **he is an opportunist/a 'chancer'**
- **he is an irresponsible/unreliable husband and father / feckless**

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

Read lines 17-22.

0 2 How does the writer show the relationship between Lucy and her father, Brian, 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 and 1c)

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 mark to those who make a very limited response.

Give 2 marks to those who identify some evidence of how the writer shows the relationship. For example, Lucy only knew him briefly and the relationship is described as 'meaningless'. Subject terminology may be used.

Give 3 marks to those who select a range of evidence and language choice to show how the writer establishes the relationship. For example, the writer uses details such as buying candyfloss to show he is 'amiable' even if he is 'selfish'. These answers may identify some subject terminology, where appropriate.

Give 4 marks to those who select a thorough range of evidence and language choice to show how the writer establishes the relationship. For example, the writer shows the complexity of the relationship, using contrasting details and language. He is 'appropriately shabby' and 'selfish' but he is also 'jaunty' and wants to make up for his failings. These answers may use relevant subject terminology, where appropriate.

Give 5 marks to those who select a thorough range of evidence and language choice to show how the writer establishes the relationship, using subject terminology accurately, where appropriate. For example, the relationship is presented through Lucy's memories of him giving her treats but ultimately not being there as a parent.

Details candidates may explore or comment on could be:

- Lucy only knew him for a few years
- the relationship was 'meaningless' (like the link to Luton) / "acquaintance"
- he was 'amiable'
- he took her to the funfair and bought candyfloss (treats)
- her memory of him is 'appropriately shabby'
- he was a 'jaunty' figure
- but he was 'selfish'
- he also wanted to 'make up' for his failings/weaknesses
- he was not cruel but feckless
- the relationship is presented as shallow
- contrast
- Lucy's memories / perspective

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

Read lines 23-40.

0 3

How does the writer show the differences between Lucy and Maureen 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, c and d)

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 examples of differences in this part of the text. For example, Lucy is described as 'not like her mother'.

Give 3-4 marks to those who identify and give straightforward comments on some examples of differences. For example, the writer uses the anecdote about the sun to illustrate the difference between the two women. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who identify and comment on a number of examples of differences and begin to show some understanding of how aspects such as language is used to achieve effects and influence the reader. For example, the writer uses verbs such as 'stared and probed' to show Lucy's character whereas Maureen is reassuring and comforting. 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 a range of differences and begin to analyse how language is used to achieve effects and influence the reader. For example, the writer uses contrast in language and in action to show the differences. Adjectives such as 'combative' describe Lucy whereas Maureen is passive. 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 a wide range of differences and provide detailed analysis of how language is used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. For example, the use of contrast in verbs and adjectives is also reflected in thoughts and actions. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- Maureen is described as a 'constant' figure/changing only in 'slow motion'
- the writer tells us she had been 'harassed' and 'loving' as a young woman
- as an older woman she is described as 'good-humoured' and 'opinionated' and always 'younger than her daughter'
- the writer then tells us directly that Lucy was 'not like her mother'
- she is not 'easy-going and trusting'
- the writer uses verbs such as 'stared, probed and queried' to show the challenging, questioning nature of Lucy
- when she asks her mother a question, she 'demands' to know where the sun goes at night
- the writer uses this anecdote/specific incident to illustrate the difference between the two women
- Maureen is reassuringly comforting and her language (and thought) is childish
- Lucy shows her disapproval in her 'knotted mouth'
- her temper shows as she 'burst out' her reply
- her literal, rational nature is evident in this exchange
- whereas Maureen is fanciful, if well-intentioned
- Lucy is described in various adjectives (competent, combative and enterprising)
- Lucy is curious, hard working and does not admit defeat and the writer tells us these qualities do not come from her upbringing/her parents(particularly her mother)
- Maureen is judged to be 'unable or unwilling' to confront serious questions about the universe
- she is seen as 'hardly likely' to be 'inspirational'
- Lucy seems assertive and questioning while Maureen is passive and resigned to life
- the writer uses contrast (focusing on differences in personality)
- the language choices are important here
- there is some 'show' but it is mostly 'tell'

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

Read lines 41-61.

0 4

What impressions do you get of Brian and Maureen and their relationship in these lines? How does the writer create these impressions? [10]

You must refer to the language and structure used in 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 effect, 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 Brian and Maureen. For example, Maureen is presented as someone to feel sorry for while Brian is selfish.

Give 3-4 marks to those who identify and give straightforward comments on some aspects of Maureen and Brian. For example, Maureen is loyal and gets on with life but Brian neglects his family and makes excuses. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who identify and comment on a number of aspects of Maureen and Brian and begin to show some understanding of how aspects such as language and organisation are used to achieve effects and influence the reader. For example, Brian's absences become longer but Maureen makes excuses for him. 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 Maureen and Brian and begin to analyse how language and organisation are used to achieve effects and influence the reader. For example, the writer tracks the way the couple drift apart and uses words such as 'infrequent' and 'erratic' to show what is happening. 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 Maureen and Brian and provide detailed analysis of how language and organisation are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. For example, these answers find Maureen exasperating in her passivity as well as sympathetic. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- Maureen is a pitiable character (she has two small children and another on the way/her husband is leaving her, 'gently easing himself out')
- she is blind to what is happening (he is away often/he is vague/evasive about what he does/he claims that work is 'his problem')
- she could be seen as either foolish or cruelly deceived
- she is desperate for contact (reverse the charges)
- she is loyal (she is convinced he is busy with work and feels sorry for him)
- perhaps she is exasperating in her naivety
- she lives in hope (displays postcards but contemplates them 'without comment')
- she is dogged/gets on with it (she is left to cope with social security and solicitors)
- she is also quite passive/a victim of officialdom (she is routinely 'humiliated'/she resigns herself to the situation/ 'That's life')
- she is not bitter
- Brian is selfish and devious (he brings presents for the children and 'nights of love' for Maureen when he returns/the hugs and the waves diminish to phone calls on which he hangs up/gradually his absences become longer and more significant/contact is reduced to 'infrequent' phone calls and 'erratic' postcards)
- his presents and 'love' seem empty
- he is not an attractive character (it is difficult to find redeeming features)
- the relationship is one-sided and Maureen is deceived and exploited
- the writer uses the interaction between the characters
- it is third-person narrative but the writer also catches Maureen's tone/thoughts

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

Read lines 62 to the end of the passage.

0 5

Evaluate the way the writer presents Lucy's mother, Maureen, in these lines and in the passage as a whole.

[10]

You should write about:

- your thoughts and feelings about how Lucy's mother is presented
- how the writer creates 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, I felt sorry for her.

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 and/or how the writer has created thoughts and feelings. For example, I thought Maureen had a hard life and did not complain when she was badly treated by other people.

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 and how the writer has created thoughts and feelings. For example, I admire the way Maureen copes with her husband and bringing up her daughter on her own.

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, I think Maureen is a sympathetic character and I feel angry at the way the writer shows her being treated by other people.

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. They will also explore how the writer has created thoughts and feelings with insight. For example, I think that in some ways she is too passive but I feel sympathy for her as the writer shows her being humiliated by a range of people, including officials.

Areas for possible evaluation:

- the writer shows Maureen as resigned to her situation after a lifetime of being disappointed and downtrodden both here and throughout the passage
- the writer shows 'endless' betrayal and humiliation
- it is possible to be angry and 'indignant' on her behalf (and maybe at her too)
- but it is also possible to feel admiration and sympathy for Maureen
- the writer says she reacts to all of this 'without bitterness'
- the writer perhaps uses Lucy's reaction to her mother's treatment to guide the reader
- Lucy understands she is 'burdened' by children and poverty
- but she is 'resilient', 'resourceful' and 'doggedly protective' (admirable qualities)
- Maureen does what she has to do to survive and allow her children to survive
- keeping her head down is Maureen's 'survival tactic'
- she 'grins and bears it' and does not question life
- Lucy also thinks that she has gained 'sharp wits' from her mother's 'rough time'
- she 'adores' her mother but is 'maddened by her' and questions some of her attitudes
- as a teenager, Lucy finds Maureen's view of life 'exasperating, inconsistent and plain wrong'
- she can seem naive (her faith in astrology and willingness to spend money on it infuriates Lucy)
- when Maureen explains, Lucy just 'sighed' as if to suggest she knows it is hopeless
- the writer uses Lucy as a way of exploring the character of Maureen
- she is a complex character and should provoke a complex response

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	<p>20-24 marks</p> <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 	<p>14-16 marks</p> <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	<p>15-19 marks</p> <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 	<p>11-13 marks</p> <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	<p>10-14 marks</p> <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 	<p>7-10 marks</p> <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	<p>5-9 marks</p> <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 	<p>4-6 marks</p> <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	<p>1-4 marks</p> <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 	<p>1-3 marks</p> <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>