GCSE
ENGLISH LANGUAGE
8700/1

Paper 1 Explorations in creative reading and writing

Mark scheme

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Introduction

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Level of response marking instructions

Level of response mark schemes for GCSE English Language are broken down into four levels (where appropriate). In the first column each level is identified with one or two key words that represent the differences in the skills then described. These key words show the progression from Level 1 to 4 and are:

Level 4	Perceptive, detailed
Level 3	Clear, relevant
Level 2	Some, attempts
Level 1	Simple, limited.

This is followed in the second column by a description of the different qualities required in the student's answer for that level. These are called the skills descriptors. In order to reach a given level, a student must fulfil one or more of the skills descriptors for that level.

The third column of the mark scheme is the Indicative Standard. This is an important feature of the mark scheme for GCSE English Language. It provides exemplification of the skills descriptors at each level and offers a small number of different comments at the required standard to give an indication of the quality of response that is typical for that level. It shows the progression from Level 1 to 4.

The Indicative Standard is not intended to be a model answer nor a complete response, and it does not exemplify required content. Students may reach a given level by making **one or more** comments of the quality demonstrated by the Indicative Standard and do not have to meet all the skill descriptors at that level.

The standardising scripts will further exemplify each of the levels. You must refer to the standardising material **throughout your marking**.

Step 1 Annotate the response

When marking a response you should first read through the student's answer and annotate each section using the comments from the statement bank to show the qualities that are being demonstrated, as instructed during standardising. You can then award a level and a mark.

Step 2 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptors for that level. The descriptors for the level indicate the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

The Indicative Standard column in the mark scheme will help you determine the correct level. Remember, students may reach a given level by making **one or more** comments of the quality demonstrated by the Indicative Standard and do **not** have to meet all the skill descriptors at that level. It is not the number of references, but the quality of the comments that will determine the level. The annotation you added to the script at Step 1 will help you determine the correct level.

Step 3 Determine a mark

Once you have assigned a level you need to decide on the mark. This requires you to fine tune within the level to see how well each of the skills descriptors for that level has been met. A student only has to meet a skills descriptor at a given level **once** to be awarded that level. Since responses rarely match a level in all respects, you need to balance out the range of skills achieved and allow strong performance in some aspects to compensate for other skills that may be only partially fulfilled. Again, the annotation added at Step 1 will help you determine the mark.

Reference to the standardising scripts throughout the marking period is essential. This will help you apply the level descriptors accurately and consistently. There will usually be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

An answer which contains nothing of relevance to the question must be awarded no marks.

Advice

In fairness to students, all examiners must use the same marking methods. The following advice may seem obvious, but all examiners must follow it closely.

1. Refer constantly to the mark scheme and standardising scripts throughout the marking period.

2. Always credit accurate, relevant and appropriate responses that are not necessarily covered by the mark scheme or the standardising scripts.

3. Use the full range of marks. Do not hesitate to give full marks if the response merits it.

4. Remember the key to accurate and fair marking is consistency.

5. If you have any doubt about how to allocate marks to a response, consult your Team Leader.

SECTION A: READING – Assessment Objectives

AO1	• Identify and interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts.
AO2	• 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.
AO3	• Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	• Evaluate texts critically and support this with appropriate textual references.

SECTION B: WRITING – Assessment Objectives

AO5	• 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	• Candidates must 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).

Assessment Objective	Section A
AO1	✓
AO2	✓
AO3	**N/A**
AO4	✓
	Section B
AO5	✓
AO6	✓

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Rosie from this part of the source.

[4 marks]

Give 1 mark for each point about Rosie:

- Responses must be drawn only from lines 1-4 of the text
- Responses must relate to **Rosie**
- Responses must show some evidence of selection
- Responses can be quotations or paraphrase
- Responses can be a single word; full sentences are not required

Indicative content

Students may include:

- She has just moved house
- She is in a new house
- She sees a stranger child
- She sees a child she does not know/recognise
- She is standing at the sink
- She is washing up
- Her hands are in the water
- She has too much to do/overwhelmed
- She is tired
- She drove up from London the evening before
- She is looking at the garden
- Rosie has a car
- Rosie drives
- Rosie has a house
- She has a garden
- She has two children

Reject:

- Rosie is watching her children
- Rosie is watching the sunlight / sunlit
- Rosie has driven to London

Or any other valid responses that you are able to verify by checking the source

Ask yourself the following questions:

- Does it tell you something about Rosie ?
- Is it from the correct section of the text ?
- Is it true/accurate?
- If you precede the response with 'Rosie is..' or 'Rosie has…' **does it make sense**?

0 2 Look in detail at this extract, from **lines 14 to 23** of the source:

(Extract in question paper)

How does the writer use language here to describe the garden?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

AO2
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.

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms.

Level	Skills Descriptors	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The writer develops the image of the mulberry tree as a dominating and supernatural force in the garden. Adjectives like 'massive' and 'twisted' establish the authoritative size and complexity of the tree and this is further developed with the simile 'like a gigantic malformed hand'. This personifies the tree and gives it a sense of deliberate intent, as if it rules over the elements of the garden around it. The 'hand' could imply a supernatural power that has a sinister influence over the rest of the garden.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer emphasises the way in which the mulberry tree commands the rest of the garden. The adjectives 'massive' and 'twisted' create the idea that this is a huge and misshapen tree. By comparing its branches to stretched out fingers in using the simile 'like a gigantic malformed hand' it gives the impression of a mysterious presence that takes over parts of the garden.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer makes the tree sound like the main point of the garden by using adjectives like 'massive' and 'twisted' and the simile 'like a gigantic malformed hand'. These descriptions make it seem like it takes over the garden with its huge size and its long branches that reach out over everything like fingers.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple reference(s) or textual detail(s) • Makes simple use of subject terminology, not always appropriately	The way that the writer describes the branches of the tree with words like 'massive' and 'twisted' makes it seem like the tree really stands out and is the biggest thing that you will notice in the garden. The writer says that the tree looks 'like a gigantic malformed hand' which makes it easy to imagine as it sounds like a giant person.
Level 0 No marks	Nothing to reward.	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

AO2 content may include the effect of language features such as:

- semantic field: 'overgrown mess' 'muddle', 'broken' to suggest disorder and potential mystery
- adjectives: 'massive' 'twisted', to suggest the age/complexity/dominance of the mulberry tree
- simile: 'like a gigantic malformed hand' to personify the tree and add a supernatural element to its superiority
- metaphor: 'the undergrowth within its cage' to suggest the imprisonment of the rest of the garden
- verbs: 'snarled' 'choking' to evoke a claustrophobic and threatening atmosphere
- natural imagery: 'nettles', 'brambles', with possible connotations of pain.

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

AO2
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.

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	From the very first sentence, the writer carefully builds up the references to the 'stranger child' that run throughout the text. By introducing this unexplained element straight away, it immediately establishes the mysterious atmosphere of the extract. When we learn at the same time that this is the 'first day at the house', the combination of these structural features is a narrative convention for creating a sense of the unfamiliar within the supernatural genre. When at the end it is suddenly revealed that she has 'gone', it completes a circular structure that deepens our understanding that this is a mystery narrative.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	At the very beginning of the extract the writer creates an intriguing hook by immediately introducing the 'stranger child'. Straight away this makes us wonder who this child is and where they have come from. The reference to it being the 'first day at the house' in the same sentence provides a further mysterious element to the story as we start to question whether the unfamiliar house and the unknown child are linked. By the end when the child disappears the mystery only deepens.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	At the very beginning of the extract the writer uses a hook by mentioning the 'stranger child' in the very first sentence. This makes the story sound mysterious from the start and puts the reader in Rosie's shoes as we start to wonder who the child is and how she got there. This creates suspense when the girl has 'gone'.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	At the beginning of the extract, the writer immediately introduces the stranger child which hooks the reader in because we don't know who the child is or why they are there. The writer keeps focusing on the child throughout the extract but it is only at the very end that we find out that the child isn't really there at all.
Level 0 No marks	Nothing to reward.	

AO2 content may include the effect of structural features such as:

- narrative hook: reference to the 'stranger child' in the first line to create suspense and mystery, especially alongside reference to moving to a new house
- description: detailed image of Rosie's distorted view to imply sense of uncertainty
- exposition of character: background information about Rosie, such as her recent trauma, to intrigue the reader and perhaps make them doubt what she is seeing
- focus shifts: description of garden to create mystery followed by description of girl; movement from inside to outside and the window between the two
- perspective: use of questions to allow reader to share Rosie's thought process
- climax: final line completes circular structure of story as we learn that the stranger child is not there after all.

0 4 Focus this part of your answer on the second part of the source, from **line 24 to the end**.

A student said, 'I wasn't at all surprised by the disappearance of the stranger child at the end of the extract. The writer has left us in no doubt that she is just part of Rosie's imagination.'

To what extent do you agree?

In your response, you could:

- consider the disappearance of the stranger child
- evaluate how the writer presents the stranger child
- support your response with references to the text.

[20 marks]

AO4
Evaluate texts critically and support this with appropriate textual references.

Level	**Skills Descriptors**	**Indicative Standard** This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	Despite Rosie's initial thoughts, the writer includes so many clues that the girl is imaginary that we are not at all surprised when she disappears. The use of the simile 'like a home-made Cinderella costume' undercuts Rosie's attempted rational explanations and places the girl within the genre of the fairy tale, signalling to the reader that we should not trust what Rosie is seeing. A reader familiar with fairy tales knows that they are characterised by sudden disappearances and unexplained events so it is not remotely surprising to find that the girl has suddenly 'gone' at the end. The writer has left clues throughout this section that there is something more supernatural occurring in the garden than Rosie ever realised, even if the reader suspected it from the very start.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	As we move towards the end of the extract it seems less and less likely that there is a rational explanation for the sighting of the stranger child and the writer emphasises this by portraying her as a fairy tale character. The simile 'like a home-made Cinderella costume' not only describes the girl's clothes but also serves as a symbol for the imaginary and possibly supernatural nature of the girl herself, especially as the story of Cinderella contains supernatural elements. The reader therefore isn't surprised to find that the girl is gone at the end of the extract because in fairy tales characters can magically appear and then disappear like this girl does. So it is clear that she was a figment of Rosie's imagination all along.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	The description of the stranger child hints to the reader that she probably isn't real, making her disappearance at the end much less of a surprise. When the writer chooses the simile 'like a home-made Cinderella costume' to describe her clothes, this is a clear reference to a fairy tale character and makes a clear link between the girl and the world of imagination. I therefore think that Rosie is imagining the girl because the things that she is noticing about her point towards her not being real, possibly because she is a magical being of some sort.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I wasn't surprised that the girl disappeared at the end because she doesn't sound very real. When it describes her clothes using the simile 'like a home-made Cinderella costume' it makes you think of the girl as something from a fairy tale. This proves that she is imaginary as fairy tales are not real and this makes us realise that she was probably never there in the first place.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- juxtaposition of reality and fantasy such as Rosie's rational questions contrasting to the more fairy tale 'Cinderella' description of the girl
- description of the girl's 'furtive' behaviour as unnatural or suspicious
- use of animal imagery, 'like the darting of the mouse' to add to the elusive nature of the girl
- description of the other children, such as the 'unfazed' Cara, to imply nobody else is actually there
- hints of a supernatural connection to Rosie, such as the specific reference to being 'left-handed'
- final line with the simple declarative 'the child was gone' to perhaps emphasise the girl was never there.

0 5 Your local library is running a creative writing competition. The best entries will be published in a booklet of creative writing.

Either

Write a description of a mysterious place, as suggested by this picture:



or

Write a story about an event that cannot be explained.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

<table>
<tr><td colspan="3">AO5 Content and Organisation
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.</td></tr>
<tr><td>Level</td><td></td><td>Skills descriptors</td></tr>
<tr><td rowspan="2">Level 4

19–24 marks

Compelling, Convincing Communication</td><td>Upper Level 4

22–24 marks</td><td>Content
• Communication is convincing and compelling
• Tone, style and register are assuredly matched to purpose and audience
• Extensive and ambitious vocabulary with sustained crafting of linguistic devices

Organisation
• Varied and inventive use of structural features
• Writing is compelling, incorporating a range of convincing and complex ideas
• Fluently linked paragraphs with seamlessly integrated discourse markers</td></tr>
<tr><td>Lower Level 4

19–21 marks</td><td>Content
• Communication is convincing
• Tone, style and register are convincingly matched to purpose and audience
• Extensive vocabulary with conscious crafting of linguistic devices

Organisation
• Varied and effective structural features
• Writing is highly engaging with a range of developed complex ideas
• Consistently coherent use of paragraphs with integrated discourse markers</td></tr>
<tr><td>Level 3

13–18 marks

Consistent, Clear Communication</td><td>Upper Level 3

16–18 marks</td><td>Content
• Communication is consistently clear
• Tone, style and register are clearly and consistently matched to purpose and audience
• Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices

Organisation
• Effective use of structural features
• Writing is engaging, using a range of clear, connected ideas
• Coherent paragraphs with integrated discourse markers</td></tr>
</table>

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

<table>
<tr><td rowspan="2">Level 1

1–6 marks

Simple, Limited Communication</td><td>Upper Level 1

4–6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1–3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

Organisation
• Limited or no evidence of structural features
• One or two unlinked ideas
• No paragraphs</td></tr>
<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward.</td></tr>
</table>

AO6 Technical Accuracy Students must 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.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.