



MARKING SCHEME

SUMMER 2016

**LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH
LANGUAGE – PAPER 1**

9700/01

INTRODUCTION

This marking scheme was used by WJEC for the 2016 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.

**LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH LANGUAGE – PAPER 1
SUMMER 2016 MARK SCHEME**

Look at lines 1-14.

A1. What do you learn about Allan Karlsson in these lines?

[10]

This question tests the ability to read with insight and engagement, to make appropriate references to texts and to sustain an interpretation.

0 marks: nothing attempted or nothing worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks, according to quality, to those who make simple comments based on surface features of the text and/or show awareness of more straightforward implicit meanings. These answers may be thin or tending to be unselective in their choice of textual material.

Give 6-7 marks, according to quality, to those who show a valid, sensible understanding of character based upon a range of appropriate detail from the text. These answers should show understanding and some cohesion.

Give 8-10 marks, according to quality, to those who select appropriate detail from the text to reach a well-considered and detailed response. The best answers should be perceptive, covering a range of points accurately and with an assured grasp of character.

Some points that candidates may explore:

- he doesn't think before he acts 'never been given to pondering things too long.'
- he lived in an old people's home
- he lives in Malmköping
 - he decides to escape through the window
 - he is 102
 - it is his birthday
 - he was due to be attending his own birthday party
 - he doesn't like director Alice
 - he didn't 'intend to turn up'
 - he hesitated after stepping into the flowerbed
- he was wearing 'brown jacket' and 'brown trousers'
- on his feet he wore 'brown indoor slippers'
 - he was 'not a trendsetter'
 - he was 'on the run' from his birthday party/adventurous spirit

Impressions?

- spontaneous
- not well-equipped for escape plan
- not what you might expect of a hundred year old/unusual character
- adventurous
- fairly fit/mobile for his age
- doesn't like being centre of attention
- doesn't enjoy living at an old people's home

Reward valid alternatives.

Look at lines 15-33.

A2. What are Allan's thoughts and feelings in these lines?

[10]

This question tests the ability to read with insight and engagement, to make appropriate references to texts and to sustain an interpretation.

0 marks: nothing attempted or not worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks, according to quality, to those who make simple comments based on surface features of the text and/or show awareness of more straightforward implicit meanings.

Give 6-7 marks, according to quality, to those who select appropriate material from the text to reach a sensible understanding of character. These answers should show understanding and some cohesion.

Give 8-10 marks, according to quality, to those who select appropriate material from the text to reach a well-considered and detailed response. The best answers should be thorough as well as perceptive, covering a range of points accurately and with an assured grasp of character.

Some points that candidates may explore:

- Allan thought about whether to go back to get his hat and shoes
- he decided not to when he realised his wallet was in 'his inside pocket'
- he thinks that Director Alice had a 'sixth sense' about 'fishy' things
- he thinks that 'even now' she might be 'nosing' in his room
- he decides it's 'better to be on his way' while he can / wants to get away quickly
- he thinks he has 'a reasonable amount of money' saved
- he thinks this is a 'good thing' if he is 'going into hiding'
- he had thought that the Old People's home would be where he would die/'his last residence on Earth'
- 'he turned to take one last look...' like he's saying goodbye
- he tells himself 'he could die some other time'/'in some other place' / he doesn't want to die there
- he realises that the bus station 'could be very useful'
- he remembers crossing the Himalayas 'years earlier' and it being 'no picnic'
- he thinks about that as he looks at the wall/obstacle between him and the bus station
- he 'considered the matter so intently' that he enables himself to climb the wall
- 'age and knees be damned' – determined / defiant

Reward valid alternatives.

Look at lines 34-61.

A3. What impressions does the writer create of Allan and the young man in these lines? How does the writer create these impressions? [10]

This question tests the ability to read with insight and engagement, to make appropriate references to texts and to sustain an interpretation. It also tests understanding of linguistic and structural devices.

0 marks: nothing attempted or not worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks, according to quality, to those who make simple comments based on surface features of the text, and/or show awareness of more straightforward implicit meaning. These answers may be thin or tending to be unselective in their choice of textual material.

Give 6-7 marks, according to quality, to those who select appropriate material from the text. Better answers will demonstrate purposeful selection and inference.

Give 8-10 marks, according to quality, to those who select and explore a range of appropriate material from the text, to reach a well-considered and detailed response. These answers should be well organised and show knowledge of the text with clear understanding of the language used.

Analysis of 'how' is partly a matter of content and structure and partly a matter of language.

Some points that candidates may explore:

Allan is:

- elderly/slow moving 'shuffled in'
- repeat of 'shuffled' with addition of 'with small steps' for emphasis
- decisive 'Yes, Allan thought it would'
- occupied with his thoughts
- pleased to think that he would miss his 'wretched' party
- happy at the thought of them finding him gone – 'all hell would break loose'
- polite/friendly/initially helpful towards young man
- desperate to get away / doesn't care where he goes – 'some direction, any at all...'

The young man is:

- scruffy/unkempt 'long greasy' hair, 'scraggly beard'
- typical youth dress 'denim jacket' /slogan '*Never Again*' on the back
- either illiterate or a rule breaker – ignoring the 'out of order' sign on the handicapped toilet
- keen to keep his 'big grey suitcase on wheels' near to him
- he sizes Allan up 'seemed to study the old man'
- young man is introduced as of 'slight build' which is repeated later with 'slightly built' – emphasised in contrast to 'big suitcase trailing behind'
- not polite 'hey' despite wanting Allan to 'keep an eye on the suitcase'
- man's preoccupation with suitcase suggests something of value in it?

Additional how:

- both characters established separately before they have an encounter – enables us to form impressions of two very different people
- when they do speak, the young man's lack of politeness stands out more in contrast with Allan's 'friendly tone'
- their encounter narrated in the third person but language/tone suggestive of appreciation of Allan's viewpoint

Reward valid alternatives.

Look at lines 62-89.

A4. What happens in these lines? What is your reaction to this?

[10]

This question tests the ability to read with insight and engagement, to make appropriate references to texts and to sustain an interpretation. It also tests understanding of structural devices.

0 marks: nothing attempted or not worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks, according to quality, to those who make simple comments based on surface features of the text, and/or show awareness of more straightforward implicit meaning.

Give 6-7 marks, according to quality, to those who select and begin to analyse appropriate material from the text. Better answers should show clear understanding of 'what happens' and at least begin to engage with the issue of personal response.

Give 8-10 marks, according to quality, to those who show clear, detailed understanding of the text. They should also make a well-considered personal response.

- Allan could not 'warm to the youth'
- Allan's bus (no. 202) arrived
- Allan 'looked at the bus and then at the suitcase, then again at the bus and then again at the suitcase'
- Allan realises 'it has wheels' /he will be able to move it
- he makes a 'decision to say 'yes' to life' – takes the suitcase
- Allan pays the driver to get as far as a fifty-crown note will take him/Byrninge Station
- the bus departs/Allan is 'satisfied' and settles down for an 'afternoon nap'
- narrative cuts to scene at Old People's Home – discovery that Allan missing
- Director Alice not happy 'Stop fooling around, Allan!'/ 'Come out this minute, Allan!'
- narrative then lines up the young man coming out of the toilet
- see the shock of his discovery of 'two empty benches'
- his response restricts any sympathy 'what the bloody hell...!'
- menace of his threat 'you're a dead man'

Potential reader response

- share Allan's lack of warmth towards youth
- curiosity at what will happen next as the bus arrives
- guess that Allan wonders what to do with the suitcase
- amused/outraged at theft of suitcase (could be number of different reactions here)
- no-nonsense/little drama to scene – writer deliberately plays it down
- dislike of Director Alice
- enjoyment of her discovery / the youth's discovery / fact that Allan has enabled this with his spontaneous decision making
- concern for Allan's fate?

There are varied possible reactions here. Be aware of, and reward, valid alternatives.

SECTION B

BAND DESCRIPTORS

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 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 of approach, and examiners must be alert to individual interpretations and judge them 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.

For this question you will be awarding two marks:

- content and organisation (28 marks)
- sentence structure, punctuation, spelling (12 marks)

These marks must be recorded at the end of each response in the body of the script, not in the margin. The total mark (out of 40) should be recorded in the right-hand margin and then transferred to the front cover.

Content and organisation:

28 marks

0 marks: not worthy of credit

Band 1 1-9 marks

- basic sense of plot and characterisation
- simple chronological writing predominates
- narratives may have a beginning and an ending but content is likely to be undeveloped
- paragraphs may be used to show obvious divisions and to group ideas into some order and sequence
- limited range of vocabulary is used with little variation of word choice for meaning or effect

Band 2 10-15 marks

- some control of plot and characterisation (e.g. perspective is maintained)
- narrative is beginning to show evidence of some conscious construction (e.g. some appropriate use of dialogue; topic sentences are supported by relevant detail)
- there is an appropriate beginning and an apt conclusion
- narrative is developed to engage the reader's interest
- paragraphs are logically ordered and sequenced
- there is some range of vocabulary, occasionally selected to create effect or to convey precise meaning

Band 3 16-21 marks

- overall the writing is controlled and coherent
- plot and characterisation are convincingly sustained (e.g. dialogue helps to develop character)
- narrative is organised and sequenced purposefully
- narrative has shape, pace and detail, engaging the reader's interest
- detailed content is well organised within and between paragraphs
- paragraphs of varied length are linked by text connectives and progression is clear
- there is some use of devices to achieve particular effects
- there is a range of vocabulary selected to create effect or to convey precise meaning

Band 4 22-28 marks

- the writing is developed with originality and imagination
- plot and characterisation are effectively constructed and sustained
- material is selected and prioritised to maintain interest
- narrative is purposefully organised and sequenced and well paced
- paragraphs are effectively varied in length and structure to control detail and progression
- cohesion is reinforced by the use of text connectives and other linking devices
- devices to achieve particular effects are used consciously and effectively
- a wide range of appropriate, ambitious vocabulary is used to create effect or convey

Sentence structure, punctuation and spelling:

12 marks

0 marks: not worthy of credit

Band 1 1-5 marks

- sentences are mostly simple or compound
- compound sentences are linked or sequenced by conjunctions such as 'and' or 'so'
- punctuation (full stops, commas, capital letters to demarcate sentences) is attempted where appropriate and with some accuracy
- the spelling of simple words is usually accurate
- control of tense and agreement is uneven

Band 2 6-7 marks

- sentences are varied and both compound and complex sentences are used
- there is use of some subordination to achieve clarity and economy
- some control of a range of punctuation, including the punctuation of direct speech
- the spelling of simple and polysyllabic words is usually accurate
- control of tense and agreement is generally secure

Band 3 8-9 marks

- a range of grammatical structures is used to vary the length and focus of sentences
- simple, compound and complex sentences are used to achieve particular effects
- a range of punctuation is used accurately to structure sentences and texts, sometimes to create deliberate effects, including parenthetical commas
- most spelling, including that of irregular words, is usually correct
- control of tense and agreement is secure

Band 4 10-12 marks

- there is appropriate and effective variation of sentence structures
- there is a sophisticated use of simple, compound and complex sentences to achieve particular effects
- accurate punctuation is used to vary pace, clarify meaning, avoid ambiguity and create deliberate effects
- virtually all spelling, including that of complex irregular words, is correct
- tense changes are used confidently and purposefully

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.

Additional task-specific guidance

Good answers **may** include some of the following features:

- clear and controlled expression
- the best answers will be ambitious in style and expression and accuracy
- a clear and coherent perspective (first or third person)
- a logical structure
- material linked effectively/some cohesion
- relevant development of detail
- close and well-selected detail on characters (e.g. their appearance/behaviour/emotions/interactions with others)
- skilful use of dialogue to develop plot/characterisation
- a sense of relationship with the reader/awareness of positioning (may include humour/asides/questions/active or passive voice)
- ability to move from the general to the particular (precision in observing the details relating to character or place)

Less successful answers **may** be characterised by some of the following:

- expression lacks clarity and coherence (awkward expression)
- errors are basic and/or numerous
- content is thin and/or brief (lacks convincing development/substance)
- uncertain sense of perspective
- less secure sense of structure and uncertain sequencing (e.g. uneasy chronology)
- a tendency for detail to be handled in isolation
- description general and lacks close detail:
 - a. physical description is generalised/formulaic with little development
 - b. general and/or stereotyped description of characters
- limited range of description (action driven – limited sense of reader)
- limited or inappropriate use of dialogue
- limited awareness of reader through structure/devices