

GCSE ENGLISH LANGUAGE

CPD AUTUMN 2017

COMPONENT 1

ADDITIONAL ASSESSMENT MATERIALS



GCSE ENGLISH LANGUAGE
COMPONENT 1
20th Century Literature Reading and
Creative Prose Writing
1 hour 45 minutes



ADDITIONAL MATERIALS

A 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **all** questions in Section A.

Select **one** title to use for your writing in Section B.

Write your answers in the separate answer book provided.

You are advised to spend your time as follows:

- | | |
|-----------|--|
| Section A | - about 10 minutes reading |
| | - about 50 minutes answering the questions |
| Section B | - about 10 minutes planning |
| | - about 35 minutes writing |

INFORMATION FOR CANDIDATES

Section A (Reading): 40 marks

Section B (Writing): 40 marks

The number of marks is given in brackets at the end of each question or part-question.

SECTION A: 40 marks

Read carefully the passage below. Then answer all the questions which follow it.

This passage is about Megan, a young woman from a remote area of Canada who comes to London for the first time in the 1960s to visit a friend called Cora.

- 1 It was raining when Megan landed at Gatwick Airport, but she'd been expecting that. Everyone knew it rained all the time in England. Inside the terminal there were trolleys for luggage, which was handy because she could hardly lift her suitcase, and there was a train directly from the airport to Victoria station in the centre of London.
- 5 Megan bought a ticket and got on. She had some difficulty getting the suitcase up the steps into the carriage, but a guard saw her struggling and heaved it up behind her. "What've you got in there, then?" he asked, disapprovingly. "Everything I own," Megan said cheerfully. As she said it, the truth of the statement hit her. Apart from this suitcase, she had nothing to hold her down. No responsibilities.
- 10 No plans. For the first time in her life she didn't know what tomorrow would bring – it was the most amazing, wonderful, exciting thought she had ever had. She found a seat and the train moved off. She watched the countryside passing by. So this was England. 'The old country' people at home had called it. The country of Shakespeare and Dickens. Well, she thought, now you're seeing the real thing. In
- 15 terms of landscape, the real thing was disappointing. She expected beauty – rolling hills and tranquil valleys – and instead it was flat and wet and a tedious shade of grey. As they approached London it got dramatically worse. They passed mile after mile of ugly blackened buildings, all jammed up against each other like rotten teeth and so close to the railway tracks she felt she could have reached out and touched them. At
- 20 first she assumed they were warehouses but then she noticed strips of curtain hanging in some of the windows and in one she saw a woman holding a baby. Megan was shocked. She hadn't known that places like this existed but how would she know? She had never been in a city before. The train had been largely empty when they had left Gatwick but every few minutes it
- 25 would stop at a grimy station to collect more passengers. By the time it reached Victoria station it was like a cattle car. People wedged themselves into seats or stood hard up against each other, holding on to the luggage racks, rocking back and forth with the movement of the train. Nobody spoke. A fat man in a wet coat squeezed himself into the seat beside her, his legs sticking out sideways into the aisle. The train
- 30 slowed to a crawl and people began to collect their belongings. The instant it stopped people surged towards a door. Megan stepped down onto the platform and was swallowed instantly by a churning mass of people. She had never seen so many people, never even imagined such numbers. It took her breath away. But worse, much worse, was the noise. It was like an assault. She could feel trains groaning to a
- 35 halt, other trains rumbling out, doors slamming, whistles shrieking, announcements booming out of loudspeakers. The station was colossal. It was like a vast, echoing cavern. Megan stood, stunned and breathless, and then someone bumped into her, hard, and gave her an exasperated look. There were signs pointing to various exits and people pouring in and out of all of them.
- 40 How was she to know which one to take? When she saw a sign for TAXIS, her breath came out in a rush of relief. She would take a taxi to Cora's. It was a terrible extravagance but she would do it just this once. There was a line of people waiting and, when her turn came, she showed the driver the address. He nodded, waited while she heaved the suitcase into the cab, and
- 45 drove off. The traffic was astounding: swarms of taxis, hundreds of cars and big red buses all competing for the same space. Megan leaned forward and shouted, "Is it always like this?" "Rush hour," the driver shouted back. "You from the United States?" "Canada."
- 50 He shrugged and lost interest, swerved round a cyclist, rolled down the window and yelled abuse.

The taxi went over an elegant bridge and crossed what must have been the Thames. Megan began to worry about the cost of the ride. She hadn't known the city would be so big, that the drive would take so long. And then, suddenly, the taxi pulled up.

55 Mean little houses lined both sides of the road.
 "I don't think this can be it," she said.
 "31 Lansdown Terrace," he said into the mirror.
 "Yes, but..." She'd thought the address sounded pretty, imagined it overlooking a park.
 "This is it," the driver said.

60 "OK," Megan said. She handed over a ten pound note and was relieved when he passed back some change.
 "You want me to wait until you're inside?" said the driver.
 "Oh no," Megan said. "I'll be fine thanks."
 The driver nodded and drove off.

65 Megan dragged her suitcase up the steps. There were three doorbells which surprised her as the house didn't look big enough to be divided up. However, she rang the top bell and waited, smiling in anticipation of seeing her friend Cora. There was no reply from the top bell so she tried the other two. No response. She lifted the doormat, wondering if Cora might have left her a key, but there was nothing.

70 Megan saw she'd made a very foolish mistake in not waiting until she'd heard from Cora before setting off for England. Megan had written to her but there were only two weeks between her decision to go and her departure. There was scarcely time for her letter to reach England, far less for a reply to get back. There was no reason why she couldn't have delayed her flight for a few weeks, but the truth was, having told

75 everyone she was leaving, she was desperate to go before Fate stepped in and stopped her.
 She sat on her suitcase and thought. She wondered how she had failed to realise that it was a weekday and everyone would be at work. It was still raining and it was cold. The problem, of course, was the suitcase. It was too heavy to carry any distance but

80 if she left it on the doorstep it might get stolen. She cast about in her mind for a solution. None presented itself. You can freeze to death or risk losing the suitcase, she told herself. She stood up and hauled the suitcase up against the front door. She tucked her purse under her arm and set off to look for a café. It was a quarter of an hour before she found what she was looking for and, when she went in, the warmth and the sweet smell engulfed her. She saw a table at the rear of the shop so she

85 made for it, undoing her coat as she went.
 The waitress came over and said, "Coffee?"
 "Yes. Thank you." Megan replied. She stared out of the window, wondering if her suitcase had been stolen yet. No one will steal it, she told herself. It's too heavy.

90 When the coffee arrived, it tasted nothing like coffee but at least it was hot. After a while the waitress came over. "More coffee?" she asked. "Yes, thank you. I've been locked out of my house. Is it OK if I sit here?"
 The waitress said she didn't see why not.
 It was rainy and dark when she finally left but she saw from some distance away that

95 the lights were on in 31 Lansdown Terrace. Relief rushed through her. The doorstep was empty but surely that meant someone had taken her suitcase in. As she got closer she heard music thudding out from the house, very loud.
 She knocked and the door was opened by a girl with white lipstick and huge eyelashes.

100 "Is Cora here?" Megan asked, loudly, to be heard over the music.
 "Who?" the girl said.
 "Cora Manning. She lives here."
 "She left a couple of weeks ago."
 Megan felt sick.

Mary Lawson: Road Ends

Read lines 1-11.

- A1.** List five things that Megan thinks or feels about being in England. [5]

Read lines 12-23.

- A2.** What are Megan's impressions of England in these lines? [5]

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

Read lines 24-38.

- A3.** Megan does not enjoy the train journey into London. How does the writer show this? [10]

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

Read lines 39-64.

- A4.** Megan finds London strange and scary. How does the writer show these feelings? [10]

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

Read lines 65 -104.

- A5.** 'In the last section of this passage the reader feels only sympathy for Megan.' How far do you agree with this view? [10]

You should write about:

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

You must refer to the text to support your answer.

Mark Scheme

Section A (40 marks)

Read lines 1-11

- A1. List five things Megan thinks or feels about being in England. [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 thinks the rain is 'expected'/predictable (it rains all the time in England)
- she thinks the trolleys are 'handy' for her heavy luggage
- she thinks the trains to the centre of London are 'convenient'
- her response to the guard shows she feels cheerful/optimistic
- she thinks she has nothing to hold her down/no plans or responsibilities
- she feels excited
- she feels free
- she feels it is amazing, wonderful, exciting

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

Read lines 12-23

A2. What are Megan's impressions of England 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, b, and c)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effects using relevant subject terminology to support their views.

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

Give 1 mark to those who simply identify some of Megan's impressions. For example, she is disappointed.

Give 2 marks to those who identify some straightforward impressions with some support. For example, she is disappointed and thinks the landscape is flat, wet and grey. These answers may simply identify some relevant subject terminology.

Give 3 marks to those who give some impressions and begin to show some understanding of how language and structure are used to achieve effects. For example, she is disappointed by the landscape and it gets worse as she approaches London. These responses will begin to use relevant subject terminology accurately to support their comments.

Give 4 marks to those who give accurate impressions and begin to analyse how language and structure are used to achieve effects. For example, the simile of the buildings being like 'rotten teeth' suggests her revulsion and distaste. Relevant subject terminology is used accurately to support comments effectively.

Give 5 marks to those who make accurate and perceptive comments about the Lennox family and provide detailed analysis of how language and structure are used to achieve effects. For example, she is initially disappointed by the landscape but that develops into shock and even apprehension as she experiences the city. Well-considered, accurate use of relevant subject terminology supports comments effectively.

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

- she gets a dull, disappointing impression of the rural landscape (adjectives such as 'flat', 'wet' and 'grey')
- she gets the impression that London is worse (buildings are 'ugly' and 'blackened')
- she gets the impression that it is cramped and revolting (buildings are 'jammed together like rotten teeth')
- she gets the impression that buildings are very close to the railway line (she feels she could reach out and touch them)
- she gets the impression of dreadful living conditions (she thinks the houses must be warehouses and is shocked that people actually live in them)

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

Read lines 24-38

A3. Megan does not enjoy the journey into London. How does the writer show this? [10]

You must refer to the language 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 effects and influence the reader, using relevant subject terminology to support their views.

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

Give 1-2 marks to those who identify and begin to comment on some aspects of the journey. For example, 'nobody spoke' on the journey.

Give 3-4 marks to those who identify and give straightforward comments on some aspects of the journey. For example, the writer uses similes such as the train was 'like a cattle car' and the noise was 'like an assault'. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who identify a range of textual detail and begin to show some understanding of how language and structure are used to achieve effects and influence the reader. For example, the writer uses the adjective 'colossal' to suggest the intimidating scale of the station while the simile 'like a vast, echoing cavern' suggests it is rather frightening. These responses will begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who make accurate comments about the journey and begin to analyse how language and structure are used to achieve effects and influence the reader. For example, these answers may see how the language creates Megan's overwhelming sense of being strange and scared and the vivid picture painted by the writer. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who make accurate and perceptive comments about how the journey and also provide detailed analysis of how language and structure are used to achieve effects and influence the reader. For example, these answers may see the use of language and sentence structure to communicate Megan's sense of alienation. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

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

- the stations are described as 'grimy'
- she feels that the train is like a 'cattle car' by the time it reaches London (simile)
- people are 'wedged in'
- no-one speaks
- when the train stops, people 'surge' to the door (dynamic verb)
- on the platform, Megan is 'swallowed' by a 'churning mass' of people
- the numbers and the crush 'take her breath away' (she is stunned)
- the repetition of 'worse, much worse' emphasises the noise
- the writer describes it in a simile as 'like an assault'
- the writer's choice of language ('groaning', 'rumbling', 'slamming' and 'shrieking') emphasises the chaotic assault on her senses
- the sentence structure emphasises the chaos she encounters (tumbling clauses)
- the station is 'colossal' like 'a vast, echoing cavern' (she is overwhelmed by the scale of it)
- someone bumps into her but gives her 'an exasperated look' (rude/self-obsessed people)
- the writer uses Megan's reactions to the noise and bustle of the city/her perspective

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

Read lines 39-64

A4. Megan finds London strange and scary. How does the writer show these feelings?

[10]

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 the reader, using relevant subject terminology to support their views

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 what Megan finds strange and scary in this part of the text. For example, there is a lot of traffic.

Give 3-4 marks to those who identify and give straightforward comments on some examples of what Megan finds strange and scary. For example, she 'froze' at the altercation with the cyclist which shows she was scared. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how a number of different examples show Megan's feelings and begin to show some understanding of how language and the organisation of events are used to achieve effects and influence the reader. For example, the writer uses the adjective 'mean' to describe the houses, showing how strange and unappealing they are to Megan. These responses will begin to use relevant subject terminology accurately to support their comments.

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

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples create excitement and drama and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. For example, the dialogue with the taxi driver reveals how strange and scary finds the experience of being in a city. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

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

- she doesn't know which exit to take and there are people 'pouring' in and out of all of them (she is bewildered)
- she experiences a 'rush of relief' when she sees the taxi sign
- she worries about the cost of the taxi (it is a 'terrible extravagance')
- she feels she has no option which shows uneasy she is
- the traffic is 'astounding' to Megan
- the writer describes the taxis as 'a swarm'
- there are 'hundreds' of cars and buses (clearly unfamiliar)
- the verb 'competing' shows the sense of aggression
- Megan's question shows that she finds it strange
- the taxi driver is unfriendly/unhelpful
- she 'froze' at the altercation with the cyclist
- she is surprised by the size of the city
- she worries about the cost of the taxi ride
- she arrives at 'mean little houses'
- when the driver asks if he should wait, it shows some concern for her and her response is perhaps rather optimistic
- the language consistently emphasises how strange and scary the city is to Megan
- the writer paints a picture of 'the stranger in town'

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

Read lines 65-104

A5. 'In the last section of this passage the reader feels only sympathy for Megan.'

How far do you agree with this view?

You should write about:

- **your own thoughts and feelings about how Megan is presented here and in the passage as a whole**
- **how the writer has created these thoughts and feelings** [10]

(A04)

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

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 feel sorry for her because she is alone.

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, I feel sorry for Megan because she is alone and has lost her possessions.

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 makes the reader see Megan as sympathetic but also perhaps foolish as a character.

Give 7-8 marks to those who give a critical evaluation of the text and its effects, supported by well-selected textual references. These responses will show critical awareness and clear engagement with the text. They will also explore how the writer has created thoughts and feelings. For example, we see her optimism disappearing as reality hits her in a series of disappointments. However, it could be argued that she has brought this situation upon herself.

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 the sequence of events to invite sympathy for the character but chooses her moments to reveal that Megan was impetuous and perhaps foolhardy.

Areas for possible evaluation:

- she is optimistic at first
- disappointment about England and London
- also disappointed by Cora's house (not a good location and split into flats)
- she smiles in anticipation of seeing her friend
- there is no answer (she persuades herself that that is only to be expected)
- there is no key (perhaps naïve/unrealistic?)
- it is revealed that she did not wait for Cora's response (foolhardy?)
- she is now locked out in the rain and cold
- she decides to risk leaving the suitcase at the front door (naïve/foolish?)
- she goes to a cafe, thinking about whether her suitcase will have been stolen
- it is dark when she leaves the cafe but she is relieved to see lights in the house
- the suitcase has gone but she persuades herself that someone has taken it in
- the music is very loud
- the girl who answers the door tells her that Cora left two weeks ago
- Megan feels sick Personal Response?
- some sympathy/concern when she sees the house
- perhaps pleased that she is smiling and keen to see her friend
- sorry for her when there is no reply
- probably surprised that she had not made better arrangements
- sympathy that she is in the rain and the cold
- she seems rather naïve to leave the suitcase but not much choice
- the waitress is understanding and lets her stay
- the reader shares her relief/hope when the lights are on
- she thinks someone has taken in her suitcase (naïve? too trusting?)
- the ending is a shattering blow (she is alone in a strange country with nowhere to stay and probably no possessions)
- there is criticism to be made of her naivety/foolly but most will express sympathy

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

	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