GCSE MARKING SCHEME

AUTUMN 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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.

GCSE ENGLISH LANGUAGE – COMPONENT 1

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Prior to on-screen marking

The first priority is for you to become thoroughly familiar with the material on which the question paper is based. Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider all questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.

In terms of technical requirements, examiners participating will need a personal computer running on Windows Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e-marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

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.

Use of Pronouns

Textual analysis: When discussing another individual in the third person where gender or gender preference is unknown or undisclosed, WJEC expects consistent application of the gender agreement of the candidate's choice, for example, the discussion of a writer's craft could make reference to 'him/her' or 'they'.

Narrative/Creative writing: When writing about themselves, gender identification should not be an issue as they should be using first-person pronouns. If candidates choose to write in the third-person, they must be consistent in their pronoun choices, for example, use of 'they/them/xe/xhe' should not be seen as grammatically incorrect if the candidate is consistently using the chosen pronoun throughout their writing. Please be mindful of candidates' choices in assessing all work.

0	1

Read lines 1-8.

List <u>five</u> things you learn about Lily in these lines. **(5)**

(AO1 1a and b)

This question tests the ability to identify explicit and implicit information and ideas.

Award **one mark** for each point and/or inference identified by the candidate, **to a maximum of five:**

- she was called Frears
- she was the narrator's mother-in-law (Ewan's mother)
- she was a painter
- she was successful
- she had been a beautiful girl
- she had several relationships
- she had two husbands
- she could be stubborn
- she kept her name and her independence
- lots of people loved her
- she only loved her cats, according to her son
- she was a free spirit
- she was not a good mother, according to her son

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

0 2   **Read lines 9-13.**

What impressions does the writer create of Lily in these lines? **(5)**

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

(AO2 1a, c, and d)

This question tests the ability to explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology where appropriate.

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

Give 1 mark to those who make a very limited response.

Give 2 marks to those who identify some straightforward impressions of the character. Subject terminology may be used.

Give 3 marks to those who give some impressions of the character, use a range of evidence and language choice to support their answers and show some understanding of how language is used to achieve effects and influence the reader. These responses may identify some relevant subject terminology, where appropriate.

Give 4 marks to those who give accurate impressions of the character, use a thorough range of evidence and language choice to support their answers and begin to analyse how language is used to achieve effects and influence the reader. Relevant subject terminology may be used accurately to support comments, where appropriate.

Give 5 marks to those who make accurate and perceptive comments about the character, use a well-chosen range of evidence and language choice to support their answers and provide an analysis of how language is used to achieve effects and influence the reader. Well-considered, accurate use of relevant subject terminology may support comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- positive impression (overall)
- she was an attractive woman ('lovely')
- she was extrovert and self-confident) (wore flamboyant and colourful clothes)
- she was a striking character (she could turn heads)
- she was respected/special (a living legend at the art school)
- she was untidy/unconventional (her flat is 'cluttered')
- she is sociable and likes to talk
- she is a 'character' (a rather bohemian lifestyle) / one of a kind
- interesting

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

0 3 **Read lines 14-24.**

What are the differences between Lily and the narrator's parents? How does the writer show these differences?

You should consider:
- **what Lily and the narrator's parents say and do in these lines**
- **the writer's use of language to show the differences.**

You must refer to the text to support your answer, using relevant subject terminology where appropriate. **(10)**

(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 make a very limited response.

Give 3-4 marks to those who identify some straightforward differences. These answers may simply identify subject terminology.

Give 5-6 marks to those who identify some differences and use a range of evidence and language choice to support their answers. These responses may begin to use some relevant subject terminology, where appropriate.

Give 7-8 marks to those who identify a range of differences and use a thorough range of evidence and language choice to support their answers. Relevant subject terminology is used accurately to support comments effectively, where appropriate.

Give 9-10 marks to those who identify the differences accurately and perceptively and use a well-chosen range of evidence and language choice to support their answers. Well-considered, accurate use of subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- Lily lives in a flat
- the children suck paintbrushes and trip over cat litter trays
- the fridge contains only gin and cat food
- she never cooked a proper meal in her life
- she allows them to sip the sherry
- the children call her Lily
  she is informal/unconventional/irresponsible

- the narrator's parents have a 'tidy and comfortable' house
- the lawns are 'safe'
- the fridge is always 'crammed'
- there is always a 'proper' Sunday lunch
- sherry is not allowed for children

- the narrator's mother is 'Granny' (no first names)
- they are traditional/conventional grandparents / responsible

- **the writer uses specific and pointed contrasts to show the differences**

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

Read lines 25-68.

How does the writer make these lines exciting and dramatic? **(10)**

You should write about:
- **what happens in these lines to build excitement and drama**
- **the writer's use of language and structure to create excitement and drama**
- **the effects on the reader**

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

(AO2 1a, b, c and d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence the reader, using relevant subject terminology where appropriate.

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

Give 1-2 marks to those who identify and begin to comment on some examples of excitement and drama in this part of the text.

Give 3-4 marks to those who identify and give straightforward comments on some examples of tension and drama. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how a number of different examples create excitement and drama and begin to show some understanding of how aspects such as language and the organisation of events are used to achieve effects and influence the reader. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.

Give 7-8 marks to those who make accurate comments about how a range of different examples create excitement and drama and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively, where appropriate.

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples create excitement and drama and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- the 'rules' mean that Lily is left alone to take care of the children
- the narrator remembers that the children were 'quiet' (perhaps ominously)
- when she returns, Lily is focused on drawing the sleeping Cassandra (all seems quiet)
- when she asks about Alex, all she gets is 'silence'
- this is followed by a casual 'he was here a minute ago' (first hint that something may be wrong)
- the narrator's voice has a 'sharpness' when she asks again
- the narrator asks if it really was just a minute
- the meadow is full of tall grass where a child could be concealed
- when she calls him, all she gets is 'silence' again
- she shouts his name (the exclamation indicates her increasing panic)
- she 'barks' commands at Lily
- she 'frantically' tries to unbuckle Cassandra
- her hands won't work/she fumbles with the buckle/wrenches/grabs (all evidence of panic)
- she 'bundles' Cassandra under her arm and 'plunges' into the grass
- it is difficult to run in the meadow/she stumbles over hidden potholes
- the meadow looks 'sinister'
- she torments herself with accusations (how could she have her 'most precious possession' with a 'self-absorbed old lady?')
- his eyes are blurred with tears/the weeds are 'wicked', trying to trip her
- she 'screeches' at people / she hates them and hates herself
- she thinks Lily is now 'a stupid old woman'
- she relates the incident to the reader's experience (time stops/pictures crowd your head)
- Alex is a small figure, 'a lost boy' and his face is red
- the narrator links the incident to Ewan's childhood (pictures Ewan waiting at the school gate for a mother who never arrived)
- the narrator does not tell Ewan what had happened
- Alex is 'matter-of-fact' about it but sleeps for fourteen hours solid

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

| 0 | 5 | **To answer this question you need to read lines 69-86 and also consider the passage as a whole.** |

"The writer completely changes our thoughts and feelings about Lily in these lines."

To what extent do you agree with this view? **(10)**

You should write about:
- **your thoughts and feelings about how Lily is presented in these lines and in the passage as a whole**
- **how the writer has created these thoughts and feelings**

You must refer to the text to support your answer.

(AO4)
This question tests the ability to evaluate texts critically and support this with appropriate textual reference.

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

Give 1-2 marks to those who express a simple personal opinion with linked, basic textual reference.

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.

Give 5-6 marks to those who give a coherent view of the text and its effects, supported by appropriate textual references. These responses will show <u>some</u> critical awareness of the text as a whole and how the writer has created thoughts and feelings.

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.

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.

Areas for possible evaluation:

- in the last section, eight years have passed and Lily is dead
- the narrator has kept the 'beautiful drawing' of the sleeping Cassandra
- Alex asks about the drawing/he has no memory of those events

- the narrator tells Alex that Lily was not a 'famous' painter
- she was just an artistic woman who had adoring supporters/people who loved her
- she wasn't a living legend' at the art school
- she had been kept on out of kindness
- the narrator's admiration of her was based on resentment of her parents
- idolising Lily had hurt her husband because it was undeserved/'untrue'
- people sometimes giggled at her in the street

- the narrator still talks of Lily's 'striking beauty'
- she was an 'original'
- she was 'completely herself'
- she had time for the narrator when no-one else did
- the narrator still loves her dearly (nobody she would rather see walk through the door)

- she wants Alex to know the real Lily
- the narrator explodes some of the mythology of Lily
- but she still loves and admires her
- the writer uses the narrator and her relationship with her son

The best answers should establish a coherent stance, picking their way through the contradictions.

This is <u>not</u> 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 *24 marks*	AO6 Vocabulary, sentence structure, spelling and punctuation *16 marks*
Band 5	**20-24 marks** • 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	**14-16 marks** • 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	**15-19 marks** • 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	**11-13 marks** • 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	**10-14 marks** • 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	**7-10 marks** • 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	**5-9 marks** • 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	**4-6 marks** • 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	**1-4 marks** • 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	**1-3 marks** • 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

Narrative Writing   **Additional task-specific guidance**

Good answers **may** be characterised by some of the following features:

Communication and Organisation (AO5)

- a clear and coherent perspective (first or third person)
- content is relevant
- content is sustained and coherent and possibly imaginative
- a clear sense of direction and structure
- an evident sense of cohesion with material linked effectively
- appropriate and well-selected details give substance to the narrative
- details are observed closely and precisely
- close observation of the behaviour and emotions of characters
- convincing use of dialogue to develop plot and characterisation
- some development of reflections on what is experienced or observed by the narrator
- consistent awareness of the reader
- establishing a relationship with the reader/engaging the reader via devices such as asides, statements, questions, humour, a distinctive voice etc…

Vocabulary, sentence structure, spelling and punctuation (AO6)

- expression is clear, fluent and controlled (the best answers will show ambition and sophistication in expression as well as a high degree of accuracy)
- there are few, if any, errors (no more than a sprinkling of mistakes)
- tenses are consistent
- vocabulary is used precisely and appropriately to convey meaning
- punctuation is used accurately and appropriately (and unobtrusively)

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

Communication and Organisation (AO5)

- content is thin and/or brief (lacking substance and scope)
- content is unconvincing and implausible in development
- content has little or no relevance to title (any link is forced or tenuous)
- uncertain sense of perspective (moves from first to third person or vice-versa)
- insecure sense of structure/direction and uncertain or even random sequencing (for example, an uneasy sense of chronology)
- a tendency for details to be handled in isolation with limited sense of substance or cohesion
- physical details described in a generalised, formulaic manner with little development
- general rather than specific description of characters and a tendency to use unconvincing stereotypes
- limited or inappropriate use of dialogue
- limited development of what is observed
- very limited awareness of the reader

Vocabulary, sentence structure, spelling and punctuation (AO6)

- expression/phrasing lacks fluency and clarity (a tendency to be awkward and limited)
- errors are basic and/or numerous
- tenses are inconsistent
- vocabulary is limited or used inappropriately
- meaning is not always clear or precise

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	• *Identify and interpret explicit and implicit information and ideas*	*1 – Identify and interpret explicit and implicit information and ideas*	1a – Identify explicit information
			1b – Identify explicit ideas
			1c – Interpret implicit information
			1d – Interpret implicit ideas
	• *Select and synthesise evidence from different texts*	*2 – Select and synthesise evidence from different texts*	2a – Select evidence from different texts
			2b – Synthesise evidence from different texts

Assessment Objective		*Strands*	*Elements*
AO2	*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*	*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	*Evaluate texts critically and support this with appropriate textual references*	*N/A*	*The AO is a single element*

	Assessment Objective	Strands	Elements
AO5	• **Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences**	**1 – Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences**	1a – [Write] for different forms, purposes and audiences
			1b – Communicate clearly, effectively and imaginatively
			1c – Select and adapt tone, style and register
	• **Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts**	**2 – Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts**	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	**Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation**	**N/A**	*The AO is a single element*