



GCSE MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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

AUTUMN 2020 MARK SCHEME

Section A (40 marks)

General Instructions

Where banded levels of response are given, descriptors have to be applied using the notion of 'best fit'. Fine tuning of the mark within a band will also be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others. Examiners should select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the text and reward credit as directed by the banded levels of response.

SECTION A: 40 marks

0	1
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Read lines 1-11.

List five things you learn about the narrator 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 lonely/her only companion was a horse
- she was not used to horses
- she fed the horse chapatis
- she was Asian
- she had nothing in common with the neighbours
- she thinks the neighbours are not prejudiced/thinks the best of them
- she was 'born and bred' in England
- she was from London/a city girl
- she didn't wear a sari/wore Western clothes
- she was married
- she was a housewife
- she lived near Swindon/in the country/near a field
- she was proud of her husband
- she had no children
- she watched *EastEnders*
- she talked to the horse (told it about *EastEnders* and what she was cooking)
- she thought she was going mad/ she was worried about herself/depressed
- she had a garden

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

0	2
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Read lines 12-21.

What impressions does the writer create of the narrator's husband 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, 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 and use a range of evidence and language choice to support their answers. These responses may identify some relevant subject terminology, where appropriate.

Give 4 marks to those who give accurate impressions of the character and use a thorough range of evidence and language choice to support their answers. 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 and use a well-chosen range of evidence and language choice to support their answers. Well-considered, accurate use of relevant subject terminology may support comments effectively.

Details candidates may explore or comment on could be:

- he didn't like disturbance (self-centred/set in his ways)
- he looks thoughtful, mature, perhaps intimidating (older/grey in his hair)
- he was kind/he bought gadgets for his wife
- he worshipped the silicon chip/likes gadgets
- he had plenty of qualities (he didn't drink, he kept himself fit, he never lost his temper)
- he was generous with money
- he worked late
- he was a marketing manager of a computer firm (successful/conscientious)
- old fashioned, traditional view of marriage

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

0	3
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Read lines 22-43.

How does the writer show the narrator's thoughts and feelings in these lines?

You should consider:

- what the narrator says and does in these lines
- the writer's use of language to show the narrator's thoughts and feelings

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 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 aspects of the narrator's thoughts and feelings.

Give 3-4 marks to those who identify and give straightforward comments on some aspects of the narrator's thoughts and feelings. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who identify and comment on some aspects of the narrator's thoughts and feelings and begin to show some understanding of how language is 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 the narrator's thoughts and feelings and begin to analyse how language is 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 the narrator's thoughts and feelings and provide detailed analysis of how language is used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- the incident in the shop leaves her in tears and feeling foolish (emotionally fragile)
- she is affected by the disappearance of the horse
- she thinks she should have got out more (feels lonely/isolated)
- the thought of going out on the bus makes her heart 'thump'
- she has panic attacks when she goes to Swindon
- she breaks into a sweat in supermarkets
- little things make her sad
- she fumbles in her bag for her purse and keys
- she convinces herself she has forgotten things
- she asks herself a string of questions
- she thinks she is the centre of attention (paranoid)
- she worries excessively about missing the bus
- she is flustered by the bus station
- her stomach 'churns'
- she is lonely and isolated but doesn't want to trouble her 'busy' husband
- the writer builds a picture of a sad, lonely woman who is struggling to cope with life
- the writer uses internal monologue
- language, sentence structure and content also contribute to the effect

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

0	4
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Read lines 44-72.

How does the writer create drama and tension in these lines?

You should consider:

- what happens in these lines
- the writer's use of language and structure

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

[10]

(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 drama and tension in this part of the text.

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

Give 5-6 marks to those who explain how a number of different examples create drama and tension 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.

Give 7-8 marks to those who make accurate comments about how a range of different examples create drama and tension 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.

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples create drama and tension 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.

Details candidates may explore or comment on could be:

- she does something 'out of character' and orders a taxi (a sense of expectation)
- ironically, he talks constantly about his late wife and the narrator thinks he is lonely
- when she goes to the famous beauty spot, she worries about the cost
- she feels sick (too far from home/wants her kitchen)
- she is panicking/wants to feel safe (this is before she sees her husband's car)
- the panic is swelling
- she does not make the connection between the car and her husband at first
- she doesn't hear the driver when he asks her something (focused on the car?)
- she tries to tell herself he is alone
- she tries to convince herself she is 'mistaken'
- she wants to go home (to escape from this awful situation)
- she tries to convince herself 'they are just looking at the view'
- she sees that their heads are close together but tries to explain it away
- she doesn't want to believe what she sees
- when she has to admit what is happening she asks to be taken home
- when she gets home, she immediately packs her suitcases and, although the situation hurts, everything is 'clear'
- she takes the taxi to London and she tells herself she is not 'mad at all'
- she moves in with her sister but hides the real reason for leaving Ranjit
- she seems to have recovered her sanity but she sticks to the lie
- the writer uses action and language but also structure and the way it develops
- Three stages (her trip with the taxi driver, the discovery of the affair, her departure)

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

0	5
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To answer this question you must consider the passage as a whole.

‘The writer changes our view of Ranjit as the story develops’.

How far do you agree with this statement?

You should write about:

- your thoughts and feelings about Ranjit and how he is presented in the passage as a whole
- how the writer has created these thoughts and feelings [10]

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 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.

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 could be:

- he seems ambitious at first (making his way in the world)
- she is proud of him **then**
- he doesn't like 'disturbance' and he seems oblivious, or indifferent, to her situation
- he is absorbed by work/technology
- but he has qualities
- he seems to work hard and late in a responsible job (this all seems rather different later)
- he is unaware of much of her problems and she makes excuses for him
- he is working 'so hard' and he is often away overnight
- he spends 'more and more time' working late
- he is discovered in the car park and the truth is revealed
- he is despicable because he deceives his wife.
- his wife leaves him
- the reader's developing reaction should be clear enough
- the best answers should see the way that the writer drops hints
- a coherent stance is the key to this question

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

Section B 40 Marks

The following descriptors have to be applied using the notion of 'best-fit' and there is no intention to create a hierarchy of writing styles or content. The band descriptor that most closely describes the quality of the work should be selected:

- where the candidate's work convincingly meets the statement, the highest mark should be awarded;
- where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded;
- where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark (s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition; individual interpretations should be judged on their writing merits.

We cannot be too rigid in our suggestions about the length of answers, but responses which are very short will be self-penalising. Be prepared for the unexpected approach.

The total mark for Section B (/40) will be given by awarding two marks:

- communication and organisation (24 marks);
- vocabulary, sentence structure, spelling, punctuation (16 marks)

It is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s). Fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

AO5 (60% of the marks available):

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

AO6 (40% of the marks available):

Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. This requirement must constitute 20% of the marks for each specification as a whole.

	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

Successful 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	<ul style="list-style-type: none"> <i>Identify and interpret explicit and implicit information and ideas</i> 	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
	<ul style="list-style-type: none"> <i>Select and synthesise evidence from different texts</i> 	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	<i>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</i>	N/A	1a – Comment on, explain and analyse how writers use language, using relevant subject terminology to support their views
			1b – Comment on, explain and analyse how writers use structure, using relevant subject terminology to support their views
			1c – Comment on, explain and analyse how writers achieve effects, using relevant subject terminology to support their views
			1d – Comment on, explain and analyse how writers influence readers, using relevant subject terminology to support their views

	Assessment Objective	Strands	Elements
AO4	<i>Evaluate texts critically and support this with appropriate textual references</i>	N/A	<i>The AO is a single element</i>

Assessment Objective		Strands	Elements
AO5	<ul style="list-style-type: none"> 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 	1 – Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences 2 – Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts	1a – [Write] for different forms, purposes and audiences
			1b – Communicate clearly, effectively and imaginatively
			1c – Select and adapt tone, style and register
			2a – Organise information and ideas
			2b – Use structural and grammatical features
			2c – [Write] to support coherence and cohesion of texts

	Assessment Objective	Strands	Elements
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	N/A	<i>The AO is a single element</i>