



GCSE MARKING SCHEME

**ENGLISH LANGUAGE
(WALES CANDIDATES ONLY)**

SUMMER 2015

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2015 examination in GCSE ENGLISH LANGUAGE (WALES CANDIDATES ONLY). They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were 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 conferences was to ensure that the marking schemes were 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' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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UNIT 1 - FOUNDATION TIER

General

The mark scheme is not intended to put a barrier between candidates' responses and *your* responses to *their* responses. The mark scheme offers some examples and tentative suggestions but does **not** provide a set of correct responses. It usually points to levels of achievement expected.

The paper (one hopes) will allow all candidates who have been properly entered for this examination to show what they know, understand and can do. What follows are only best guesses about how the paper will work out, and are subject to revision after we have looked at as many scripts as possible before and during the Conference.

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.

In Section A, you will be awarding three marks. For questions **1.1, 1.2 and 1.3** the total mark for each (out of 10) should be recorded in the total mark box.

For Section B you will be awarding two marks:

- content and organisation (15 marks)
- sentence structure, punctuation, spelling (15 marks)

These marks must be recorded separately in the appropriate mark box.

Marking Instructions (Unit 1)

General Instructions

Where banded levels of response are given, 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. 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 '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 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 the light of the text and reward credit as directed by the banded levels of response.

FOUNDATION TIER UNIT 1

Section A (30 marks)

Read lines 1-20.

1 1

Why was the writer convinced that Adams would be found guilty?

[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 worthy of credit.

1-3 marks: Give 1 mark to candidates who struggle to engage with the text and/or question. Give 2-3 marks, according to quality, to those who copy unselectively or make limited, simple comments with occasional references to text.

Give 4-6 marks, according to quality, to those who make simple comments based on details from the text. These answers may tend to be thin/unselective in their choice of textual material.

Give 7-10 marks, according to quality, to those who select a good range of appropriate material from the text to reach a valid response. Better answers will use a good range of textual detail and should be making inferences.

Some points candidates may explore:

- the murderer was seen at the scene of the crime;
- no one in court thought he stood any chance at all;
- his distinctive appearance would be remembered / "one you wouldn't forget in a hurry";
- all four witnesses remembered seeing him;
- he was hurrying from the house;
- he was seen at around 2 a.m.;
- Mrs Salmon saw Adams on the steps of Mrs Parker's house / he had come out of the house;
- he had a hammer in his hand and was wearing gloves;
- she saw him drop the hammer into the bushes;
- she saw his face when he had looked up at her window;
- he was horrified that he had been seen;
- other witnesses saw him nearby at the same time;
- the writer thinks the crime might as well have been committed in broad daylight.

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

Read lines 21-47.

1 2

The writer calls Mrs Salmon "the ideal witness". Why do you think he calls her this?

You should write about:

- how the description of her makes her "the ideal witness";
- what she says in evidence;
- the way she gives her evidence.

[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 worthy of credit.

1-3 marks: Give 1 mark to candidates who struggle to engage with the text and/or question. Give 2-3 marks, according to quality, to those who copy unselectively or make limited, simple comments with occasional references to text.

Give 4-6 marks, according to quality, to those who make simple comments based on surface details from the text. These answers may tend to be thin/unselective in their choice of textual material or limited in personal response.

Give 7-10 marks, according to quality, to those who select appropriate detail from the text to make a valid personal response. Better answers will use a good range of textual detail and should be making inferences.

Some points candidates may explore:

how the description of her makes her "the ideal witness":

- she had an expression of 'honesty, care and kindness';
- she was not intimidated by the occasion.

what she says in evidence:

- she had immediately phoned the police;
- "I couldn't possibly be mistaken" — she harbours no doubts at all / confident in her identification;
- "I've never had to wear spectacles" — her eyesight is good;
- how she could see him — moonlight and lamplight on his face;
- "None whatever, sir, it isn't a face one forgets." — she repeats she is certain she saw Adams.

the way she gives her evidence:

- she speaks very firmly — this suggests her conviction;
- her voice was calm / she answers carefully;
- she looks straight at Adams — this suggests she is absolutely sure;
- she speaks 'simply' - she does not try to embellish the story;
- she deals with the defence counsel effectively;
- all of her responses are clear and direct.

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

Read lines 48-78.

1 3 What happens in these lines? What do you think about this as an ending to the story? **[10]**

This question tests knowledge and use of text, appreciation of language and structure and inference/interpretation.

0 marks: nothing worthy of credit.

1-3 marks: Give 1 mark to candidates who struggle to engage with the text and/or question. Give 2-3 marks, according to quality, to those who copy unselectively or make limited, simple comments with occasional references to text.

Give 4-6 marks, according to quality, to those who make simple comments based on surface features of the text, and/or just tell the story, with varying degrees of detail and accuracy.

Give 7-10 marks, according to quality, to those who select and begin to comment on appropriate material from the text. These answers should show clear understanding of 'what happens' and offer some appropriate reactions to the ending of the story.

What happens:

- when Mrs Salmon examines the people in court an identical Mr Adams stands up;
- when asked, she doesn't know which of the two brothers committed the murder;
- the other witnesses were also unsure;
- the case is over / the accused man is allowed to go free;
- there is a crowd waiting outside the court / the police try to drive the crowd away;
- the twins insisted on going out of the front entrance / refused to leave the court by the back entrance;
- one of the twins is pushed in front of a bus and killed;
- the other brother looks straight at Mrs Salmon.

The ending:

The best answers may comment on the combination of circumstances that led to the man's death and the impact of the final two sentences.

Candidates may go on to explore some of the following points:

- the ending has an unexpected twist in that one of the men is killed;
- it's the second twist to the story;
- the ending is unnerving – we simply do not know if the killer got his just reward;
- the description of the man's death is dramatic and gruesome "gave a squeal like a rabbit...";
- the link is made to the way Mrs Parker had been killed: "his skull smashed just as Mrs Parker's had been";
- the storyteller is full of questions that can't be answered;
- the final sentence suggests there may be more murder in this story.

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

Section B (30 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 (/30) will be given by awarding two marks:

- content and organisation (15 marks);
- sentence structure, punctuation and spelling, (15 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.

Content and organisation (15 marks)

0 marks: nothing worthy of credit.

Band 1 **1-5 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 **6-10 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 **11-15 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

Sentence structure, punctuation and spelling (15 marks)

0 marks: nothing 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

6–10 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

11–15 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**

Additional task-specific guidance

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

- a clear and coherent perspective (first or third person)
- a logical structure
- an evident sense of cohesion with material linked effectively
- a range of appropriate and well-selected details
- close and well-selected observation of characters, their appearance and behaviour and the interaction between them
- close observation of body language and the emotions of characters
- skilful use of dialogue to establish atmosphere and a sense of character
- some development of reflections on what is experienced or observed by the narrator
- positioning and establishing a relationship with the reader via devices such as asides, statements, questions, humour, active or passive voice
- ability to move from the general to the particular, observing details precisely and individually (such as facial expressions or physical objects)
- expression is clear and controlled (the best answers will show ambition and sophistication in expression as well as accuracy)

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

- content is thin and/or brief (lacking substance and convincing development)
- uncertain sense of perspective
- less secure sense of structure 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 linking 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 range of description (for example, no differentiation between people and physical details)
- limited or inappropriate use of dialogue
- little reflection or development of what is observed
- very limited awareness of the reader (for example, little use of devices such as asides or questions)
- a tendency for description to stay at the level of the general and lack close, individual detail
- expression/phrasing lacks fluency and clarity (a tendency to be awkward and limited)
- errors are basic and/or numerous

UNIT 1 - HIGHER TIER

General

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HIGHER TIER UNIT 1

Section A (30 marks)

Read lines 1-25.

1 1

What is Ian thinking and feeling in these lines?

[10]

This question tests knowledge and use of text and inference/interpretation.

0 marks: nothing worthy of credit.

Give 1 mark to those who make simple comments or unsupported assertions with occasional reference to the text, or copy unselectively. These answers will struggle to engage with the text and/or question.

Give 2-4 marks, according to quality, to those who make simple comments with reference to surface features of the text and/or show limited development. These answers may be thin or tending to be unselective in their choice of textual material. The focus on the question may be uneasy.

Give 5-7 marks, according to quality, to those who select appropriate material from the text to reach a valid response. These answers should show understanding and some cohesion. Better answers should be making valid inferences, and be clearly focused on the question.

Give 8-10 marks according to quality, to those who reach a detailed and well considered response. These answers should be thorough as well as perceptive, covering a range of points with insight and accuracy.

Some points:

- he is surprised by Ollie's quick 'getaway' / shocked;
- he thinks he should be at least level;
- he consoles himself by thinking Ollie has gone off too fast;
- he admits Ollie is coping better with the waves;
- he thinks Ollie might let up when he sees how far behind he is;
- he thinks winning is not enough for Ollie;
- he thinks he wants to humiliate him;
- he thinks Ollie has the 'perfect physique' for swimming (contrast of "smooth / fought");
- he feels he is having to fight to stay afloat;
- he feels terror and panic as he begins to sink;
- he feels weary and cold;
- he is resigned to defeat;
- he thinks for a 'crazy moment' that he has caught Ollie but realises he is treading water;
- he thinks perhaps Ollie has proved his point and given up racing;
- he feels 'enraged' by Ollie's behaviour;
- he feels patronised;
- his arms and legs feel like "lead";
- he is still competitive (insists he is all right) / proud.

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

Read lines 26-54.

1 2

How does the writer try to make these lines dramatic and exciting?

[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 worthy of credit.

Give 1 mark to those who make simple comments with occasional reference to the text, or copy unselectively. These answers will struggle to engage with the text and/or the question.

Give 2-4 marks, according to quality, to those who make simple comments based on surface features of the text, and/or show limited development. These answers may be thin and tending to be unselective in their choice of textual material, or use unsupported/inappropriate spotting of devices. Better answers will make at least some attempt to address the issue of 'how'.

Give 5-7 marks, according to quality, to those who select appropriate material from the text to reach a valid response. These answers should engage with the issue of 'how', even if they do rely on some narrative or spotting of key quotations.

Give 8-10 marks, according to quality, to those who select and explore appropriate material from the text, showing insight into the author's method and use of language. These answers should have clarity and coherence and should show insight

Some points:

- the race starts again with Ollie desperate to stay ahead;
- a wave knocks him back and the two are now level;
- Ollie looks tired;
- Ian drives forward and it is a race again;
- they collide with a 'violent thud';
- Ian kicks out and Ollie is 'clutching' his arm;
- Ian has the upper hand and shoves him away, thinking he is trying to hold him back;
- Ollie lunges upwards and Ian is convinced it is all a 'ploy';
- Ollie's eyes are 'bright and eager';
- the reader is unsure here (is Ollie in trouble or is it a trick?);
- Ollie's arms 'snake' around Ian and they are dragged down;
- Ian is convinced he is messing about, trying to win the bet somehow (mention of death);
- Ian can't shake him off and they sink 'like statues' (heavy/inert);
- they have been under water for some time (Ian wonders how long Ollie can hold his breath);
- they sink into the 'blackness' and they seem to be 'tied' together;
- Ian's actions are violent (punching and kneeing Ollie) / no playacting;
- the desperation is clear as 'friendship no longer counted' (stark statement / emphatic);
- Ian 'treads' him off to save himself (the instinct for survival overcomes friendship);
- "trodden under, trodden down";
- Ian reaches the surface but he is not in good shape;
- Ollie is still missing;
- it crosses his mind that Ollie wasn't fooling;
- he still thinks it is a trick and touches the buoy to make sure he has won;
- he prepares to search for Ollie, although he still thinks it is a joke.

Overview:

- there is a dramatic reversal in the race;
- the action is life or death;
- there is uncertainty;
- the battle to survive is horrifyingly violent (a battle to survive);
- a primitive struggle (survival of the fittest);
- relief that Ian is apparently safe;
- concern for Ollie;
- unsure about whether he is playing a prank;
- the narrative reveals some alarming realities about human nature;
- the writer exploits an "unreliable" narrator.

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

Read lines 55-73.

1 3

What happens in these lines? How do you react to what happens?

[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 worthy of credit.

Give 1 mark to those who make simple comments or unsupported assertions with occasional reference to the text, or copy unselectively.

Give 2-4 marks, according to quality, to those who make simple comments based on surface features of the text, and/or just tell the story, with varying degrees of detail and accuracy. These answers may be thin or limited in personal response.

Give 5-7 marks, according to quality, to those who select appropriate material from the text. These answers should show clear understanding of 'what happens' and make a valid 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, assured personal response.

What happens?

- Rufus emerges from the water and Ian has to help him;
- he gets the dog to safety (although Ollie is forgotten for the moment);
- there is no sign of Ollie and the search is futile;
- Ian still clings to hope and imagines Ollie appearing;
- his description of events makes it clear that Ollie has drowned;
- he imagines a future in which it was Ollie who had survived;
- Ian's comments that he had 'won' and 'lived to tell the story' say it all perhaps.

Reaction?

- surprise when the dog appears;
- glad that Ian saves the dog;
- but Ollie is ignored for a time (Ian hero or villain?);
- increasing concern for Ollie;
- tragedy at the end (shock/sadness).

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

Section B (30 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;
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The total mark for Section B (/30) will be given by awarding two marks:

- content and organisation (15 marks);
- sentence structure, punctuation and spelling, (15 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.

Content and organisation (15 marks)

0 marks: nothing worthy of credit.

Band 1 1-3 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 4-7 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 8-11 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 12-15 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 structured 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 precise meaning

Sentence structure, punctuation and spelling (15 marks)

0 marks: nothing worthy of credit.

Band 1 1-3 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 4-7 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 8-11 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 parenthetic commas
- most **spelling**, including that of irregular words, **is usually correct**
- **control of tense and agreement is secure**

Band 4 12-15 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**

Additional task-specific guidance

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

- a clear and coherent perspective (first or third person)
- a logical structure
- an evident sense of cohesion with material linked effectively
- a range of appropriate and well-selected details
- close and well-selected observation of characters, their appearance and behaviour and the interaction between them
- close observation of body language and the emotions of characters
- skilful use of dialogue to establish atmosphere and a sense of character
- some development of reflections on what is experienced or observed by the narrator
- positioning and establishing a relationship with the reader via devices such as asides, statements, questions, humour, active or passive voice
- ability to move from the general to the particular, observing details precisely and individually (such as facial expressions or physical objects)
- expression is clear and controlled (the best answers will show ambition and sophistication in expression as well as accuracy)

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

- content is thin and/or brief (lacking substance and convincing development)
- uncertain sense of perspective
- less secure sense of structure 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 linking 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 range of description (for example, no differentiation between people and physical details)
- limited or inappropriate use of dialogue
- little reflection or development of what is observed
- very limited awareness of the reader (for example, little use of devices such as asides or questions)
- a tendency for description to stay at the level of the general and lack close, individual detail
- expression lacks fluency and clarity (a tendency to be awkward and limited)
- errors are basic and/or numerous

UNIT 2 - FOUNDATION TIER

General

The mark scheme is not intended to put a barrier between candidates' responses and *your* responses to *their* responses. The mark scheme offers some examples and tentative suggestions but does **not** provide a set of correct responses. It usually points to levels of achievement expected.

The paper (one hopes) will allow all candidates who have been properly entered for this examination to show what they know, understand and can do. What follows are only best guesses about how the paper will work out, and are subject to revision after we have looked at as many scripts as possible before and during the Conference.

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.

In Section A, you will be awarding three marks. For questions **1.1, 1.2 and 1.3** the total mark for each (out of 10) should be recorded in the total mark box.

For Section B you will be awarding two marks:

- content and organisation (15 marks)
- sentence structure, punctuation, spelling (15 marks)

These marks must be recorded separately in the appropriate mark box.

Marking Instructions (Unit 2)

General Instructions

Where banded levels of response are given, 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. 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 '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 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 the light of the text and reward credit as directed by the banded levels of response.

FOUNDATION TIER UNIT 2

SECTION A (30 marks)

Read the internet report, 'Deadly e-waste dumped in poor nations, says United Nations' on the opposite page.

- | | |
|---|---|
| 1 | 1 |
|---|---|

 (a) List five examples of products mentioned in the report that become e-waste. [5]
- (b) Apart from the dangers to human health, what other concerns about e-waste are mentioned in this internet report? [5]

This question tests the ability to read and understand texts and select material appropriate to purpose.

Award one mark for each correct response, up to a maximum of 5 on each part.

- (a) computers
computer monitors
fridges
electric toothbrushes
TVs
mobile phones
- (b) the global volume of e-waste will increase by 33% / fastest growing type of waste;
too little e-waste is recycled;
report warns of damage to the environment;
lots of e-waste is sent illegally to Africa and Asia;
poorest countries are in danger of becoming the world's rubbish dumps;
failure to recycle is leading to shortages of rare-earth minerals.

Read the newspaper article in the separate Resource Material, “This is not a good place to live”: inside Ghana’s dump for electronic waste’.

1 2 How does the writer try to show that Agbo is “not a good place to live”?

You should write about:

- What she says about Agbo;
- The words and phrases she uses.
- The use of the photographs.

[10]

This question tests the ability to read and understand texts and select material appropriate to purpose. It also tests how writers use linguistic, grammatical and structural features to achieve effects and engage and influence the reader.

0 marks - nothing worthy of credit.

1-3 marks: Give one mark to candidates who struggle to engage with the text and/or question. Give 2-3 marks, according to quality, to those who copy unselectively, make unsupported assertions or make simple comments with occasional references to the text.

Give 4-6 marks, according to quality, to those who say what is in the text or make simple comments/inferences based on surface features of the text.

Give 7-10 marks, according to quality, to those who make a range of valid comments based on appropriate detail from the text. These answers should be at least beginning to address the issue of 'how', although they may rely on some 'spotting' and listing of key words or quotations. Better responses will probe the language of the text.

'How' is partly a matter of content, language and method.

Some points that candidates may explore and comment on:

What she says about Agbo

- The health risks are obvious – and gives specific examples;
- It's a 'vast dumping site' - she paints a picture of a sprawling, unpleasant site;
- It's a hard life – 'scavenging', 'picking their way through piles of old hard drives...';
- The work is tough – 'working at a pile of e-waste with chisels and pliers';
- Workers have to stay there because they need the money;
- There are fires and 'huge plumes of foul-smelling smoke';
- Workers can't avoid inhaling the toxic fumes;
- The people live in 'filth and fumes';
- She interviews those who live there.

Words and phrases are used to create a picture of a dangerous, dirty, sprawling site:

- 'everything is smeared and stained with mucky hues of brown and sooty black';
- machines 'lie haphazardly on large mounds in the dump';
- the place 'stretches as far as the eye can see';
- the rubbish is 'poisoning the land...';
- it's a 'desolate, rubbish-strewn site';
- the fumes from the fires 'are head pounding'.

The photographs show the huge scale of the site and the poor conditions the workers operate in.

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

You will need to use both texts to answer the following question.

1 3

Compare what the two texts tell you about:

- which valuable metals are collected from e-waste;
- the dangers to humans from e-waste.

You must make it clear from which text you get your information. [10]

This question tests the ability to select material appropriate to purpose, to collate material from different sources and to make cross references.

0 marks: nothing worthy of credit.

1-3 marks: Give one mark to those who copy unselectively or make simple comments with occasional references to the text with little sense of question, and fail to identify texts/writers. Give 2-3 marks to those who select some relevant details but fail to identify the texts/writers at all.

Give 4-6 marks, according to quality, to those who identify the texts/writers in some way and see a limited range of points, showing at least some ability to make comparisons.

Give 7-10 marks, according to quality, to those who clearly identify the texts/writers and see a range of valid points, organising the answer clearly and appropriately to collate material from different sources. Better answers should make comparisons and cross references.

Details from the text that candidates may use in their responses:

(a) Internet report (Vidal)

gold
copper
zinc
lead

Newspaper article (Afua Hirsch)

copper
aluminium
tin
lead
mercury

(b) Internet report (Vidal)

liver damage
cancers
lung disease
environmental pollution

Newspaper report (Afua Hirsch)

cancers
breathing problems
high death-rate for babies
toxic fumes inhalation
environmental pollution

Section B (30 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 (/30) will be given by awarding two marks:

- content and organisation (15 marks);
- sentence structure, punctuation and spelling, (15 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.

2 1

As part of the way your school/college tries to help new students settle in, you have been asked to write a lively and entertaining 'Welcome to ...' leaflet which will give advice and information from a student's viewpoint.

Your leaflet should include:

- some information about the school/college;
- some practical tips about what to expect;
- some guidance about how to survive the first few weeks.

Write your leaflet.

[30]

Content and organisation (15 marks)

0 marks: nothing worthy of credit.

Band 1 1-5 marks

- **basic awareness** of the **purpose and format** of the task
- **some awareness of the reader** / intended audience
- **some relevant comment** but analysis is basic
- **simple sequencing** of ideas provides some coherence
- paragraphs may be used to show obvious divisions or group ideas into **some order**
- **limited attempt to adapt style** to purpose / audience (e.g. degree of formality)
- there is a **limited range of vocabulary** with little variation of word choice for meaning or effect

Band 2 6-10 marks

- shows **awareness of the purpose and format** of the task
- shows **awareness of the reader** / intended audience
- a **sense of purpose** shown in analysis / comment and some reasons are given in support of opinions and recommendations
- **sequencing of details** and comments provides coherence
- paragraphs are **logically ordered** and sequenced (e.g. topic sentences are supported by relevant detail)
- a **clear attempt to adapt style** to purpose / audience
- there is **some range of vocabulary**, occasionally selected to convey precise meaning or to create effect

Band 3 11-15 marks

- shows **clear understanding of the purpose** and format of the task
- shows **clear awareness of the reader** / intended audience
- clear sense of purpose shown in analysis / comment; **appropriate reasons given** in support of opinions / ideas
- ideas are shaped into **coherent arguments**
- **paragraphs or sections are used consciously** to structure the writing
- **style is adapted to purpose / audience**
- there is a **range of vocabulary** selected to convey precise meaning or to create effect

Sentence structure, punctuation and spelling (15 marks)

0 marks: nothing 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 6-10 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 11-15 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**

Additional task-specific guidance

An understanding of purpose, audience and format is particularly important in this type of writing.

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

- clear understanding of format/task
- a sustained sense of register and purpose which meets the requirement for a leaflet (for example, a lively, opinionated or witty approach)
- clear sense of engagement with the intended audience
- a clear and coherent approach (perhaps looking in detail at particular aspects of the school/college)
- a logical structure within which any information or guidance is given effectively and clearly
- an evident sense of cohesion with material linked effectively (use of connectives/subordination)
- a range of appropriate and well-selected details to illustrate and give substance to ideas and opinions (skilful use of facts/figures/anecdotes)
- some development of information and advice to give substance to the writing
- positioning and establishing a relationship with the reader to show a clear awareness of audience
- ability to move from the general to the particular or vice-versa (specific examples used within a coherent approach to the topic)
- expression is clear and controlled (the best responses will show ambition and sophistication as well as accuracy)
- an awareness of format (for example, use sub-headings or other features found in leaflets)

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

- uncertain grasp of task/format
- uncertain sense of purpose and register (for example, ignoring the requirement for a leaflet)
- very limited awareness of the reader/audience
- less secure control of structure (uncertain or random sequencing/no clear sense of what would be useful information and advice)
- content is thin, brief and lacking substance or generalised with little sense of development
- a tendency for details to be handled in isolation with limited sense of linking or cohesion (uneasy with connectives/subordination)
- details are thin or generalised with little sense of development (for example, a single sentence for each topic)
- limited development of ideas/opinions and a tendency to simple assertion
- limited awareness of the reader (for example, little sense of writing for readers who will not know the school)
- expression/phrasing lacks fluency and clarity (a tendency to be awkward and limited)
- errors are basic and/or numerous

UNIT 2 - HIGHER TIER

General

The mark scheme is not intended to put a barrier between candidates' responses and *your* responses to *their* responses. The mark scheme offers some examples and tentative suggestions but does **not** provide a set of correct responses. It usually points to levels of achievement expected.

The paper (one hopes) will allow all candidates who have been properly entered for this examination to show what they know, understand and can do. What follows are only best guesses about how the paper will work out, and are subject to revision after we have looked at as many scripts as possible before and during the Conference.

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.

In Section A, you will be awarding three marks. For questions **1.1, 1.2 and 1.3** the total mark for each (out of 10) should be recorded in the total mark box.

For Section B you will be awarding two marks:

- content and organisation (15 marks)
- sentence structure, punctuation, spelling (15 marks)

These marks must be recorded separately in the appropriate mark box.

Marking Instructions (Unit 2)

General Instructions

Where banded levels of response are given, 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. 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 '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 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 the light of the text and reward credit as directed by the banded levels of response.

HIGHER TIER UNIT 2

SECTION A (30 marks)

Read 'What are spies really like?' by Peter Taylor in the separate Resource Material.

1 1

What do Shami and Emma think and feel about working as intelligence officers?

[10]

This question tests knowledge and use of text and inference/interpretation.

0 marks: nothing worthy of credit.

Give 1 mark to those who make simple comments or unsupported assertions with occasional reference to the text, or copy unselectively. These answers will struggle to engage with the text and/or question.

Give 2-4 marks, according to quality, to those who make simple comments with reference to surface features of the text and/or show limited development. These answers may be thin or tending to be unselective in their choice of textual material with uneasy focus on the question.

Give 5-7 marks, according to quality, to those who select appropriate material from the text to reach a valid response. These answers should show understanding and some cohesion. These answers should have a clear focus on the question.

Give 8-10 marks according to quality, to those who reach a detailed and well considered response. These answers should be thorough and coherent, covering a range of points with insight and accuracy.

Some points:

Shami:

- he is surprised/amazed;
- he thinks you are constantly analysing your own behaviour;
- he also thinks you are constantly analysing other people;
- he thinks you have to be able to blend in (think about clothes and how you walk and talk);
- he thinks you have to be unobtrusive (Mr Grey);
- he gets a 'buzz' from being an intelligence officer;
- he worries that he will miss something and cause loss of life;
- he is pleased when he arrests the 'enemy'.

Emma:

- she no longer thinks MI5 is largely male or uses women just as secretaries or 'Miss Money Penny' (she thought it would be sexist);
- she thinks intelligence work is like piecing together a jigsaw;
- she thinks family can worry;
- she feels amused by the horrific stereotype of series like 'Spooks';
- her reaction implies her view that this is unreal (her mother's fears);
- she thinks that 'inside agents' are vital in assembling the jigsaw;
- but she also knows that they are dangerous and have to be checked carefully.

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

Now read the advertisement from MI6 on the opposite page.

1 2

How does this advertisement from MI6 try to recruit intelligence officers?

[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 worthy of credit.

Give 1 mark to those who make simple comments or unsupported assertions with occasional reference to the text, or copy unselectively. These answers will struggle to engage with the question and/or the text.

Give 2-4 marks, according to quality, to those who make some valid comments based on surface features of the text and/or show limited development. These answers may be thin or tending to be unselective in their choice of textual material, or use unsupported/inappropriate spotting of devices.

Give 5-7 marks, according to quality, to those who make valid comments based on a selection of appropriate detail from the text. These answers will probably rely on spotting factual content, but better answers will be relevant, cohesive and selective.

Give 8-10 marks, according to quality, to those who explore the text in detail and make valid comments/inferences. The best answers should combine specific detail with overview and show understanding of authorial methods and/or language/structure.

Some points:

- it mentions all of the 'glamorous' stereotypes (shoot-outs in casinos/high-speed car chases);
- it doesn't actually deny the exciting image;
- it does suggest that 'nothing's obvious' about MI6 (tries to keep the sense of mystery and excitement);
- it implies that counter-espionage is NOT "the easiest game in the world";
- it uses words such as 'exciting' and 'challenging' to describe the work;
- it also stresses that the agents are 'more ordinary than you would imagine';
- it suggests that you need to be able to get on with people of all cultures (a subtle skill);
- you have to talk and listen;
- it suggests you will be 'protecting our national interests' (patriotism);
- it identifies 'drive' and 'imagination' as key qualities (appeals to self-image);
- it appeals to intellectual, problem-solving skills;
- it suggests spies need to be 'resilient' and resourceful';
- but they are part of a team which supports each other (not loners);
- they value 'emotional intelligence' as well as 'academic achievement';
- they admit there is an 'overseas focus';
- but also claim that many jobs fit in with family life;
- they suggest that you can share your secret job with a few close friends/family;
- they will provide a cover story;
- they stress that the working culture is 'open' and 'supportive';
- they are not sexist or racist (as long as you are a British national);
- they claim to be only interested in what you can do;
- there is a suggestion that you can be 'extraordinary' and do 'extraordinary things';
- there is also a 'fast track' for 'outstanding candidates'.

Overview:

- they shatter some myths;
- tries to be inclusive/widen participation;
- but do appeal to the adventurous while suggesting they are "ordinary";
- they use second person and a very conversational tone;
- uses questions;
- this is a text which "wants it both ways" (so to speak).

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

To answer this question you will need to use both texts.

1 3

Compare what these two texts say about what sort of person becomes an intelligence officer.

You must make it clear from which text you get your information.

[10]

This question tests the ability to select material appropriate to purpose, to collate material from different sources and make cross-references

0 marks: nothing worthy of credit.

Give 1 mark to those who copy unselectively with little sense of the question (fails to identify writers/texts at all).

Give 2-4 marks, according to quality, to those who identify the writers/texts in some way and see a limited range of points, showing at least some ability to make comparisons. These answers may be unselective and limited in organisation.

Give 5-7 marks, according to quality, to those who clearly identify the texts/writers and see a range of valid points, organising the answer clearly and appropriately to collate material from different sources.

Give 8-10 marks, according to quality, to those who clearly identify the writers/texts and see a wide range of valid points, organising the answer clearly and appropriately to collate material from different sources. These answers will be clear and coherent, making a precise, purposeful selection of material from the texts.

Some points:

Both texts:

- they have to be risk-takers/like excitement;
- they can be male or female;
- they can be from any ethnic origin;
- they must be able to blend/fit in with any community/culture.

The article:

- they are not like imaginary spies;
- they are quite ordinary (they don't have to be academic high-fliers/they don't have to be upper class)
- they have to be streetwise/smart
- they are not reckless
- they need to be able to sit at a desk and cope with a lot of paperwork
- they do need intelligence

The advertisement

- they have to be British nationals
- they are 'extraordinary' people
- they need to be good communicators and listeners
- they need to be resilient and they need drive and imagination
- they are academic achievers (but not oddballs)
- they have 'emotional intelligence'
- they could have a family life;
- they need to be discreet;
- they are interested in global affairs;
- they are team players.

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

Section B (30 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 (/30) will be given by awarding two marks:

- content and organisation (15 marks);
- sentence structure, punctuation and spelling, (15 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.

As part of the way your school/college tries to help new students settle in, you have been asked to write a lively and entertaining 'Welcome to ...' leaflet which will give advice and information from a student's viewpoint.

Write your leaflet.

[30]

Content and organisation (15 marks)

0 marks: nothing worthy of credit.

Band 1 1-3 marks

- **basic awareness of the purpose and format** of the task
- **some awareness of the reader** / intended audience
- **some relevant content** despite **uneven coverage** of the topic
- **simple sequencing** of ideas provides some coherence
- paragraphs may be used to show obvious divisions or **group ideas into some order**
- there is a **limited range of vocabulary** with little variation of word choice for meaning or effect

Band 2 4-7 marks

- shows **awareness of the purpose and format** of the task
- shows **awareness of the reader** / intended audience
- **a sense of purpose** shown in content coverage and **some reasons are given** in support of opinions and ideas
- **sequencing of ideas** provides coherence
- paragraphs are **logically ordered** and sequenced (e.g. topic sentences are supported by relevant detail)
- **a clear attempt to adapt style** to purpose / audience
- there is **some range of vocabulary**, occasionally selected to convey precise meaning or to create effect

Band 3 8-11 marks

- shows **clear understanding of the purpose and format** of the task
- shows **clear awareness of the reader** / intended audience
- clear sense of purpose shown in content coverage; **appropriate reasons** given in support of opinions/ ideas
- ideas are shaped into **coherent arguments**
- **paragraphs are used consciously** to structure the writing
- **style is adapted** to purpose / audience
- there is **a range of vocabulary** selected to convey precise meaning or to create effect

Band 4 12-15 marks

- shows **sophisticated understanding of the purpose and format** of the task
- shows **sustained awareness of the reader** / intended audience
- **content coverage is well-judged, detailed and pertinent**
- arguments are **convincingly developed and supported** by relevant detail
- ideas are selected and prioritised to construct **sophisticated argument**
- paragraphs are effectively varied in length and structure to **control progression**
- **confident and sophisticated use of a range of stylistic devices** adapted to purpose/audience
- **a wide range of appropriate, ambitious vocabulary** is used to create effect or convey **precise meaning**

Sentence structure, punctuation and spelling (15 marks)

0 marks: nothing worthy of credit.

Band 1 1-3 mark

- 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 4-7 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 8-11 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 parenthetic commas
- **most spelling**, including that of irregular words, **is usually correct**
- **control of tense and agreement is secure**

Band 4 12-15 marks

- there is **appropriate and effective variation of sentence structure**
- 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**

Additional task-specific guidance

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

- clear understanding of format/task
- a sustained sense of register and purpose which meets the requirement for a leaflet (for example, a lively or opinionated approach)
- clear sense of engagement with audience
- a clear and coherent approach/viewpoint
- a logical structure within which any arguments are pursued effectively and clearly
- an evident sense of cohesion with material linked effectively (use of connectives/subordination)
- a range of appropriate and well-selected details to illustrate and give substance to ideas and opinions (skilful use of facts/figures/anecdotes)
- some development of ideas and opinions to give substance to the writing
- ability to move from the general to the particular or vice-versa (specific examples used within a coherent approach to the topic)
- expression is clear and controlled (the best answers will show ambition and sophistication as well as accuracy)

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

- uncertain grasp of task/format
- uncertain sense of purpose and register (for example, ignoring the requirement for a talk)
- very limited awareness of the reader/audience
- less secure control of structure (uncertain or random sequencing)
- content is thin, brief and lacking substance (perhaps uncertain in direction)
- a tendency for details to be handled in isolation with limited sense of linking or cohesion (uneasy with connectives/subordination)
- details are thin or generalised with little sense of development (for example, a single sentence for each topic)
- limited development of ideas/opinions and a tendency to simple assertion
- expression lacks fluency and clarity (a tendency to be awkward and limited)
- errors are basic and/or numerous



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