



GCSE MARKING SCHEME

**ENGLISH LANGUAGE
(WALES CANDIDATES ONLY)**

JANUARY 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2014 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

SECTION A (30 marks); SECTION B (30 marks)

GRADE DESCRIPTORS

The following descriptors have to be applied using the notion of best-fit and there is no intention to create a hierarchy of writing styles or content. The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition of approach, and examiners must be alert to individual interpretations and judge them on their writing merits.

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

N.B. This tier will lead to awards from Grades C-G; the scale allows for performances which are above this on occasion.

In Section A, you will be awarding four marks. Question A2 is a total of 10 marks comprised of two 5 mark questions. Each mark out of 5 should be recorded in the body of the response with the total out of 10 recorded in the right-hand margin. For questions A1 and A3 the total mark for each (out of 10) should be recorded in the right hand margin and the total for Section A (out of 30) should be ringed and then transferred to the front cover.

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 at the end of each response in the body of the script, not in the margin. The total mark for the question (out of 30) should be recorded in the right hand margin, ringed and then transferred to the front cover. The marks for each question must also be transferred to the front page, as all marks must also be entered onto the EMI system.

FOUNDATION TIER UNIT 1

Section A (30 marks)

Read lines 1-35.

A1. Explain the events that led to Chrissie seeing what was going on in her house. [10]

This question tests the ability to read with insight and engagement, select relevant material and to make appropriate references to texts.

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, according to quality, to those who copy unselectively or make simple comments with occasional references to the text.

Give 4-6 marks, according to quality, to those who make an attempt to explain some of the events, based on textual details.

Give 7-10 marks, according to quality, to those who track the text carefully and thoroughly and make clear explanations of the events.

Some points that candidates may explore:

- she had caught a bus home from the city centre – normally she would have walked it / she was loaded down with shopping;
- the bus was packed – normally she would sit downstairs;
- she had gone upstairs – there was only one seat downstairs and that was problematic;
- upstairs, the seat was on the near side, next to the pavement – so she would have been able to see her house;
- she noticed that the light was on in her bedroom so she decided to stay on the bus to see into her room;
- she thought it would be her brothers mucking about in there;
- she thought she would give them a shock if they saw her watching them from the bus;
- she stayed on the bus because she wanted to look into the room;
- she'd never been past her house on the bus before;
- she was surprised to see her Mum and Dad in her room;
- because the bus didn't move, she could see they were having a row;
- she thought the reason her Mum might have been in her bedroom was because she had not made her bed / her Mum had probably gone into her room because she'd seen the bed had not been made.

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

Read lines 36-68.

A2. What happens in these lines? How does the writer build the tension in these lines? [10]

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

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, according to quality, to those who copy unselectively or make simple comments with occasional references to the text.

Give 4-6 marks, according to quality, to those who make simple comments based on surface features of the text and/or show awareness of more straightforward implicit meaning.

Give 7-10 marks, according to quality, to those who select and begin to analyse appropriate material from the text and explore how it creates tension. These answers should be attempting to probe the impact of specific words and phrases.

Some points that candidates may explore:

What happens:

- Chrissie's Mum and Dad were arguing – looked like Mum went to hit Dad;
- Chrissie rushes back to the house / 'banged on the glass panel';
- she deliberately slams the door to attract attention;
- she asks about Mum and Dad's whereabouts;
- Mum came into the kitchen with a red mark across her face;
- she says it was caused by Chrissie's dictionary flying up and hitting her on the face;
- Chrissie `blurts out` that Dad had hit Mum;
- there is an uncomfortable time as tea is prepared and they pretend all is well but know what has happened;
- shortly after, Dad left home and the family moved house.

How the writer builds the tension:

- the argument seems to be fierce (and physical?) between Mum and Dad – reward probing of language and details;
- but we don't actually see what happens because the bus moves on;
- Chrissie's anxiety is shown by the urgency of her actions e.g. demands to be let in;
- Chrissie's anxiety is contrasted with Charles's ignorance about the situation;
- readers will be keen to find out how Chrissie reacts to Mum's lie;
- we feel the awkwardness of the situation once Chrissie has blurted out the truth.

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

Read lines 69-86.

A3. What are Chrissie's thoughts and feelings in this part of the story? How do you react to this as an ending to the story? [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, according to quality, to those who copy unselectively or make simple comments with occasional references to the text.

Give 4-6 marks, according to quality, to those who make simple comments based on surface features of the text or show some awareness of implicit meaning.

Give 7-10 marks, according to quality, to those who select and employ appropriate material from the text. Better answers will use textual details effectively as evidence to support their inferences.

Some points that candidates may explore:

Chrissie's thoughts and feelings:

- she reflects on the miserable events over Christmas and New Year;
- she had 'almost forgotten' the incident, until a chance bus ride brought it all back;
- she wishes she had told the conductor her destination;
- when she realised she was going back up Iffley Road she 'couldn't move' / she'd avoided going back to her old house;
- she was glad she was sitting downstairs and couldn't see into her old room;
- she was pleased that she didn't have to look long;
- she wishes she had got off as soon as she realised what bus she was on;
- she thinks she might have forgotten the pain of the incident had she got off earlier.

Reactions to the ending:

- feelings of sympathy for Chrissie;
- recognition that chance incidents can trigger painful memories;
- makes the reader reflect on the events that led to the incident in the house;
- an unusual ending / not a traditional 'happy' ending;
- reward sensible comments on style / mood / structure, etc.

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

Section B (30 marks)

Choice of narrative writing task – see question paper.

[30]

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, and 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 1: HIGHER TIER

SECTION A (30 marks); SECTION B (30 marks)

GRADE DESCRIPTORS

The following descriptors have to be applied using the notion of best-fit and there is no intention to create a hierarchy of writing styles or content. The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition of approach, and examiners must be alert to individual interpretations and judge them on their writing merits.

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

N.B. This tier will lead to awards from Grades A*-D; the scale allows for performances which fall below this on occasion.

In Section A, you will be awarding three marks. For questions A1, A2 and A3 the total mark for each (out of 10) should be recorded in the right hand margin and the total for Section A (out of 30) should be ringed and then transferred to the front cover.

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 at the end of each response in the body of the script, not in the margin. The total mark for the question (out of 30) should be recorded in the right hand margin, ringed and then transferred to the front cover. The marks for each question must also be transferred to the front page, as all marks must also be entered onto the EMI system.

HIGHER TIER UNIT 1

Section A (30 marks)

Read lines 1-25.

A1. What does Pat think and feel in these lines?

[10]

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 or show limited development. These answers may be thin or tending to be unselective in their choice of textual material.

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 inferences.

Give 8-10 marks, according to quality, to those who select appropriate material from the text to 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 showing evidence of understanding and selecting:

- she feels nervous / insecure / apprehensive as she stands outside the house
- she is “not sure” about the flat / the process of becoming a “flatmate”
- she seems to feel resentful about being ‘inspected’, ‘assessed’ and ‘weighed up’
- she thinks the door is shabby and needs painting
- she thinks the house is only ‘on the edge’ of the fashionable part of the city (so understandably shabby)
- she is worried about having to climb the stairs every day
- she feels better when Bruce smiles and invites her in (it is “encouraging”)
- she likes the street and the location of the flat
- she thinks it is central and quiet
- she thinks the living room is large
- she is not impressed by the ‘rickety’ bookcase
- she feels ‘distaste’ for the stained and battered sofa
- she thinks it is ‘typical’ of sofas in shared flats
- she thinks it would yield copious coins and pens and things dropped from ‘generations of pockets’

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

Read lines 26-47.

A2. What impressions do you get of Anna in these lines? How does the writer show you what she is like? [10]

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 or 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 make a valid response to the character. These answers will probably rely on spotting factual content. Better answers may show some awareness of 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 character and the author's method and use of language. These answers should have clarity and coherence and should show insight.

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

Some points that candidates may explore:

Impressions:

- Bruce thinks of her as 'messy and lazy' as he looks at the state of the room
- she is unreliable / does not do what she says / can't be trusted
- he had asked her twice to clean the room and she had promised twice that she would do it
- she has just vacuumed the middle of the carpet and left the rest 'dirty and neglected'
- she has left 'large balls of dust' under the bed and a stack of magazines
- she has even left a glass of water stained on the rim with lipstick
- she was obviously not popular with Bruce (he 'hated' going into her room and had tried to forget she ever lived there)
- Pat notices the "musty" odour
- Bruce thinks Anna may have left a pile of dirty washing in the wardrobe
- he thinks that was just the sort of thing she would do
- he thinks she is like a child (thoughtless and irresponsible)
- Pat observes drily that she didn't keep the place clean
- Bruce says they were 'all pleased' when she moved
- she had a high opinion of herself and 'fancied herself' as a television journalist
- she is possibly deluded (Bruce dismisses her job as an opportunity to make tea)

How:

- we never see Anna but we see the room
- lots of evidence of her character and behaviour
- we get Bruce's view of her
- we also get Pat's view

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

Read lines 48-81.

A3. What do you learn about Bruce in this part of the story? How do you react to what you learn about him? [10]

0 marks: nothing worthy of credit.

Give 1 mark to those who make unsupported assertions or simple comments 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. These answers may be thin or limited in personal response.

Give 5-7 marks, according to quality, to those who select appropriate detail from the text to show understanding of the character. These answers should be making a valid personal response.

Give 8-10 marks, according to quality, to those who explore appropriate detail from the text with depth and insight. These answers should be thorough as well as perceptive, covering a range of points accurately and with an assured grasp of character. Personal response should be thoughtful and assured.

Some points showing evidence of understanding and selecting:

- he is concerned about the rent
- Pat thinks Bruce is 'fine' in an 'unthreatening' way
- he reminds her of a 'laddish' cousin who liked rugby (and associated pursuits)
- she thinks he is one of those men who are not 'moody' or emotionally demanding
- but she thinks he is good looking/physically attractive
- Bruce is 'not sure' about Pat (as a potential conquest?)
- he does not think she will be any trouble
- he is confident she can pay the rent and will keep the place clean
- he thinks her concern about the room was 'a good sign'
- he thinks her youth might be a problem
- he thinks the age gap is 'crucial'
- he thinks 'young people' talk about different things and have different taste in music
- he decides she is not his type
- he thinks she is 'attractive enough' but not a 'head turner'
- he thinks she is 'comfortable', 'undisturbing' and 'average'
- he has very patronising thoughts about her
- he thinks Pat might be 'worth a little attention' (arrogant/patronising)
- he thinks he is 'between girlfriends' (not short of self-confidence!)
- he had been 'unable' to find time to visit Laura in London once a month
- he blames her for being 'unreasonable'
- she had accused him of not caring enough to make any effort to see her (a lot of truth in that)
- he is aggrieved and self-righteously indignant at the 'unfairness' of her attack
- he thought the expense was a good reason
- and he clearly thought more about the rugby international than he did about Laura (or any girl)
- he smiles at his own image in the mirror
- he thinks he is 'terrific'
- he is proud of his physique

Personal Response?

- attractive
- shallow
- he is arrogant
- he is vain
- he is patronising
- he is selfish
- he is insensitive
- he is sexist / a womaniser

This may confirm earlier hints in the story or it may change perceptions as he had seemed nice enough perhaps (handsome and charming in his way).

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

Section B (30 marks)

Choice of narrative writing task – see question paper

[30]

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, and 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

SECTION A (30 marks); SECTION B (30 marks)

GRADE DESCRIPTORS

The following descriptors have to be applied using the notion of best-fit and there is no intention to create a hierarchy of writing styles or content. The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition of approach, and examiners must be alert to individual interpretations and judge them on their writing merits.

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

N.B. This tier will lead to awards from Grades C-G; the scale allows for performances which are above this on occasion.

In Section A, you will be awarding four marks. Question A1 is a total of 10 marks comprised of two 5 mark questions. Each mark out of 5 should be recorded in the body of the response with the total out of 10 recorded in the right-hand margin. For questions A2 and A3 the total mark for each (out of 10) should be recorded in the right hand margin and the total for Section A (out of 30) should be ringed and then transferred to the front cover.

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 at the end of each response in the body of the script, not in the margin. The total mark for the question (out of 30) should be recorded in the right hand margin, ringed and then transferred to the front cover. The marks for each question must also be transferred to the front page, as all marks must also be entered onto the EMI system.

FOUNDATION TIER UNIT 2

Section A (30 marks)

Read the internet report on the opposite page, 'Helping Hands: Four in five teens positive on housework'.

- A1. (a) List five reasons why teenagers said they were prepared to help out with housework. [5]

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

Award one mark for each of the following, to a maximum of five.

- parents working would be too tired;
- in return for their upbringing / a way of paying parents back / grateful to parents;
- because they are not paying for food or electricity;
- preparation for the future / knowing how to look after themselves in the future;
- both boys and girls felt sharing housework would be good – it was only fair – “our wives will not have time ... so we should get used to it now”;
- because they had contributed to the mess in the house.

- (b) List five tasks that teenagers might have been expected to do in the past. [5]

Award one mark for each of the following, to a maximum of five.

- planning and preparing meals for the family;
- nursing sick family members;
- building a fire;
- help with decorating;
- keeping household accounts;
- looking after the younger children in the family.

Now read the newspaper article, 'Mother goes on strike to teach messy children a tough lesson' in the separate Resource Material.

A2. How does the writer try to make the story of Jessica Stilwell's strike interesting?

You should comment on:

- details that make this story interesting;
- what we learn about Jessica Stilwell and her family that is interesting;
- words and phrases that make it interesting;
- the use of photographs.

[10]

0 marks – nothing worthy of credit.

Give 1 mark to candidates who struggle to engage with the text and/or question.

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

Give 4-6 marks, according to quality, to those who make an attempt to explain some of how the story is interesting.

Give 7-10 marks, according to quality, to those who track the text carefully and thoroughly and make clear explanations of how the writer makes the story interesting in different ways.

Some points candidates may explore:

details that make this story interesting

- why/how the strike started – unusual decision / Mum's reasons;
- how it develops – build up of mess / behaviour of girls;
- positive outcome – 'valuable lesson' to her girls / their behaviour changes;
- story strikes a chord – with parents / teenagers / global reactions.

what we learn about Jessica Stilwell and her family that is interesting

- Mum writes a blog / internet sensation / she's a 'hero';
- Mum is determined – wants her family to "work together" / "fight the urge to give in" / would not "lift a finger to help";
- she is clear about why she goes on strike – "work together as a family" / wants to avoid children "who expect to be waited on hand and foot...";
- she has a good-humoured approach to the strike;
- the children found the strike really tough – "blamed each other" / "it got ugly".

words and phrases that make it interesting

- she decided "enough was enough" / "I just decided I was done nagging" / "This working mum has officially gone on STRIKE" (use of capitals for emphasis);
- the house became "a chaotic pigsty", dinner dishes becoming 'crusty' - emphasising the mess;
- quotations from her blog are powerful – the takeaway food that sets "like superglue";
- she emphasises the way the children turned on each other – "It got ugly." / "they gagged and bickered".

the use of photographs

- give very clear evidence of the mess/chaos during the strike;
- they link to some of the details in her blog - "the dishwasher is overflowing".

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

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

Both of these texts are about children and household jobs.

A3. (a) According to the two texts, what household jobs are seen as suitable for children nowadays?

(b) What reasons are given in the two texts for children not doing household jobs?

[10]

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

Award one mark for each of the following, to a maximum of 10.

(a) Internet report

setting the table for meals
washing up
cleaning the house

Mother on Strike article

keeping own belongings tidy
clearing plates and putting them in the dishwasher
clean own lunch boxes

(b) Internet report

because they have to do homework and study every night
because childhood is a period to be enjoyed and shouldn't be interrupted with chores
because they never have time

Mum on Strike article

too busy
because chores are the parents' jobs

Section B (30 marks)

Write a lively article for a teenage magazine with **ONE** of the following titles:

- My Kind of Music.
- My Kind of Fashion.
- My Kind of Movie.

[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**

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 by strengths in others.

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 an article (for example, a lively, opinionated or witty approach)
- positioning and establishing a relationship with the reader via devices such as asides, questions, humour, use of active or passive voice and other devices (clear sense of engagement with audience)
- a clear and coherent approach/viewpoint (perhaps looking in detail at some aspects of the topic or ranging more widely)
- 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 in expression)

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 an article)
- limited awareness of the reader/audience
- less secure control of structure (uncertain or random paragraphing or 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 such as *everyone likes this kind of music*)
- limited development of ideas/opinions and a tendency to simple assertion
- expression/phrasing lacks fluency and clarity (a tendency to be awkward)

UNIT 2: HIGHER TIER

SECTION A (30 marks); SECTION B (30 marks)

GRADE DESCRIPTORS

The following descriptors have to be applied using the notion of best-fit and there is no intention to create a hierarchy of writing styles or content. The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition of approach, and examiners must be alert to individual interpretations and judge them on their writing merits.

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

N.B. This tier will lead to awards from Grades A*-D; the scale allows for performances which fall below this on occasion.

In Section A, you will be awarding three marks. For questions A1, A2 and A3 the total mark for each (out of 10) should be recorded in the right hand margin and the total for Section A (out of 30) should be ringed and then transferred to the front cover.

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 at the end of each response in the body of the script, not in the margin. The total mark for the question (out of 30) should be recorded in the right hand margin, ringed and then transferred to the front cover. The marks for each question must also be transferred to the front page, as all marks must also be entered onto the EMI system.

HIGHER TIER UNIT 2

Section A (30 marks)

Read 'Thorpe Park: how to scare your teenagers' by Andrew Baker on the opposite page.

A1. According to Andrew Baker, why do teenagers like Thorpe Park? [10]

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 simple comments based on surface features of the text or show some limited development. These answers may be thin or tending to be unselective in their choice of textual material.

Give 5-7 marks, according to quality, to those who reach a valid, sensible explanation based on a range of appropriate evidence from the text. These answers should show understanding and some cohesion.

Give 8-10 marks, according to quality, to those who reach a detailed and well-considered interpretation based on methodical exploration of the text. These answers should be thorough, selective and coherent.

Some points:

- it is Rollercoaster Central/ the thrill capital of England/ the most terrifying location inside the M25 (it is thrilling / sets the pulse racing)
- parents will allow teenagers to go on their own / independent / away from parents
- there is nowhere like it so close to London (better than Legoland / London Dungeons)
- names of rides appeal to teenagers
- it is not for the old, the young or the timid (it is aimed at teenagers)
- there are some gentle rides for the 'wimps'
- there are also water-based rides
- the rollercoaster 'purists' have got Colossus / Nemesis / Swarm
- Stealth is probably the fastest rollercoaster in Europe
- the action is 'stomach-challenging'
- there is a variety of rides
- there are actors on Saw Alive to add to the fear / plus "supremely" creepy movie (horror)
- they enjoy the queues
- good value
- plenty to do
- talk about it for weeks afterwards

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

Read 'Great Days Out: Alton Towers' by James Kenny in the separate Resource Material.

A2. How does James Kenny try to show that Alton Towers is a great day out?

[10]

0 marks: nothing worthy of credit.

Give 1 mark to those who make unsupported assertions or simple comments 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 simple 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. Better answers may show some awareness of authorial method and/or language, although they may rely on spotting key words and phrases.

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 method and/or language / structure.

Some points:

- he was looking forward to it for months (sole topic of conversation)
- on the day he was excited (he woke up early)
- when he saw the signs, 'anticipation' replaced 'tension'
- he felt 'intoxicated' when he got into the park
- there were food and gift shops and Swan Boats
- he was thrilled by the prospect of riding Oblivion
- queues not too bad to get in
- Oblivion is 'one of the scariest' (use of superlative)
- long queues add to the tension/excitement
- tension rises even further as you ascend 'slowly'
- the drop is described as 'infamous'
- the carriage stops just over the edge
- you are actually staring down into 'the hole'
- you 'plunge' at 68mph
- he was too busy screaming to remember anything
- he was relieved when it was over
- the 'plunge' was 150 feet
- Nemesis is an inverted rollercoaster
- he is delighted to have a front seat
- he is determined not to close his eyes
- the loops are 'terrifying' but thrilling
- his eyes 'slam' shut
- he screams, shouts and laughs out of terror
- only afterwards does he regret not seeing it all

Overview:

- it is based on personal experience
- clear emphasis on the thrill of the two rollercoasters
- Oblivion is absolutely terrifying (and Nemesis)
- some variety (widens appeal)
- he uses an anecdote (the woman who has the panic-attack) to show the fear of Nemesis but the whole experience is 'the pleasure of fear'
- it is really frightening
- but he actually loves it
- the language of extreme thrills/fear
- specific about speed/distance
- superlatives (example needed)

Reward valid alternatives. This is not a checklist of indicative content and the question should be marked in levels of response.

To answer this question you must look at both texts.

A3. **Queuing is a major issue at theme parks. Compare and contrast what these two writers say about queuing at theme parks.** [10]

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 question and/or the text.

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 or tending to be unselective in their choice of textual material.

Give 5-7 marks, according to quality, to those who see a range of valid points and organise the answer clearly and appropriately to collate material from different sources and make cross-references.

Give 8-10 marks, according to quality, to those who see a wide range of valid points and organise the answer clearly and appropriately to collate material from different sources and make precise cross-references. These answers will be clear and coherent.

The queues at theme parks

- both writers admit that queues are long for the rides
- both advocate advance booking of some sort

Andrew Baker (Thorpe Park):

- teenagers like the queues
- teenagers can anticipate the thrills ahead
- teenagers can also talk about/dissect previous rides
- adults may find the queues 'too much'
- adults should book in advance
- adults can jump the queues for the rides using Fastrack

James Kenny (Alton Towers):

- no worries at the entrance (paid in advance)
- it was quick at the turnstiles
- long queues at Oblivion only added to the tension
- the safety message was accompanied by 'sinister' laughter (to interest/entertain)
- another long queue at Nemesis
- it seemed like 'eternity'] Boring (at Nemesis)
- you 'shuffle slowly']
- queues induce stress (not tension)
- the canyon of red water was scary
- the woman had a panic attack

Reward valid alternatives.

Section B (30 marks)

Write a lively article for a teenage magazine with ONE of the following titles.

- My Kind of Music.
- My Kind of Fashion.
- My Kind of Movie.

[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 parenthetical 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**

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 by strengths in others.

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 an article (for example, a lively, opinionated or witty approach)
- positioning and establishing a relationship with the reader via devices such as asides, questions, humour, use of active or passive voice and other devices (**clear sense of engagement with audience**)
- a clear and coherent approach/viewpoint (perhaps looking in detail at some aspects of the topic or ranging more widely)
- 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 in expression)

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

- uncertain grasp of task/format (e.g. just tells the story of a movie)
- uncertain sense of purpose and register (for example, ignoring the requirement for an article)
- 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 such as everyone knows people like this)
- limited development of ideas/opinions and a tendency to simple assertion
- expression lacks fluency and clarity (a tendency to be awkward)
- errors are basic and/or numerous



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