

IGCSE English Language Paper 3: Written Coursework

IGCSE English Language
Paper 3: Written Coursework

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**IGCSE English Language
Paper 3: Written Coursework -
Exemplar Materials**

Sample A

Appendix 2 – Coursework frontsheets

London Examinations: IGCSE in English Language (4355)

COURSEWORK FRONTSHEET FOR COMPONENT 4, WRITTEN COURSEWORK

FORM A

May 20 10

November 20 _____

Centre Number	62351	Candidate Number	6597
Candidate's Surname and Initials			
VANKER, C.S.			

Candidate's Mark for Unit 2, Writing:	
AO3(i) and (ii):	27 /27
AO3(iii):	13 /13
(Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40)	
Overall mark for Unit 2, Writing:	40 /40
Overall mark for Unit 1, Reading:	40 /40
Overall coursework mark (average of Units 1 and 2): 40 /40	

Title of Assignment	
Date work completed	
Unit 1. Response to Section B of the Anthology Compare the way in which the nature of children, and the experience of childhood, is depicted in "A Hero" & "Electricity Comes to Cocoa Bottom."	
Unit 2. Personal and Imaginative Writing "Jy Swiss Jamaica's Alle"	

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher *[Signature]* Date 13/5/10

Compare the way in which the nature of children and the experience of childhood is depicted in "A Hero" by R.K. Narayan and "Electricity Comes to Cocoa Bottom" by Marcia Douglas

Rather than a defined period of someone's life, childhood is an abstract period created only when one can look back on it. One can only talk about one's childhood when it is done, finished and so the reminiscent individual creates a space which invariably does not fit the period it is made for. To explore how this space is created in these two texts it is important to consider linguistic features, emotions and child-like characteristics such as perceptiveness and nativity.

an interesting intro.

"A Hero" contains short sentences with simple vocabulary which mirrors the matter of fact approach many children adopt when talking. The ideas and events of the story are not adorned with metaphors or other literary devices but are simply presented to us; we are told the Swami "sweated in fright" and "groaned with despair" in such a simple way that we are immediately reminded of the honesty of children because adults simply do not talk about their emotions in such a way. "Electricity..." also uses simple language but the most childish linguistic feature, which is absent from "A Hero", is the in medias res opening which propels the reader into the poem in a way that only a child can. Both texts also have erratic and juxtaposed images which many people will recognise as another distinctive feature of children's storytelling. In the first stanza of "Electricity..." the speaker talks about "Grannie Patterson", the electricity cable, the fireflies "waiting in the shadows", the birds, the sea breeze and finally the arrival of evening without any apparent links between them, leaving the reader to fit the jigsaw like pieces together in his own individual way. In "A Hero" our imagination is called upon once again when we are presented with noises Swami hears as he is trying to get to sleep, namely "the ticking of the clock, [the] rustle of trees, snoring sounds and...insects humming".

Childhood is further explored by the depiction of certain emotions. Together "A Hero" and "Electricity..." explore a whole spectrum of emotion, from fear to excitement to isolation with typical child like exaggeration. "Electricity..." focuses mainly on excitement by building up to the light being switched on with descriptions of "all the children of Cocoa Bottom" camping in anticipation "on the grass bank outside [Mr Samuel's] house", the birds' "congregation on the orange trees" and the sea breeze holding its breath (presumably for the light to be switched on). When the light is switched on there is a palpable release of energy, shown by the repetition of the word "light" and a gasp which is the spectators' way of releasing their excitement. "A Hero" shows the more upsetting side of childhood intensity, that is Swami's disproportional fear of having to sleep on his own. He assures his grandmother that if he does not sleep he will "perhaps die" and when his unmerciful father forces him into the study he feels "cut off the humanity". These are both perfect examples of how children, who do not have enough life experience to truly know what it feels like to be "cut off from humanity" believe that because they have simply been mistreated by a family member they must feel the same as if they were in complete and total isolation. Swami's fear once he is in the study is portrayed in the

(a few specific examples?)

(oh!)

yes - good! (sentence reading)

(split infinitive)

1 * as you are female, the convention is that you assume a female reader (to avoid saying "his or her", which is awkward)

Compare the way in which the nature of children and the experience of childhood is depicted in "A Hero" by R.K. Narayan and "Electricity Comes to Cocoa Bottom" by Marcia Douglas

form of nightmares (a frequent occurrence in childhood) and with descriptions of his physical symptoms, such as "he sweated in fright" and he could "hardly breath"

good - subtle comparison between texts

(comma after sentence adverb)

Furthermore the children in both works show a perceptiveness which adulthood has not yet dulled. In "A Hero" Swami's father takes the newspaper as the gospel truth and finds it outrageous that Swami should ask "how could a boy fight a tiger?". Swami, like many children, is still inquisitive enough to ask questions when he does not understand, but Swami's father does not show the same curiosity as Swami because he wants to present himself as a very wise man who does not need to ask questions, or he just no longer bothers to be inquisitive because he is too tired from life's daily grind to bother.

very well put!

The children in "Electricity..." do not ask questions in the same manner but they simply notice details adults invariably miss such as fireflies waiting "in the shadows" with "their lanterns off", "warm rocks" and the way evening comes "as soft as chiffon curtains". Many adults simply do not notice these insignificant yet beautiful points and those who do are once again too tired from the daily grind to mention them, whereas children have all the time in the world (or so it seems to them) to observe and comment upon the details which make life beautiful.

apt example!

response

(quotidian)

(quite!)

excellent original analysis

Perhaps the key to understanding how childhood is depicted in these two texts is to be found in the naivety shown by the children. Swami honestly believes that, by loudly changing the subject from his sleeping arrangements to cricket, he can make his father forget about making him move rooms. He also thinks that by pretending to be asleep his father will not move him. Both are rather simple tricks

more excellent original points!

but Swami, with a child's naivety, believes that they will work. Sadly, this naivety also makes him believe that his father giving up on him is in fact a good thing. The naivety shown by the children in "Electricity..." is naivety in its most common form: the belief that nature actually cares about mankind and furthermore that the personification of nature is an honour and not an embarrassment. Nature is constantly given human characteristics: the fireflies switching "their lanterns off"; a breeze "coming home" and holding its breath; birds "congregating"; the long grass bending forward "like...bowed heads". Children compare nature to humans because they are brought up believing that man is actually important; it is left to them to realise that we are merely parasites who have transcended the boundaries set for us but nature and usurped its control.

more subtle comparison

v. powerful!

By mirroring children's language with simple sentences and juxtaposed images, studying their emotions (excitement in Douglas' case and fear and isolation in Narayan's), showing their perceptiveness to their surroundings and to what they are told and finally by copying the naivety shown by children, especially to the natural world, Narayan and Douglas create a space for us to explore the nature and experience of a childhood which never quite was.

An outstanding response. You write concisely, but still respond in detail to the text's observations & relating them to childhood, making perceptiveness ..PTO...

J'y Suis Jamais Alle

There is a place where green extends until almost forever; where the roar of traffic drowns out the sound of your thoughts but you can still hear a bird's wing against the sky... There are no buildings here, only walls coloured by the sun which paints the clouds' bellies. And all the trees grow both up and down, with the downwards branches constantly dancing. There is no language here, for language is not strong enough. This is the place where he longs to be, where he can simply forget. But instead he must find other ways to lose himself.

great image

He goes to the oldest cinema in town every night- normally he is the only patron to see anything, as long as it enables him to lose himself, to become invisible for those precious hours. Yet he has not always been this broken soul; there was a time when he held a woman's delicate body close, breathed in her faint perfume, and was at peace.

→ good, this develops interest

One evening, after his cinema trip, he rediscovered these memories and lost himself so beautifully his ethereal spirit became delicately tinted. Just as Proust was transported back to Venice when he stumbled upon those uneven cobbles, so too was our young man transported back to a summer's day, many years ago, where he and his beloved lay in that green place watching the painted clouds, being painted themselves by that gentle sun, when he heard an old homeless man playing *J'y Suis Jamais Alle* on an old accordion.

great allusion!

He stood there, transfixed, feeling the old summer sun warm his tired face, and reliving those times that he had locked away due to the sheer pain they evoked.

Once the music stopped he woke from his reveries.

"Can I buy you a drink, some food perhaps?"

The old man raised his head slowly and gazed at him with yellowed, apathetic eyes.

"Who was she?" Partly from surprise, partly from sheer exhaustion, our man folded onto the wet pavement and held his head in his hands.

"It was so long ago..." he whispered, "I can barely remember," a single tear slid down his face.

"We were so young."

The old tramp, too spleened to be sentimental, started playing his accordion again and prompted a new Proustian memory.

This time they were in a city, it was night, the rain fell heavily, the city lights reflected on the wet road, streaking it, illuminating her big eyes. They were holding hands and walking, simply walking...

when using block paragraphs, you need to leave a line space here

"You're not the first you know."

Our man chose to ignore him, and tried to slip back into his past, but with no luck. ✓

"Tell me your life! Tell me how you ended up here, listening to an old heartbroken fool like me! ✓

You deserve to be a monarch and yet you are down here, with nothing more than an accordion."

The old man's lips turned vaguely skywards..

"I am nothing special. My father was a drunkard, my mother a whore. We lived in a small town, Briey, in northern France. As soon as I could I left home with nothing more than this coat and this accordion." ✓ He paused, but could no longer continue. The pain of the past is universal...

The old man continued to play until the last cafes closed.

"What will you do now?"

"Find somewhere to sleep; I wake to sleep."

Our man removed his coat, "At least take this." ✓

As he wondered back to his old flat, shivering with the cold, his mind wandered over long

⊛ [forgotten paths. His tortured soul finally began to feel at peace and a lost glint of hope shone through his wearied eyes. The memories continued to play like an old film in his mind; the majority of it had been lost (faded away) but those few seconds still played vividly... almost palpable... ✓

And then all that remained was a still, a photo taken during a screening, the rest having burned away. And no matter how hard he tried to recreate it, it was never the same. So he was left, holding a frail memory of a memory... ✓

13 + 27

40

Band 5

Another wonderfully lyrical piece, highly polished in expression & full of evocative suggestive images & "silences": original & compelling.

Your diction is unpredictable & shows a sophisticated writer at work!

(One piece of advice: take care not to "crowd" too much into sentences by using too many modifiers, e.g. see ⊛ above.)

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Sample B

Appendix 2 – Coursework frontsheets

London Examinations: IGCSE in English Language (4355)

COURSEWORK FRONTSHEET FOR COMPONENT 4, WRITTEN COURSEWORK

FORM A

May 20____

November 20____

Centre Number	27138	Candidate Number	5210
Candidate's Surname and Initials			
F. AUSTIN			

Candidate's Mark for Unit 2, Writing:	
AO3(i) and (ii):	25 /27
AO3(iii):	9 /13
(Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40)	
Overall mark for Unit 2, Writing:	34 /40
Overall mark for Unit 1, Reading:	34 /40
Overall coursework mark (average of Units 1 and 2): 34/40	

Date work completed	Title of Assignment
Nov. 2009	Unit 1. Response to Section B of the Anthology Compare and contrast the ways in which the authors of "King Schahinur and His Brother" and "The Last Night" portray a last night under a tyrannous regime.
Jan 2010	Unit 2. Personal and Imaginative Writing To write a story using more than one narrator.

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher *[Signature]* Date: 30/4/10

Felix Austin.

35 average LVB.
34 after moderation. /MB

Average
34
✓ 15/10

Compare and contrast the ways in which the authors of "The Last Night" and "King Schahriar and His Brother" portray a "last night" under a tyrannous regime.

Title not in
it's in
speech
marks.
as advised!!!

In many ways the last night and King Schahriar and his brother are very similar but were written in entirely different epochs and in completely different cultures.

Both texts use children to make the events seem more awful. In "The Last Night" the children, André and Jacob are about to be sent off to a concentration camp. In "King Schahriar and His Brother" the daughter is going to die the next morning. Both authors use children because they are seen as innocent which is why it is so horrific that they are going to be killed. *Good point. Quotation?*

One similarity is the use of parental love to show the sadness of what is happening. This is shown in "King Schahriar and His Brother" where it says "a father weeping" on line 27 or how much the grand vizier loves his daughter as demonstrated by his anguished response on line 57, "Ah, if you do not fear death, fear at any rate the anguish you would cause me." It is also shown in "The Last Night" where the terrible intensity of loss is expressed in the description of the woman André notices staring on line 39, "the eyes were fixed with terrible ferocity on a child beside him. Why did she stare as though she hated him? When it came to André that she was not looking in hatred, but had kept her eyes so intensely open in order to fix the picture of her child in her mind. She was looking to remember, for ever". The love of the parents and their powerlessness to save their children from the impending horror underlines the tragedy of the situations. *Better.*

In both "The Last Night" and King Schahriar and his Brother there is a quickening of pace and tempo. In "The Last Night" it is when it says "There went through the room a sudden ripple, a quickening of muscle and nerve ..." in line 22 and in "King Schahriar and his Brother" it is where, in line 38, Scheherazade starts a dialogue with her father and the cut and thrust of conversation replaces the slower descriptive passages which had preceded this. The authors do this to denote the start of the main events of the story for example in "The Last Night" it is used when the buses arrive to take them to a concentration camp and it is used in "King Schahriar

Effective
analysis of
these
text

Developed
evaluation
of the
structure of
the two
texts.

Agreed ✓

and his Brother" when Scheherazade is about to reveal her plan to seduce the sultan.

Fear is used in both passages to illustrate the emotions experienced in a last night under a tyrannous regime. This is shown in "The Last Night" where it says, in line 33 "they dug in their heels and screamed" and in "King Schahriar and his Brother" where it says, in line 27, "In one house was a father weeping for the loss of his daughter, in another perhaps a mother trembling for the fate of her child;" The inevitability of the outcomes and the inability of the adults to save the children or alter the course of events adds to the fear experienced by the reader, subliminally creating an atmosphere of fear and helplessness in our minds, making the events seem worse.

Both extracts end with a beginning, the dawning of a new day. In "The Last Night" the piece ends with the boys being forcibly dragged from the innocent oblivion of sleep, to be placed on a bus headed to the concentration camps, a new phase in their experience of living under tyranny. The reader knows what this means for the boys and all those travelling with them. The imagery of the delay caused by manoeuvring the baby's crib onto the train brings out the full horror of the consequences of living under this tyrannous regime as the inevitable unfolds in the reader's mind. In "King Schahriar and his Brother" the story ends with Scheherazade beginning a story. With the dawning of a new day, the Sultan's agreement to Dinarzade's request for a story is a positive factor which allows the reader to hope that Scheherazade will be successful in her strategy and break the tyranny of killing that has been in place so long.

In the different pieces this generates different images. The dirt and hunger of "The Last Night" contrasts with the sumptuousness of the Sultan's apartments and the indulgence of entertainment in the form of story-telling. This changes the tone of the piece right at the end and thus how we remember the piece. So we remember "King Schahriar and his Brother" in a positive way as we are left with the hope that Scheherazade will succeed, whereas we remember "The Last Night" with the hopelessness of inevitable death at the end.

One way in which the texts differ is that they use very different styles of writing. In "The Last Night" the writing is very suggestive, working with the knowledge that the reader understands the implications of concentration camps and the transporting of children, the author is able simply to suggest the horror of the children's inevitable fate without having to spell it out. For instance, in

Another precise cross-reference -
yes - effective imagery made ✓

Detailed - and well-expressed ✓

Original point - not discussed in class.

Critical terms used accurately throughout.

Well-developed
idea.

"The Last Night" it says things like line 51, "before the driver turned the wheel and headed for the station." We are expected to know that the Jews were taken to the concentration camps by train and we know what happened to them once they reached their destination. In "King Schahriar and his Brother" the writing style is very explicit. You can see this where it says "had her strangled the following morning", line 21 and on line 55, "If the Sultan was to order me to plunge a dagger in your heart, I should have to obey." These are two entirely different ways of representing a last night under a tyrannous regime. Both styles of writing have profoundly different effects. An explicit style of writing will conjure the same image in the reader's head regardless of who the reader is. Whereas a suggestive writing style leaves more to the imagination so it will have different effects on different people depending on their knowledge and characteristics.

Despite many similarities the essential difference between the two pieces is that one gives us some hope for a possible positive outcome for Scheherazade and all those who may follow in her footsteps, whereas the situation for André and Jacob is hopeless and so all the more terrifying.

33
40

There was clear evidence of Felix's ability to analyse texts in detail here, although this was stronger in some parts of the essay than others. Clear cross-references were made between the two texts and ideas were explored in detail.

34
Solid A
NDTL

34
40

Agreed - a strong, well focused piece with effective cross-reference but the quality of analysis is rather variable.
BRC

English coursework

Write a story with two or more narrators

And the whistle goes. That's a beautiful drop kick from Jonny Sexton and the match is under way. "This looks to be a cracking match Nigel". Yes, Gary, Leinster are really on form at the moment but if anyone could stop them it would be the Saints, they are one team that can really cause an upset. Leinster are really flying out of the blocks, the Saints forwards are just being completely blown off the ball. ^{OK} Just upping the pressure surely something has to happen soon and they're going for it. That's a lovely switch off O'Driscoll to Horgan but that's a great covering tackle by Chris Ashton. Now that the Saints have the ball there is only one outcome and that is for Geraghty to clear it.

* *Dramatic opening. Some punctuation! spelling errors.*
You'll have to be better than that Horgan if you want us to win this match. At least I can expect Heaslip to lead from the front if no one else will. Healy definitely had hands in that ruck but we have the ball so I can't complain. Ok 'HP Sauce' that's a chip over the top. Good work Sexton consistent as always. Nice gather from D'Arcy, I had better get into a supporting position. An overlap we really must convert this opportunity and Necewa is the man to do it, that's a good start boys. Right in front of the posts as well that a sure seven points on the board. Well, this should give me something to talk to the lads about in the changing room. ✓ *aged a strong start!*

Geraghty effortlessly lofts the ball into the air off the kick off and is able to watch happily as it slides through Van Der Linde's hands like a knife through butter. The shrill shriek of the whistle signifies the scrum and the two packs bend down and ready themselves to smash together like a human hammer and anvil. The only question is who will be the immovable anvil and who will bounce back like the hammer. This time Saints are the anvil and Dixon has the ball. He starts the ball on its journey with an almighty pass and the flyhalf keeps it going on its rapid path as it flashes through his hands like lightning and then off to the centres where it is suddenly brought to a juddering halt by a tremendous tackle that shocks Best to his very core. The Saints try to use the forwards this time by sending a Goliath like second row to act as a human wrecking ball but with a Herculean effort he is brought down by Nathan Hines. Once again they try to sling the ball wide in a desperate effort to find some weakness in the fortress like defence of Leinster but as the ball flits through the hands of the Saints, barely touching the players as it shoots down the line, the Leinster defence advance as a human wall. As the ball gets to the end of the line the winger realises that he has run out of time and space. As his face turns from a look of shock to one of resignation he is obliterated into touch by Necewa. ✓

* *Good control seen strike! see*
The ball bobbles around at the back of the ruck. Reddan gathers it and flings it to Sexton. Sexton passes it to D'Arcy who ships it along to O'Driscoll. O'Driscoll flips it behind his back to Kearney who is shooting along and slices through the defence but is tackled by Foden. Reddan is there quickly and pops the ball to Horgan who goes barrelling through but the defence is back in time so the tackle is made. This time Reddan flings it out the open side to Sexton. Sexton misses D'Arcy and then O'Driscoll pops back inside to D'Arcy. D'Arcy runs the ball but Shane Geraghty has his arm out and crushes his throat, while Best flies into his ankles with a resounding crack of ligament and bone. The paramedics flood on but D'Arcy is unconscious and there is a part of his bone protruding from his ankle. ✓

*
That was a nasty tackle and if that isn't at least a red card I will be shocked. Really what were Geraghty and Best thinking? That was really disgraceful play. There was obvious deliberate intent to injure the player there. I think that should be an automatic 2 week ban. The R.F.U really needs to clamp down on hideous play like that. D'Arcy is coming round and he looks like he is in a lot of

pain. The medics are carting him off on a stretcher and Fitzgerald will come on to take his place. We have just found out that D'Arcy has a crushed wind pipe and is having to have his breathing assisted. He has also snapped his tibia and fibula as well as several tendons. "That's really disgusting play by Saints." Yes he will be out for a long time and that will seriously dent Ireland's Six Nations campaign. "Yes Gary maybe Geraghty is under orders from Martin Johnston to try and injure some Leinster players." Either way he will not be able to play in the Six Nations. Now the referee is going over to have a chat to Geraghty and Best. Here is the live feed from the referee's microphone. "You two I don't want to see that again this is just an official warning this time but if I ever see that again I will send you straight off. Penalty!" Well that is a ridiculous decision how on earth could the referee not give that as at least a red card. That is an awful decision and you can hear from the reaction of the crowd that they think so too. I think that the referee may even have his licence revoked after the enquiry into this decision.

*

How dare they injure one of my players? If they think this will scare us into cowering from them like little children then they know nothing of the Leinster mentality. Every man out here is a friend and a brother. We don't play for money. We play for each other, to win. "Everybody in now, You see what Saints have just done they have injure one of our players thinking that they can scare us, thinking that we will let this go unnoticed but let me tell you something we will play harder, faster and more physical than ever before because we will be playing for D'Arcy. If Saints think that they can march down here to Donnybrook

And injure our players then we will show them that Leinster is not just fifteen men but we are one team and we will play out our souls for our fallen comrade. For D'Arcy!" Well that should have got them pumped. Now to go and find out what is wrong with D'Arcy I hope he won't be out for too long "What's wrong with him then?"

"I'm going to be honest with you. It doesn't look good, he has a crushed windpipe and he has broken his tibia and fibula. He won't be fit for at least six months." Christ, we will have to play Fitzgerald in the Six Nations and he will be out for the rest of the Heineken cup, the only positive is that we should be able to make the most of the time when Saints only have 13 men on the pitch .Oh here comes the ref now "penalty". What! That is the most ridiculous decision I have ever heard in my life but there is nothing I can do now I just have to accept that on the rugby pitch the rules are what the ref makes them to be and I just have to hope that the rest of the team can maintain the same standard of professionalism,

"What do you want captain? Run, kick or scrum." Well we are deep in our own half so we will not gain anything from running the ball or scrumming it but there are only ten second left of this half so to kick it would waste the penalty. "Err we will have the kick please ref" Well time to inspire, at least they should already be angry.

*

Well that concludes an interesting half Nigel we have had some promising play from Leinster and just some downright brutality from Saints as much as I am neutral I want Leinster to win this one just as a message to show that brutality is not a necessity of the modern game. "Yes Nigel, let's have another look at that awful tackle" You can see there that Geraghty completely clothes lines him and Best makes no attempt to bring the man down he is just going for maximum injury. "That really is a dark part in the game of rugby's history, when two players can get away with something like that"

*

"Boys as always I will start with the negatives. Obviously the ref is a major thorn in our side but there is nothing we can do about that and D'Arcy being brutally injured like that is horrific but we are not playing heads up rugby we are just trying to fall back on our moves and hope they work. We have to react to the situation and get on with the job at hand. Also Forwards, the Saints pack

Effective we direct speech to bring pace to it.

are beating you to nine out of ten rucks and if we want to win the ball we need to get to these rucks. There are good parts as well the defence is very good they are not able to find any holes to slip through and parts of the attack is very fast, just lacking flair. However, the main thing we need to take onto that pitch is that Saints have put one of our key players out for six months and we need to show them that we won't crumble; that we have strength in depth and will carry on for D'Arcy if not for anything else. Progressing through the Heineken cup doesn't matter anymore we play this match for D'Arcy and D'Arcy alone.

The players march back onto the pitch like gladiators about to fight. Geraghty kicks off for the Saints and the ball soars away, trying to escape the torment of being flung around the pitch but gravity thwarts its escape attempts and it plummets down towards the Leinster pack, where it is caught by Cian Healy who looks for the space and slides inside a defender and darts past another bewildered defender. He tries to bulldoze another defender but is brought down. As the forwards smash, like wrecking balls, into the ruck Redden nimbly pick the ball from the carnage and sends it on to Sexton who cannot see anything on and so he sends the balls arching towards the corner. As it bobbles and bounces Reihana snatches it and starts to hurtle up the wing towards Horgan. He just drops the ball onto his foot and lifts it over Hogan's head but as he pelts down the wing, like a gazelle fleeing from a predator Kearney closes in on him, like a cheetah and crushes him to the ground. The Saints attack bear down on the ruck like a stampede rushing to chase of the cheetah. As the forwards annihilate Kearney Reihana runs in a simple try. As the kick sails over the clock flicks into the last minute.

One minute left to grasp my Heineken cup dreams. "Jonny, kick off quickly please. We can still win this." That is just the kick I want. Lovely Leo you always could win the ball under pressure. Keep diving that ball, boys. Good sexton to Fitzgerald "Yes Fitzzy, I want it" Now where is the space.

As the clock says thirty seconds the ball arrives in Brian O'Driscoll's hands. He charges forward the fire of determination burning in his Eyes. Two Tacklers fall of him like leaves brushed away in the breeze. An idea forms in his mind first hope then a realisation, a realisation that he can do it, he can score. He is possessed. It is as if pure adrenaline runs through is veins. If he had time to think of anything other than getting that ball over the goal line then he would have wondered if anyone else could hear the cacophonous drumming sound pounding his ears. The fullback looms up on O'Driscoll but to Brian his movements seem so slow and clunky. Brian lurches to the right and watches happily as Foden dives towards him and in his state of heightened attentiveness O'Driscoll even has time to notice the shocked look on Foden's face as he realises Brian has already darted left and is free.

He's gonna do it. Brian O'Driscoll has realised Leinster's Heineken cup dreams. You Beauty! That will win the match and Leinster progress to the next round of the Heineken cup.

9.10 / 13 (iii) Spelling was accurate. Felix successfully used a range of grammatical structures and punctuation marks. However, there were inaccuracies with punctuation (mainly omitting commas).

25 / 27 (i/ii) A lively piece that conveyed tension. Felix sustained writing in the present tense, which can be challenging, and the story was well-structured. GCSE English - Exemplar Coursework

35 / 40 (iii) well written + tightly structured piece. well written + tightly structured piece. well written + tightly structured piece.

Effectively used metaphors language!

34 34 34 Page 18

**IGCSE English Language
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Exemplar Materials**

Sample C

Appendix 2 – Coursework frontsheets

London Examinations: IGCSE in English Language (4355)
COURSEWORK FRONTSHEET FOR COMPONENT 4, WRITTEN COURSEWORK

FORM A

May 20 10

November 20__

Centre Number	97900	Candidate Number	9506
Candidate's Surname and Initials			
WATKO, B			

Candidate's Mark for Unit 2, Writing:	
AO3(i) and (ii):	21 /27
AO3(iii):	10 /13
(Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40)	
Overall mark for Unit 2, Writing:	31 /40
Overall mark for Unit 1, Reading:	26 /40
Overall coursework mark (average of Units 1 and 2): 28 /40	

Date work completed	Title of Assignment
6.4.10	Unit 1. Response to Section B of the Anthology COMPARE AND CONTRAST THE PRESENTATION OF THE MAIN FEMALE CHARACTERS IN "The Necklace" + "King Scharian + Bros"
6.4.10	Unit 2. Personal and Imaginative Writing WELCOME TO THE LAND OF NO WORRIES

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher R.E. McLaughlin Date 6-4-10

Compare and contrast the presentation of the main female characters in the stories, 'King Schahriar and His Brother' and 'The Necklace'.

In this essay I want to compare and contrast the main female characters in the stories, 'King Schahriar and His Brother' and 'The Necklace'. Whereas the author of The Arabian Nights presents Scheherazade as powerful, de Maupassant depicts Mme Loisel as a victim. ✓

The author presents Scheherazade as an assertive person who has high self-esteem. This is expressed in the dialogue between her and her father, where she strengthens her point of view that she is 'determined to stop this barbarous practice of the sultan, and to deliver the girls and mothers from the awful fate that hangs over them.' It is her conviction and determination that basically make her very different from Mme Loisel who is presented as a woman who cannot come to terms with her role in the middle class because she has very low self-esteem. She is ashamed of her social standard. Scheherazade on the other hand stands her ground, knows what she wants, lives her life to the full and she has a definite plan. A plan that even her father would have never imagined his daughter is determined to follow. She implored her father 'by all the affections he bears for her to allow the honour to fall upon her.' ✓ ✓ ✓

What also distinguishes her from Mme Loisel is that she was well aware of the consequences what it means to be the sultan's bride. The author makes her aware of the consequences whether it would mean her own death 'which would be a glorious one, if she fails and when she succeeds she would have done a great service to her country.' Once again he makes her know what she wants to achieve and that she is prepared to sacrifice her life for it. ✓

Good insight into way meaning is conveyed

In comparison to how Scheherazade is presented, de Maupassant gives us the impression that this attitude towards life is completely missing in Mme Loisel's life. He makes the reader believe that she has fallen a victim to herself. He describes her as someone who does not live in reality, and who instead escapes from reality because she cannot accept her social standard, the life she was born into. All in all he presents her as a very selfish person who feels herself 'born for every delicacy and luxury.' and he stresses that fate placed her among the middle class where life was too simple for her and that she generally deserved a better life. ✓

AO36(i) well-organized

But, instead of actively fighting for a better life and change her situation, throughout the whole story he makes her living in her own little dream world that she created for herself. On one occasion, when she finally decided to go to a Minister's ball, she was having the time of her life for one evening and de Maupassant depicts her as a very beautiful woman and uses adjectives such as 'elegant, graceful, smiling and wildly happy' to prove this. He also points out that 'the men all looked at her, asked who she was and tried hard to be introduced to her.' When Mme Loisel danced at the ball and attracted so much attention, he says that 'pleasure had gone to her head like wine which is a metaphor to describe her state of mind at that very moment. But after the ball things got even worse for her and in my opinion de Maupassant intended to draw the reader's attention to his/her own life and possible comparisons - figuratively. ? ✓ ✓ ✓

Scheherazade on the other hand is depicted as someone who could have had a pleasant life and an adequate standard of living, but she decided to stand up, risk her life because she wanted to contribute to a better world. This great power, conviction and straightforwardness is completely missing in Mme Loisel's life. ✓

Right from the beginning of the story de Maupassant presents her as a person who is very dissatisfied and unhappy. Her negativity towards life is expressed in a number of sentences and emotional language is often used as well. He explains her own surreal and completely out-of-this-world world she lived in. He mentions her dreams of 'large silent anterooms, expensive silks and of achievement and fame that would make her envy of all other women.' The way in which he presents her frequent day dreaming he makes her fail to realize that these daydreams only make her more dissatisfied and only serve to torment her. Without explicitly saying he depicts Mme Loisel as someone who becomes more focussed on what she does not have rather than on what she does have. And the fact that she lives in her own little world and that she thinks she is the navel of the world might be intended to show the reader the effect of such a behaviour.

Scheherazade has been presented as the complete opposite compared to de Maupassant's presentation of Mme Loisel. While in the Necklace, de Maupassant's focus is placed on Mme Loisel's own life that she is convinced she has not deserved, Scheherazade is presented as someone who actively tries to change something and contribute to a better life for the women in her country. Not her own life situation is the main point of her concern, no, she is concerned about her fellow citizens and risks her own life to achieve a betterment for her country. In a way de Maupassant presents Mme Loisel as stupid as she believes that superficial things alone such as a 'ball gown, better furniture, a large house' will make her happy. An invitation to a ball makes her feel miserable because it reminds her of her dowdy wardrobe and lack of jewels. He makes her fail to understand that life is about more than social status and luxury goods.

The so-called stupidity of Mme Loisel to believe that wealth and high social standing would change her life can be seen in the example when she had the time of her life for one evening living the life style she believes herself entitled to. At the climax of the story, when de Maupassant makes her realize that her precious necklace was no longer around her neck, tension and excitement are created, making the reader wonder how the story goes on. At this part of the story, de Maupassant attempts to create panic as expressed by 'I've I've.... not got Madam Forestier's necklace! This situation might animate the reader to think of similar experiences he made himself.

Complete opposite to this is the way in which Scheherazade has been presented. The author depicts her someone with great wisdom and as a very clever, smart and absolutely beautiful person who decided to end the tyrannical behaviour of the king, using her ability of telling stories without ever concluding them. He makes her stand out from other girls which is expressed as follows: '...but her sister was clever and courageous in the highest degree. Her father had given her the best masters in philosophy, medicine, history and fine arts, and besides all this, her beauty excelled that of any other girl in the kingdom of Persia.' Kindness and forgiveness are expressed, with good eventually overcoming evil. He makes her have the unique ability to transform beliefs and vanquish death which finally leads the king to understand the true meaning of justice, forgiveness and humanity.

In summary, Scheherazade is presented as a woman who is prepared to sacrifice something, through which she is successful. Mme Loisel, however, is presented as a woman who lost everything in the end and the price she paid was high. How the author presents Scheherazade's strength in overcoming adversity can in no wise be compared with the ^{SP}weak and self-centred Mme Loisel. While the author has chosen wisdom as a basis for Scheherazade's action, de Maupassant presents a character of rare courage and wisdom who was a victim of her own stupidity.

a perceptive personal response to the two texts, supported with detailed references.

Rebecca Waffo

1

Welcome to the land of no worries

I couldn't believe it. Here I was, in the middle of the Pacific ocean. Standing on that beach, with the other beach just a few yards behind me, I was thinking where I was – was it the end of the world, or the beginning? I was looking at the empty enormity in which my existence as an individual was placed asking myself a thousand times, what on earth ~~X~~ made me choose this isolated place.

✓
writer's purpose

In a conversation on the plane with a local who had just come back from Hawaii, I learned that nothing really grows on this island except for copra and palm trees and that they mainly live from fishing. This was the first situation where I had to realise that my expectations were far beyond reality. The beauty of this isolated island lies in the subtle and ever changing colours of the sky and sea and the simplicity and balance of the few plants that grow there and that was it!

✓
✓

Still on the plane I was trying to spot a runway on that little spot of land by the name of Tarawa, but again I had to face reality and learn that something like that does not exist because the atoll was too small. My stomach began to feel a bit funny, still not knowing of how the pilot would bring us down. I kept telling myself 'have trust and at the end of the day everything will be fine.' While we were descending my only hope was that those children would get out of the way. After so much excitement while still in the air, I completely forgot my winter jacket on the plane, which would have got drained/soaker by the water later anyway as I was going to be surrounded by it from this point of time.

✓
✓

After crossing several little atolls by boat, I finally reached the place which I was to call home for the next couple of days. Totally undeveloped and if you like the ideal place to rediscover the simple things in life. I called it culture shock! And once again, disappointment hit me. Worried by the fear of water splashing into my traditional style over water buia which was made of pandanus wood structure with thatched roof and raised floor, I could not get a wink of sleep the whole time. While it was not only the water that worried me, it was also the heavy wind combined with the strongest rain showers that made me pray to God that my personal belongings, especially my passport and my return ticket, would survive. The noises by night and the barking dogs that were watching the area and considering me as stranger, would not let me out of my buia when I so needed the toilet during the night.

✓
✓

Variety in construction of sentences

The welcome ceremony was an experience by itself. I have been invited by the village of Buata to join a welcome ceremony which all the members of that village would join because it is there tradition which says that every guest needs to be welcomed in a special way. As streets and names do not exist, the only way to find a place is by pointing to something familiar close to that place. Sitting on this mat on dirt floor with my legs crossed and surrounded by flies for two hours I was ready to leave before the ceremony had even started. I could catch a glimpse on the speech that was prepared for me and of which my personal translator, who had been granted a spot on the visitors' mat, had a copy. This whole ceremony made me feel like a real VIP, people stood up for me, delivered a hard warming speech, sang songs and prepared a real feast just for me.

Effective paragraphing

✓
403(ii)
✓

So far so good, out of curiosity I once asked the manager of my village, if they had ever had a hurricane or something similar. No, he said, due to the geographical location, they won't get hit by hurricanes, but they did have Tsunami warnings this year and that the probability of being hit by a Tsunami was very likely. He said that in a manner as if we were talking how the weather was going by tomorrow. My mind was running wild. But I was still convinced

✓

that they had an evacuation plan. To my great disappointment they hadn't. "You get a warning 6 hours before, and that's it!" he said. I asked him what they did. "We went home and prayed!" was what he said. 'But just in case we get hit, I will show you our 'self-developed' evacuation plan' he went on. Their plan was to escape to a self-made tiny little hill of about two meters, which was then the highest point on the island, hoping that the big Tsunami wave would not exceed the two meters. They would anchor their boat and fill it with water flasks - as drinking water would be the biggest problem, I was told. This was the first time in my life when I really felt confronted with death, and I felt so little and helpless against the powers of nature that my great respect for nature grew from day to day.

AO3(i)

✓

✓

✓

In a land where worries did not exist, - and where I later became known as the greatest born worrier these people have ever met - I was indeed wondering what was wrong with me.

✓

Well, the story more or goes on like this. While I was still worried that the six-hours-before-Tsunami warning would be announced any minute, I had to struggle with something else, which made me forget about the Tsunami for a certain time. Gas was the next problem. I had to learn that their president ~~does~~ simply shut off the supply, if the people on the island did not pay their bills and it would not come back until everything is paid for. Considering the fact that this is a very poor third world country and that most people live from fishing, this would take a while. For me this meant that I did not have any water besides the sea water, no electricity, not even candles as they are too dangerous. The food needed to be cooked under the ground anyway, so it did not really have an effect on this.

✓

✓

✓

Finally I decided that I would give myself a few more days here. I could not really believe that I would still make my way back, and it took me about a week to recover from this trip which I did on Fiji just to get things sorted out again.

✓

One thing I have learned from all this is that sometimes you simply have to accept things as they are and put them in greater hands and that being worried does not change anything.

✓

An engaging piece.

AO i and ii

Writer's purpose and expectations of readers shown.

Apt vocabulary and well-controlled variety in construction of sentences. Organisation is secure, with sufficient cohesive devices. Band 4 (21)

Band 4 (21)

AO iii

Punctuation is generally accurate, a wide range of grammatical structures are used, creating intended impact; spelling accurate.

Band 4 (10)

**IGCSE English Language
Paper 3: Written Coursework -
Exemplar Materials**

Sample D

Appendix 2 – Coursework frontsheets

London Examinations: IGCSE in English Language (4355)
COURSEWORK FRONTSHEET FOR COMPONENT 4, WRITTEN COURSEWORK

FORM A

May 20 10

November 20 _____

Centre Number	97402	Candidate Number	0237
Candidate's Surname and Initials <i>SEN, T.</i>			

Candidate's Mark for Unit 2, Writing: AO3(i) and (ii):	<i>17 / 27</i>
AO3(iii):	<i>9 / 13</i>
(Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40)	
Overall mark for Unit 2, Writing:	<i>26 / 40</i>
Overall mark for Unit 1, Reading:	<i>22 / 40</i>
Overall coursework mark (average of Units 1 and 2):	<i>24 / 40</i>

Date work completed	Title of Assignment
<i>MARCH 2010</i>	Unit 1. Response to Section B of the Anthology <i>A COMPARISON BETWEEN 'REFUGEE BLUES' AND 'THE LAST NIGHT' PORTRAYING THE PLIGHT OF THE JEWS</i>
<i>MARCH 2010</i>	Unit 2. Personal and Imaginative Writing <i>A PERFECT IMPERFECT WORLD!</i>

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher *[Signature]* Date *26/3/10*

CREATIVE: A lively and engaging account.

Not entirely clear of purpose or audience, as seems to move from semi sci-fi to a 'user-based' piece and the transition is rather awkward. However, real sense of engagement with task and certainly shows interest. Some inaccuracies - particularly at the end.

COMPARISON:

Same good ideas but rather broadly in presentation / delivery and not always adequately substantiated or explained. Sense of uncertainty prevalent. Style is shifted at times, therefore affects flow.

Authentication Form

This form must be signed by both the candidate and the centre-assessor, and attached to the candidate's coursework submission. Any candidate unable to provide a signed authentication statement will receive zero credit for the unit.

Qualification (delete as appropriate): GCE / GCSE / ELC / DiDA / GNVQ

Unit Number 4355	Unit Name ENGLISH LANGUAGE COURSEWORK
Centre Number 97402	Centre Name UNITED WORLD COLLEGE OF SOUTH EAST ASIA
Candidate Number 0237	Candidate Name TANYA SEN

Notice to Candidates

The work you submit for assessment must be your own. You may be disqualified from at least the subject concerned if you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way.

Declaration of Authentication

I have read and understood the Notice to Candidates above. I have produced the attached work without assistance, other than that which my teacher has explained is acceptable within the specification.

Signed (Candidate)


.....

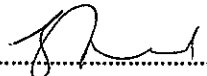
Date

27/03/2010
.....

Declaration by Centre-Assessor

I confirm that the candidate's work was conducted under the conditions laid out by the specification. I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Signed (Centre-Assessor)


.....

Name (Block capitals)

J. J. ENGLAND
.....

Date

26/3/10
.....

By signing the above declaration you agree to your coursework being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. If you have any concerns regarding this please contact coursework@edexcel.org.uk

A Comparison between 'Refugee Blues' and 'The Last Night' portraying the plight of the Jews

I have chosen to compare the poem 'Refugee Blues' by W.H. Auden and the prose extract 'The Last Night' (from Charlotte Gray) by Sebastian Faulks. Both of these are about the plight of the Jews and about the tragedy and persecution of people during those times around World War II. 'Refugee Blues' is set in Germany around the 1930s when the Jews were ill treated by Germans. 'The Last Night' is set during the war- WWI in France. It is actually an extract from the book 'Charlotte Gray'. Both of these writings are about how the Jews were being ill treated during that time. They are about anti-Semitism. I have examined from these writings how human beings themselves treat each other badly.

Both the extracts are about the plight of the Jews and they raise questions of humans treating other humans badly and are about the loss of freedom and the unfairness of laws of man. 'Refugee Blues' is in first person and is in the perspective of a man talking to his wife but also seems to be talking to the reader directly. 'The Last Night' on the other hand is in third person. In 'Refugee Blues' the "Blues" signifies the sad and slow music of the Black Americans that are normally about unhappy feelings in life. In the poem it signifies the sadness of refugees. So therefore, the tone is a very melancholy feeling and is a song made by the American Negroes at the time. The poem is in 12 stanzas. 'The Last Night' deals with the terror of Nazi regime and the horror of the concentration camps. "The Last" in the title signifies their last night before going to the concentration camps to die. The tone is somber and tragic. 'Refugee Blues' is just the start of the Hitler regime when Jews were thrown out of land. 'The Last Night' is the end result of camps. The refugees at the beginning are still unaware of the end outcome of the concentration camps. Then as they are treated badly, realization hits them. The children themselves are possibly unaware that their journey ends at the concentration camps and what that means.

How the tragedy of characters involved is brought out and sympathy is aroused. In 'Refugee Blues' the contrast from mansions to holes and nature versus man is brought out. The poet uses symbolism such as the yew tree that symbolizes how life re-news itself every year. The poet also uses the chair to signify momentary relief conveying desperation. The poet finally brings out the realization of how the Jews are actually being viewed due to anti-Semitism, "they will steal our daily bread". Auden also uses statistics to bring out how many Jews were being stereotyped and persecuted, "ten million souls". Use of repetition brings out the sadness. "Where shall we go today", "not one", "thousands". In the seventh stanza, the sound of thunder rumbling in the sky is a symbol for Hitler's arrival changing the tone.

'The Last Night' has little detail and description of things in an ordinary manner. There is not much drama. Andre was lying on the floor". This brings out the contrast with the actual horror of the situation. The words used are simple and sentences are straight forward..."children were too small to manage the step up

and had to be helped by gendarmes.” This sounds like an ordinary situation. The author uses contrasts and metaphors to bring out the ironic situation how he is just an innocent happy boy with soft blossoming cheeks unaware of his horrific future. “the soft blossom of his cheek laid uncaring in the dung”. The use of single words like “final”, “trembling” are just single words but have very big meanings. The use of personification is brought out by the author by the “small hours of the night”. It is after midnight and this also indicates they are short in time for their lives also. This extract appeals to our senses with imagery. “Sudden ripple a quickening of muscle and nerve.” This makes it more realistic and builds tension. “The women wailing and calling out names,” “dug in their heels”- all bring out the desperate situation of the Jews. Symbolism is brought out again when the author describes how “Each bus carried the number of a wagon on the eastbound train”, signifying how the people themselves will soon lose their names and be only numbers. This is very significant as it brings out how they went from human beings to just some numbers to be sorted out and got rid off. Further more, symbolism is brought out through “Each bus carried the number of a wagon on the eastbound train.” This signifies their life from light to darkness. Were the policeman, the gendarme and the bus driver only doing their roles or were they responsible in some way for what ultimately happened?

In conclusion, both texts are about the plight of the Jews from different perspectives and raise questions of human’s treatment towards other humans. They are both about the loss of freedom and the unfair laws of man versus man. There are also a number of similarities. ‘Refugee Blues’ is a poem while ‘The Last Night’ is in prose. From both the texts there is the sense of how humans themselves were and still are treating one another badly.

Word count: 908

see back of
coversheet

A Perfect Imperfect World!

Have you ever met anyone whose feet smell and nose runs? If you have, you must be an earthling or have at least been there once. If not, you definitely are from another planet! On Earth, everything is both ways. People's feet run and smell, and people's noses smell and run. There are also two types of people on Earth, the average and the above average. Anybody below that, doesn't belong on Earth!

So who am I? You must be curious to know as I probably sound quite unlike an earthling myself. I will refrain from dragging on with the suspense. My name is Heufy and I am not an earthling! I come from a world which is the complete opposite of Earth. I come from Planet Tecfrep which you earthlings would write as "Perfect". For some strange reason people on earth do everything backwards! I am here on earth to be "re-educated" as my parents back home would say. Every year, students of my age are sent down to Earth for their re-education. About one quarter of the Earth's population consists of the citizens from planet Tecfrep. From what I have heard, earth sounds like quite a hostile and unsafe place to be. I have decided that I will look upon this adventure as a challenge and in a positive light. I am hoping that I will come back home a stronger being with new and better knowledge and understanding of things.

I have heard many rumours from others who have been re-educated. Rumours are obviously not always true. In fact, most rumours just remain as rumours and in time, fade away. But the rumours I have heard, aren't just any rumours. They are in fact the same words repeated over and over, over the generations. Not a single pinch of salt added! They are all the same monotonous rumours I have heard over years and they have always made me shiver with both fright and excitement. They say that life on Earth "aint" perfect. Tecfrep, like I said, is perfect! We even speak with perfection without using slang words such as "aint"! Everything on our planet goes the way we want it to, while on the other hand, life on Earth they say is like a stop-watch where time is always running out. If you don't get a task done before the stop-watch stops, you will be done for! Everything is like a racing track with people constantly running and running, trying to beat each other like a race and come first! They sound like over filled balloons. I can just imagine their over-worked brains popping out of their heads like the air from an over blown up balloon!

My foster family are the Singhs. They were a family of three and now a family of four including me!! Harpinder Singh (aka Happy Singh) is my foster father. He is a very jolly good man and also a very jolly good dancer! His wife Lajjo Singh, a very shy woman who keeps to herself, is also a fabulous dancer and my foster mother! Dan Singh, my foster brother is a young chap around eighteen years of age. His parents named him Dan Singh in the hope that he would too turn to dancing. Unfortunately though for them, he is such a klutz when it comes to dancing. Words cannot explain Dan Singh's dancing. His steps itself are a good enough explanation! He is more into sports like cricket and tennis etc. The Singhs are a Sikh family who do not believe in the traditional ways of wearing turbans. They feel that their brains need a little more airing!

The days flew by and it was already two months into my stay. Everything so far had gone the way I had expected it to. I made new friends, got to know my new family better and learnt a lot of new things about Earth, both good and bad! I always felt though that the world needed a lot of

improvement in many ways. The biggest issue of the world is not enough respect for each other and understanding among its citizens thus resulting in wars and politics and other similar issues. Earth is a complicated place.

While eating dinner one night, Dan Singh began complaining of a stomach ache. He went to bed early that night after taking a few pain killers. The next morning as I was reading the newspaper, I came across an article about fish dying in rivers and that people were falling sick eating those polluted fish! The article stated that these fish died due to oxygen shortage and the polluted water. I showed the article to my foster parents and they explained the issues of pollution and factories and increase in cars leading to what they called "Global Warming"!

I couldn't sleep that night as the thought kept coming back to me like a constant sharp pain in the stomach. I tried brushing it away but failed. I finally came to the conclusion that something had to be done or this issue could lead to a fatal ending of the world! It didn't occur to me that it would be more than difficult to try making even a slight change as I was still getting used to the fact that this was not planet Tecrep, this was Earth, a place that could be very difficult! The following day at breakfast, I brought up the topic.

"There's got to be something we could do to change things even a little!"

Dan Singh gave me a look as if I was talking in Tecrepian or something.

"Look, our world is not your world you understand me?" he said in a low, stern voice.

"He's right!" said Happy Singh with his mouth full with pancakes. "The world is not just going to change over night with a few people giving it an attempt! If any decent change is to happen, at least half the world will have to do something about it! But does anyone listen?"

There was silence for a few minutes until Lajjo broke it by asking me if I wanted some more maple syrup.

After breakfast, Dan Singh and I packed our bags and walked to the bus stop to catch the bus to school. Our school was quite far from home so we had to leave very early at about six-thirty a.m. to reach in time for the bell which was at nine a.m. My school is full of very bright students and I felt even more alienated there. Dan Singh himself isn't a very bright student but he was in all the sport teams. We both had a lot of friends there but the curriculum was a killer and what was even worse was that every student seemed bright, even the 'populars' who partied every night. I never understood how they managed their As and A*s. Our schooling in Tecrep was similar, but definitely not so intense! My first lesson was Mathematics. I recall I slept through the entire lesson, not understanding a word the teacher said. I didn't care if the probability of getting a heart in a pack of cards is four. I was pretty sure that the probability of me getting even a four in my exam was zero! It's not like I didn't care. It was just that I didn't see the point in doing all this when in the future I was sure I wanted to be a firewoman unless if I went back home to Tecrep where I would become a martial arts teacher. Next, we had Geography and coincidentally we were starting our new topic on Global Warming!

"Can anyone tell me what Global Warming is?" asked Ms Patteson. "Anyone?"

I stuck my hand up to realise soon enough that half the class had their hand up.

“Yes Heufy, what do you think Global Warming is?”

“Well,” I said, Global warming is basically the cause of all our problems.”

“Can you please expand?” asked Ms Patteson.

After a slight pause, I started explaining to the class in more detail.

“Global warming is the cause of pollution and dead fish, causing sickness. Factories that emit pollution and the increase in cars are all causes of Global Warming. If we don’t stop or make a change soon, this world will come to its end!”

There was a long silence in the classroom. Finally Ms Patteson broke in.

“So what exactly is the definition of Global Warming? You didn’t give me the definition. Who can tell me the real definition of global warming?”

A number of hands went up.

“Yes Johnson, tell me what global warming is.”

Johnson was one of the brightest students in our grade and he seemed very eager to answer the question ‘correctly’. He stood up and cleared his throat.

“Global warming is a phenomenon (otherwise known as ‘climate change’ or ‘the greenhouse effect’) whereby solar radiation that has reflected back off the surface of the earth remains trapped at atmospheric levels, due to the build-up of CO₂ and other greenhouse gases, rather than being emitted back into space. The effect of this is a warming of the global atmosphere.”¹

“WELL DONE JOHNSON!” cried Ms Patteson applauding with excitement. “Class, you see, this is the right way to answer a question, straight to the point.”

I wanted to say that I practically said the same thing just in simpler language but a girl in my class put up her hand as if reading my mind and questioned Ms Patteson on the same.

“In the exam this is how you are meant to answer, clear, factual definitions and to the point understand me?” I could feel her glaring right at me though she was looking at the girl and talking who had stood up for me.

On our way home, Dan Singh and I began discussing the issues of Global Warming. I tried to get him to understand that if certain measures were not put into place, the world would not last very long. I had got quite attached to planet Earth and could not bear to think that it would be destroyed! Everybody knew the answers themselves but no action was really being taken, only more hot-air was going around..which was perhaps adding even more to the Global Warming! Finally, I decided that I

¹ Reference for Global Warming definition: <http://www.answers.com/topic/global-warming>

would consult the leaders of Tecfrep. It was, anyway, nearing my end of re-education and it would soon be time to go back home to Tecfrep . I decided that it was time to go home. But as I said my goodbyes I promised I would soon return. Only this time it would be to save the Earth!

Word Count: 1797

*See back of
coversheet*

**IGCSE English Language
Paper 3: Written Coursework -
Exemplar Materials**

Sample E

Appendix 2 – Coursework frontsheets

London Examinations: IGCSE in English Language (4355)

COURSEWORK FRONTSHEET FOR COMPONENT 4, WRITTEN COURSEWORK

FORM A

May 20 10

November 20

Centre Number <u>90009</u>	Candidate Number <u>0005</u>
Candidate's Surname and Initials <u>HUMPERT, D.</u>	

Candidate's Mark for Unit 2, Writing:

AO3(i) and (ii): 11 /27

AO3(iii): 4 /13

(Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40)

Overall mark for Unit 2, Writing: 15 /40

Overall mark for Unit 1, Reading: 12 /40

Overall coursework mark (average of Units 1 and 2): 14 /40

Date work completed	Title of Assignment
01.04.10	Unit 1. Response to Section B of the Anthology <i>Explore father and son in 'A Her'. Who do you have more sympathy for?</i>
26.01.10	Unit 2. Personal and Imaginative Writing <i>Alone and No Help</i>

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher *[Signature]* Date 26.04.2010

A Hero

Explore father and son in the story 'A Hero'. Who do you have more sympathy for? Consider the following in your responses:

- The father / son relationship and how this is conveyed through the use of language.
- The themes of courage and family.
- The writer's use of humour and irony.
- The story's structure and resolution.

This is a story written by **Rasipuram Krishnaswamiyer Narayanaswami (R. K. Narayan)**
He was an Indian author that has lived for 94 years (1906-2001)

In the story 'A Hero' the father and his son Swami don't really have a good relationship to each other. The father was always strict to Swami this can be found in the way the father talks to Swami, 'you must do it now. He is giving his son many commands. Swami has no power against his father, if Swami tries to change the subject the father gets right back to it. The father is also strict in the way of, when he wants something he does not give up until it is done, "swami get up. He repeated

The challenge that is set in the story is set for Swami, the challenge that Swami has to do is, that he has to be able to sleep on his own. This is not usual for Swami because he was used to sleep next to his granny. And the father does not understand that Swami is scared to sleep on his own and even worse, in his dad's office room. Which leaves Swami no choice where he actually wants to sleep, 'you must sleep alone hereafter' he has to sleep where he is told to sleep.

The resolution is when Swami finally gets what he wants again; he is able to sleep next to his granny. And this time his father just lets him because he got into trouble with Swami's mother. Swami's mother and father argued about why the father does not leave Swami alone, letting him sleep where ever he wants to.

Throughout the story some humour is used in different sentences e.g. when the burglar is said to be the Devil in Swami's eyes. This shows that Swami is still a child because he believes in devils that break into the house and want to take him. Swami

good.
- aware of technique

could sleep alone if he could stop thinking and believing in devils. But I think Swami only acts like this because he does not want to sleep on his own.

awareness

The irony in the story is that one day his father is strict and then Swami has to sleep on his own and the next day he can do what he want again. Which shows that Swamis father is not strict all the way through; he gets distracted too quickly by the mother. But the mother at least protects her son after what happened that night. And the family is very lucky that nothing happened to Swami and that he is still alive. Everybody said well done Swami then he was said to be "A Hero". And all of this only happened to Swami because his father read the newspaper.

Swami has the courage to stand up for his self but he does not have the courage to sleep on his own he only wants to sleep next to his granny which is very childish at swamis age. He should start to learn to sleep on his own most kids at his age sleep alone. His granny is like a safe place to sleep with. But a child gets the courage of sleeping alone at swami's age but swami did not have the courage yet.

PE

12

Well tried Justin - an excellent start in which you use quotes and explore character. Be careful not to describe and answer the title question.



Alone and No Help

A virus broke out I was the only survivor the only friend I had was my dog Sam. The mission I had every day was to survive and gather food to not starve. The hard part of surviving was only to protect from "hemocytes". These creatures are able to transfer the virus to the person when they bite them. They only come at night because they will burn in light.

I woke up in the morning and got ready for my day of searching homes for food and other useful things. I always searched for humans that are alive and not changed into these creatures. But today I went to my old army camp to get bombs and grenades to place in front of my house if they would try to get in, it would be like an worst case scenario. If there would be no other way to get rid of the hemocytes. Then I would have to use bombs, grenades and even heavy machine guns. Every afternoon at 5 pm when the sun is highest in the sky I would be to the port and wait for any survivors, I check on every radio channel and I am waiting.

This night these creatures went violent I just heard them everywhere it was impossible to sleep. I waited in my bath for the morning to come. The next morning wasn't like every morning I had a bad feeling that something would happen today. I drove to my favorite place to play golf; it was an old empty navy ship and it was very relaxing to play golf it did not make me feel alone. The seventh ball I shot went into an old dark house I had discovered before, it was full of hemocytes. But my dog Sam ran into this house I was screaming for him to come back but he did not listen, I was crying because I knew I might even die in there but it was my dog which I loved, so my only chance to get my dog back was to go in there.

I heard Sam but I saw the dark seekers around him and he could not escape I luckily had enough bullets left in my gun to shoot all of the hemocytes but I had to run, I was so scared to shoot but I had to do it, because if they would have noticed me they would not let go of until nothing would be left of my body. So I started to run and jumped out of a window on the second floor. As I was out of the house with Sam I wanted to take one of the hemocytes with me, because I was running an experiment to turn them into humans again. My last occupation was the army commander and I was a doctor before that so I understood most of what happened here. Until now it had always failed but I just did not stop trying, I knew that one day I will be able to turn them into humans. I already had medicine that stops you becoming one of these hemocytes but I needed a medicine that makes them human.

It seemed to work with the hemocyte that I captured in a house and tried to turn it back into a human again but it did not work. She was about to die. Her body was allergic to the medicine then she dehydrated. So I gave her medicine to stay alive and not pass away like the other ones I tried it on. The other hemocytes usually died directly because they did not like any

Setting the scene

p.

sp

gr

Some characterisation

overlong sentence

s. structure

Bluewater International School

26.01.2010

medicine that I gave them I just thought my experiment would make no sense if I would always fail.

The next day I was driving to a bridge where I never went before, when Sam and I got out of the car we walked towards a church. When the bridge collapsed under us and we fell ^{s-stroke} four or five meters down. I was in a lot of pain I did not know about Sam but he was still standing I knew I had to get to the car as quick as possible to survive this trip. It was already late the sun was about to go down and then the creatures came. I broke my leg so I could not walk; at the other end of the bridge I saw one of the dark seekers with two dogs. It wasn't far to the car but I could not get up and I had to be quick before these dogs would reach me or even worse Sam.

The sun went away but I could still see the dogs coming towards me. one of them jumped at me but Sam saved me by jumping on the dog. Both of the dogs jumped onto Sam, he had no chance to defend from them. Finally, I reached the car but it was too late they already bit him in the neck and leg. I knew that I could not save him but I had to take Sam with me. I could not leave him out in the dark. We arrived at home, I gave the medicine to him but he started the process of turning from human to a hemocyte, he was becoming one of them. The last thing I could do for Sam was killing him, it was difficult for me to do that because I loved Sam he was my dog and he loved me. So I strangled him until no air was left in his lung. I was alone without any friends. I sat in my room crying for about one hour then I needed to do something.

I was sad and angry at the same time; I had to do something about it. I usually never leave the house at night, but this night was special. My only thought was "They killed my dog then I will do the same to them". I took my big jeep because I thought I would be safe in it, I was building on it for three months to make it as safe as possible. I just drove trying to find the hemocytes than at the port I waited for them to come, about one hundred of them were running towards me and I just accelerated. I killed as many as possible by driving over them but then they started to jump on the car and it flipped. The last thing I saw was that I flipped the car seven times then I had a blackout.

I woke up in my house but I did not remember how I got there, I still remembered what happened yesterday. I went downstairs and there was this lady with her child, I really did not know her but she was making me breakfast. She saved me yesterday because she saw a crashed car which was on fire and she thought that it must be a human in this car, I was lucky I nearly died out there. She went with me for one day because I showed her how I survive.

She was always talking about this army station on channel 103.88 but this radio channel was always saying the same, "Come we need your help and you need ours we are waiting for you to come". She said that she believed that someone was there alive and waiting for survivors. I did not want to leave my street I was born and raised here it was my city, I lived in ground zero.

Connecting and - Cherien

Some description off emotion

accurate spelling of more complex words

Night came and we heard the hemocytes coming closer and closer to my house, I could not explain how they found me. I was safe in my house for some time but not forever, I knew I could not get away from them, they would search me everywhere. The only thing I could do was to rescue the woman and her child so they could go to the army station with the blood that might save the human race. Which I just discovered that works to turn the hemocytes back into humans this medicine would help the army. I blew up all the bombs and grenades which I had placed in front of my house under cars and on the road. It stopped them for some time but then many more came and I had no chance to save myself. I knew that I did not even kill half of the hemocytes around my house.

I would have to kill them and also kill myself, the idea was that I would take a grenade and run into them when they break through the door. So the door started to fall out of the frame, I pulled the pin out of the grenade and started running. The woman and her child were hiding in a safe room and I told them to get out when not one of the hemocytes were left. My last thought went to Sam just before the detonation occurred.

AO i) ii) 11

AO iii) 4

Well tried Justin. You use Connectives well and paragraph fairly effectively. Your writing is very plot based and would benefit from more characterisation and description of setting.

**IGCSE English Language
Paper 3: Written Coursework**

Reading Grids

Assessment criteria – Reading

This page is used to mark assignment 1 of Paper 3 — the written coursework, a piece based on a response to an extract or extracts in Section B of the *Edexcel Anthology for IGCSE English Language (Specification A) and IGCSE English Literature*.

General criteria	
0	No rewardable material.
Band 1 1-2	Students make a limited response to texts.
Band 2 3-5	Students make a basic response to texts. They identify some aspects of content, characters or situation.
Band 3 6-10	Students make a personal response which shows awareness of key ideas, themes, events and characters. They refer to aspects of texts when explaining their views.
Band 4 11-15	Students make a personal response to texts which shows familiarity when commenting on key ideas, themes, events and characters. They make inferences and deductions and identify some features of language and structure. They refer to aspects of the text when explaining their views.
Band 5 16-20	Students make a personal response to texts which shows understanding of meaning and some of the ways in which it is conveyed. They comment on aspects of structure, language and theme as well as expressing their views.
Band 6 21-25	Students make personal and critical responses to texts which show insight into the ways in which meaning is conveyed. They refer to aspects of language, structure and themes to support their views.
Band 7 26-30	Students develop a perceptive personal response which shows analytical skills when exploring texts. There is understanding of the techniques by which meaning is conveyed and of ways in which readers may respond. They support their responses with detailed references to language, theme and structure.
Band 8 31-35	Students show analytical and interpretative skill when evaluating texts, making cross-references where appropriate. They develop their ideas and refer in detail to aspects of language and structure making apt and careful comparison, where appropriate, within and between texts.
Band 9 36-40	Students show originality of analysis and interpretation when evaluating texts. They make cogent and critical responses to texts in which they explore and evaluate alternative and original interpretations. They show flair and precision in developing ideas with reference to structure. Students make subtle and discriminating comparisons, where appropriate, within and between texts.

**IGCSE English Language
Paper 3: Written Coursework**

Writing Grids

Assessment Objectives (i) and (ii)

Mark Band	Purpose and audience	Effectiveness of communication	Organisation
Band 1 1-7	no rewardable material little awareness is shown of the purpose of the writing and of the intended reader	the writing communicates at a basic level, using a limited vocabulary and showing little variety of sentence structure	organisation of the material is simple with limited success in opening and development
Band 2 8-13	a basic grasp of the purpose of the writing and of the expectations/requirements of the intended reader is shown	the writing communicates in a broadly appropriate way, with some evidence of control in the choice of vocabulary and sentence structures	organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing and other sequencing devices
Band 3 14-19	a generally clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown	the writing communicates clearly, with a well-chosen vocabulary, and some evidence of crafting in the construction of sentences	organisation of the material is mostly sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices (for example use of synonyms, repetition of words and structures, use of contrasts)
Band 4 20-25	a secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown	the writing communicates effectively, with an aptly chosen vocabulary and well-controlled variety in the construction of sentences	organisation of the material is secure, with a well-judged text structure, effective paragraphing and a range of cohesive devices between and within paragraphs
Band 5 26-27	a strong, assured fulfilment of the writing task, sharply focused on the writer's purpose and the expectations/requirements of the intended reader is shown	the writing is compelling in its communicative impact, with an extensive vocabulary and skilful control in the construction of varied sentence forms	there is sophisticated control of text structure, skilfully sustained paragraphing and the assured application of a range of cohesive devices

Assessment Objectives (iii)

Mark Band	Punctuation	Grammar	Spelling
	no rewardable material		
Band 1 6-7	basic punctuation is used with some control	grammatical structuring shows some control	spelling of common words is usually correct, though inconsistencies are present
Band 2 4-5	full stops, capital letters, question marks are used, together with some other marks, mostly correctly	grammatical structuring of simple and some complex sentences is usually correct	spelling of simple words and more complex words is usually accurate
Band 3 8	control of punctuation is mostly secure, including use of speech marks and apostrophes	grammatical structures are accurate and used to create effects, with only occasional errors	spelling of a wide range of words is accurate
Band 4 9-11	punctuation is accurate, with a wide range of marks used to enhance communication, according to the particular focus within this triplet	a wide range of grammatical structuring is used accurately and effectively to create intended impact and to convey nuances of meaning	spelling is almost always accurate, with only occasional slips
Band 5 12-13	control of the full range of punctuation marks is precise, enabling intended emphases and effects to be conveyed (for example by the deployment of semi-colons, pairs of commas or dashes to indicate apposition or interpolation)	grammatical structuring is ambitious and assured, with sophisticated control of expression and meaning	spelling of a wide and ambitious vocabulary is consistently accurate

**IGCSE English Language
Paper 3: Written Coursework**

Written Coursework

Paper 3: Written Coursework

The coursework option is open to centres that have been approved by Edexcel to conduct coursework. There are two papers — **Paper 3 must be taken with Paper 4.**

Coursework is available (Edexcel approved teaching institutions only) as an alternative to Paper 2.

Content overview

Students have to complete two assignments — one on reading and one on writing.

Reading

A piece of writing responding to Section B of the *Edexcel Anthology for IGCSE English Language (Specification A) and IGCSE English Literature*.

All students will be required to demonstrate an ability to:

AO2

- (i) read with insight and engagement, making appropriate reference to texts and developing and sustaining interpretations of them
- (iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.

Writing

A piece of personal and imaginative writing to explore, imagine, entertain and writing to argue, persuade, advise.

All students will be required to demonstrate an ability to:

AO3

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- (iii) use a range of sentence structures effectively, with accurate punctuation and spelling.

Assessment overview

- The assessment of this unit is through two coursework assignments, internally set and assessed and externally moderated by Edexcel.
- The total number of marks available is 80 (40 marks for each assignment).

Detailed content

Paper 3, for students taking route two (70% assessment and 30% coursework), assesses 20% of the total English Language (Specification A) qualification and assesses Reading (10%) and Writing (10%).

Students will complete **two** coursework assignments.

Assignment 1

- Writing based on a piece or pieces from Section B of the anthology.
- This assignment must address AO2 (i) and (iii).
- Marked out of 40 marks for reading.

Assignment 2

- A piece of personal and imaginative writing.
- The assignment may encompass a wide range of possible types of writing including autobiographical, creative, descriptive and discursive.
- Its purpose should be to explore, imagine, entertain **or** to argue, persuade, advise.
- Within the boundaries stated above there is a free choice of topic.
- This assignment must address AO3 (i), (ii) and (iii).
- Marked out of 40 marks for writing.

Production of written coursework

Each piece of coursework should contain the student's name, the date on which the work was completed, the mark awarded and a brief teacher comment justifying the mark. This comment should be based on the assessment criteria for the mark range awarded.

There is no minimum or maximum word limit for coursework pieces. Typically, a coursework piece might be 450 to 600 words, but there is no penalty for exceeding these guidelines. A piece of descriptive writing for assignment 2, for example, may be fewer than 450 words. A story for the same assignment may be well over 1,000 words. The length of the piece should be determined by 'fitness for purpose'.

Coursework pieces may be handwritten or word-processed.

Teachers may advise students in the production of coursework, but they should **not** proofread early drafts and correct every technical error. Teachers may suggest improvements to the content of the coursework, but it is the student's responsibility to make any corrections. There is no limit to the number of coursework pieces a student may produce from which to select the best pieces for final assessment, nor to the number of drafts a student may produce. However, teachers should be mindful of the overall weighting of written coursework (20%) and make sure that the coursework paper does not take up an inordinate amount of curriculum time.

Teachers should be alert to essays derived from other sources — such as the internet — when signing the declaration on the coursework front sheet.

Examples of assignments

Reading

This teacher-devised assignment could be a detailed analysis of the language of one piece from Section B of the anthology, or a comparative piece based on two or more pieces.

- Compare the tragedies of the characters in *The Last Night* and *Refugee Blues*.
- Compare any two texts about children. How are they similar? How do they differ?
- Pick any two poems. How do they reflect the idea of a turning-point?
- How is suspense created in *A Hero*?

Writing

The topic could be suggested by a piece in the anthology, for example:

- ‘The moment had passed’ — write a short story ending with these words
- The last time I saw...
- ‘Climate change is the biggest challenge facing the world.’ What are your views on this statement?

Or an unrelated topic, for example:

- the visitor
- the person who has influenced me most
- the strangest place I have ever visited
- advice for a visitor to my area.

Assessment of written coursework

Teachers must mark each piece of coursework according to the Assessment Criteria on page 23 (Reading) and pages 25-27 (Writing) of this specification. Teachers should use their professional judgement to select and apply the criteria to the work of students appropriately and fairly. Each successive grade description assumes the continued demonstration of those qualities described in the lower grades.

Students should be awarded the appropriate mark within any range on a ‘best fit’ basis, balancing strengths and weaknesses within each essay.

Standardisation of written coursework

Towards the end of the course Edexcel will request a sample of coursework to be sent to an Edexcel-appointed coursework moderator. The moderator will either broadly confirm the marks awarded by the teachers in the centre, or will adjust marks accordingly. Where there is more than one teacher of the coursework option within a centre, the centre should conduct internal standardisation. This can be achieved by paired marking with reference to the benchmark material published by Edexcel.

Completed coursework should be kept secure within the centre until at least six months after the examination session. Coursework can then be returned to students.

Final assessment of written coursework at the end of the course

There will be two marks out of 40. These are combined to give the overall coursework mark.

- Assignment 1: Responding to the texts in Section B of the *Edexcel Anthology for IGCSE English Language (Specification A) and IGCSE English Literature* (marked for Reading).
- Assignment 2: Personal and imaginative writing (marked for Writing).

These two pieces are equally weighted. At the end of the course they may be re-assessed and the marks adjusted in light of internal standardisation.

The final overall coursework mark is a mark out of 80.

Effort and potential should not be rewarded as such. Teachers should be rewarding the quality of the writing and reading demonstrated in the essays. A second opinion by a teacher (other than the class teacher) will help the centre to arrive at an objective judgement on achievement.

Written coursework frontsheets

Final coursework marks for each student should be recorded on the coursework frontsheet — see *Appendix 2*. Teachers should photocopy the number of sheets required.

Authentication of coursework

Each student's coursework frontsheets must contain a declaration by the teacher that the work submitted for assessment is the student's own work. Attention must be drawn to the seriousness of this declaration. It is the responsibility of the centre to ensure that Edexcel's regulations are adhered to and that no student has engaged in unfair examination practice.

Teachers should be alert to essays derived from other sources — such as the internet — when signing the declaration on the coursework frontsheets.

**IGCSE English Language
Paper 3: Written Coursework**

Coursework Frontsheet

Appendix 2: Coursework frontsheet for Paper 3 (4EA0/03)

Edexcel IGCSE in English Language (4EA0)

January/June 20_____

Centre number:	Candidate number:
Candidate's surname and initials:	

Candidates marks	
Assignment 1 (Reading)	
Centre's final mark for assignment 1 /40	
Assignment 2 (Writing)	
Separate marks out of 27 and 13 should be recorded as well as the overall final mark for assignment 2.	
Centre's mark for AO3 (i) and (ii) /27	
Centre's mark for AO3 (iii) /13	
Centre's final mark for assignment 2 /40	
Centre's final overall mark for written coursework /80:	
(calculation of assignments 1 and 2)	

Date work completed	Title of assignment
	Assignment 1: Response to Section B of the <i>Edexcel Anthology for IGCSE English Language (Specification A) and IGCSE English Literature</i>
	Assignment 2: Personal and Imaginative Writing

Declaration by teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of examining teacher

Date